BARD SUMMERSCAPE

SIBELIUS AND HIS WORLD

August 12–14 and 19–21, 2011

SUPPORT THE BARD MUSIC FESTIVAL

Contribute to the Festival and help continue a tradition of artistic excellence. Your donations make it possible to explore the life and work of the world's leading composers each summer.

In periods of economic stress and unemployment, the arts and the entertainment they provide become more important to our quality of life, not less. The arts are a source of joy in dark times. They nourish our souls and feed our imaginations; they build communities of shared interest and rekindle a spirit of optimism. They provide an alternative to a consumption-driven culture.

If Bard is to present the arts and the artists who perform at the Fisher Center, your help is more urgently needed than ever before. Visit fishercenter.bard.edu to become a Friend of the Fisher Center or a Friend of the Bard Music Festival.

—Leon Botstein, President of Bard College

This season is made possible in part through the generous support of the Boards of the Bard Music Festival, The Richard B. Fisher Center for the Perfoming Arts, and the Friends of the FIsher Center.

The Bard Music Festival also wishes to thank the following donors for their leadership support in bringing world-class performing arts to the Hudson Valley:
Helen and Roger Alcaly
American-Scandinavian Foundation
Artek
The Barbro Osher Pro Suecia Foundation
Bettina Baruch Foundation
Michelle R. Clayman
Consulate General of Finland in New York
Finlandia Foundation
Jeanne Donovan Fisher
Furthermore: A Program of the J. M. Kaplan Fund
Homeland Foundation
Jane and Aatos Erkko Foundation
Jane W. Nuhn Charitable Trust
Mimi Levitt
Ministry for Foreign Affairs of Finland
The Mortimer Levitt Foundation
The Mrs. Mortimer Levitt Endowment Fund for the Performing Arts
Joanna M. Migdal
National Endowment for the Arts
New York State Council on the Arts
Mr. and Mrs. James H. Ottaway Jr.
Denise S. Simon and Paulo Vieira da Cunha
Ronnie and Allan Streichler
Felicitas S. Thorne
Margo and Anthony Viscusi
Millie and Robert Wise
The Wise Family Charitable Foundation

BARD MUSIC FESTIVAL
REDISCOVERIES

SIBELIUS AND HIS WORLD

August 12–14 and 19–21, 2011

The honorary patron for SummerScape 2011 and the 22nd annual Bard Music Festival is Martti Ahtisaari, Nobel Peace Prize laureate and former president of Finland.

Leon Botstein, Christopher H. Gibbs, and **Robert Martin**, Artistic Directors
Daniel M. Grimley, Scholar in Residence 2011
Irene Zedlacher, Executive Director
Raissa St. Pierre '87, Associate Director

Founded in 1990, the Bard Music Festival has established its unique identity in the classical concert field by presenting programs that, through performance and discussion, place selected works in the cultural and social context of the composer's world. Programs of the Bard Music Festival offer a point of view.

The intimate communication of recital and chamber music and the excitement of full orchestral and choral works are complemented by informative preconcert talks, panel discussions by renowned musicians and scholars, and special events. In addition, each season Princeton University Press publishes a book of essays, translations, and correspondence relating to the festival's central figure.

By providing an illuminating context, the festival encourages listeners and musicians alike to rediscover the powerful, expressive nature of familiar compositions and to become acquainted with less well-known works. Since its inaugural season, the Bard Music Festival has entered the worlds of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovich, Copland, Liszt, Elgar, Prokofiev, Wagner, and Berg. The 2012 festival will be devoted to Camille Saint-Saëns and 2013 will see the exploration of the life and work of Igor Stravinsky, along with a special tribute to Duke Ellington.

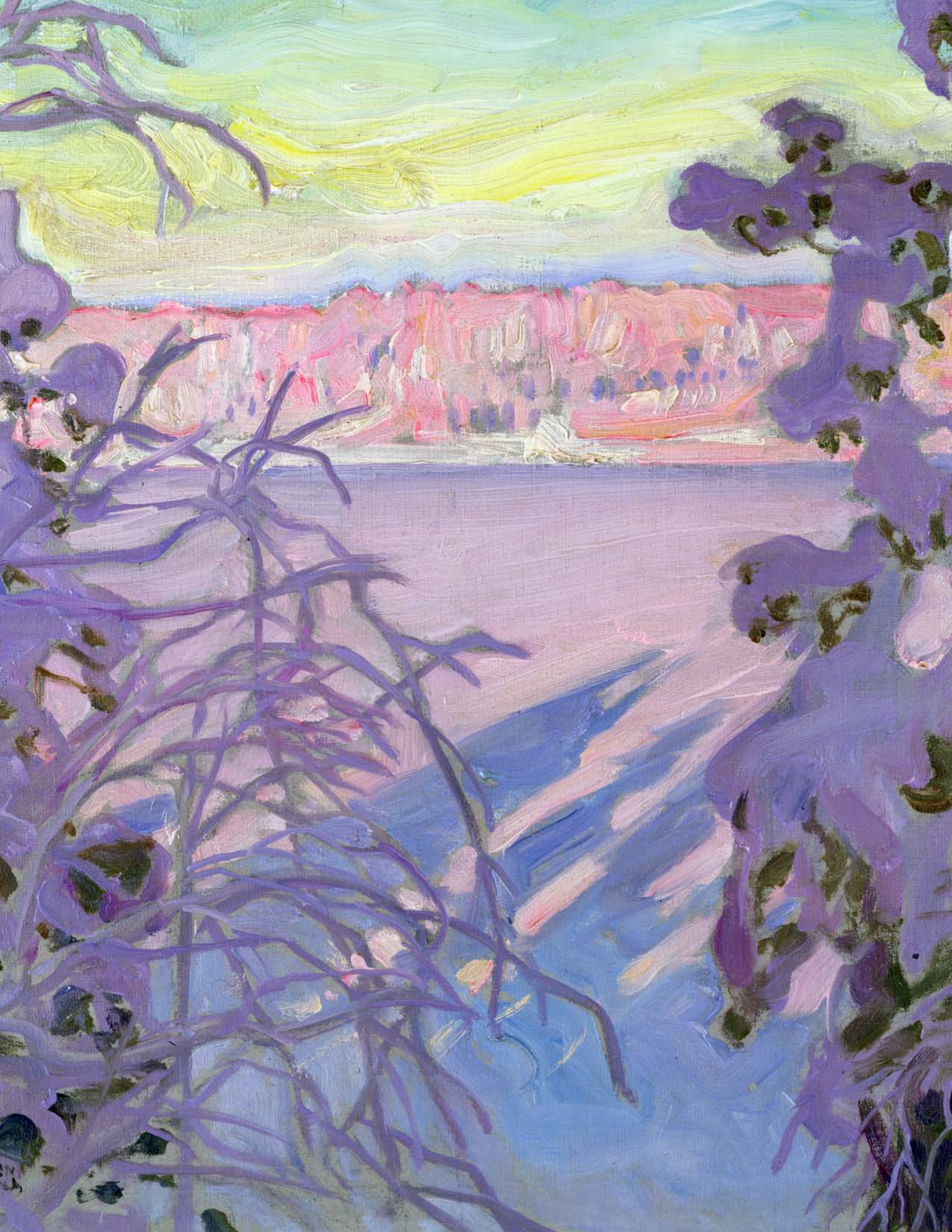
"From the Bard Music Festival" is a growing part of the Bard Music Festival. In addition to the festival programming at Bard College, "From the Bard Music Festival" performs concerts from past seasons and develops special concert events for outside engagements.

The publication of the Bard Music Festival 2011 program book was made possible by a gift from Helen and Roger Alcaly.

Programs and performers are subject to change.

Please make certain that the electronic signal on your watch, pager, or cellular phone is switched off during the performance. The taking of photographs and the use of recording equipment are not allowed.

COVER Sibelius at his house "Ainola" in Järvenpää near Helsinki, 1907



SIBELIUS, FINLAND, AND THE IDEA OF NORTH

The music of Jean Sibelius seems richly evocative of a particular sense of time and place. For the first-time visitor to Finland, wandering the streets of downtown Helsinki with Sibelius's music ringing in the ears offers a penetrating insight into the images, historical events, and tensions that underpin Finnish identity. Attractively strung across a series of rocky islands, peninsulas, and headlands jutting out into the pale waters of the Baltic, the elegant city is constantly permeated by its proximity to the sea. It is this maritime location that partly determines Helsinki's alluring sense of edginess—the constantly shifting light and mood, and the anticipatory sense of arrival and departure associated with the harbors that line the city's southern boundaries, ferries bound for Stockholm, Tallinn, and St. Petersburg.

Yet it is the architectural landmarks dominating the city's townscape that point more immediately to Finland's complex historical past: the red spires and domes of the Russian orthodox cathedral, a vivid trace of Finland's eastern heritage and its legacy as a former Russian imperial dominion until it gained independence in 1917; the sober white symmetries of the Lutheran cathedral and the university buildings clustered around the main square, Finland's gateway to the West and the rationalism of continental European thought; and the sleek streamlined contours of Eliel Saarinen's central railroad station, symbol of the nation's drive toward an industrialized modernist future.

Similar tensions and oppositions can be sensed throughout Sibelius's life and work: the turbulent meeting-point of east and west, the loneliness and isolation of the far north, avant-garde modernism and the yearning nostalgia of fin-de-siècle European decadence. This is the composer of works as diverse as *Finlandia*, *Valse triste*, and the Seventh Symphony. Sibelius's creative career can be read as a single strong narrative curve, the young late Romantic firebrand emerging from his modest lower bourgeois upbringing in provincial Hämeenlinna, 60 miles north of the capital, to lead his nation's cultural (and eventually political) emancipation. He then swiftly turned aside from the vanguard of this dynamic folk nationalism toward an austere, linear classicism more appropriate for the modern international age. It is a trajectory that apparently leads inexorably to the obsessive motivic unity of his final large-scale work, the orchestral tone poem *Tapiola*, and the 30-year silence that followed, as he lived with his family in relative isolation in Järvenpää until his death in 1957 at the venerable age of 91.

The true picture is more complex: Sibelius's music crosses many of the major fault lines in 20th-century musical history. Heralded by some in his lifetime, especially in America and Great Britain, as the true inheritor of the Beethovenian symphonic tradition, Sibelius was frequently used as a stick with which to beat the more overtly progressive modernists among a younger generation of continental European composers, most prominently Stravinsky and Schoenberg. Sibelius's music was later attacked by writers such as T. W. Adorno, who perceived beneath his vivid evocations of landscape and nature deeply problematic ideological notions of racial and ethnic purity, a trope intensified by attempts to appropriate Sibelius's work by certain elements of the Third Reich in the

A Winter Landscape, Akseli Gallen-Kallela, 1917

late 1930s and early 1940s. Sibelius himself strove, with difficulty at times, to maintain a clear distance between his music and its immediate political environments. Yet, after what came to be known as the "silence of Järvenpää," his music began to regain critical momentum. Never truly neglected in the concert hall, and a perennial favorite in the orchestral repertoire, Sibelius's work has once again emerged as among the most strikingly influential voices in 20th-century music: a reference point for a younger international generation of composers, such as John Adams and Magnus Lindberg, and the calling card for Finland's emergence as one of the most vibrant and cutting-edge centers for music making in the world.

One of the recurrent themes in discussions of Sibelius's music, and a central theme of this Bard Music Festival, is the complex creative relationship between his work and ideas of northernness. For many listeners, Finland immediately calls to mind a collection of intense visual images: of icy polar wastes, somnolent lakes and violent rapids, endless forests, and untouched wilderness. This problematic vision of an idealized nordic landscape has traditionally exerted a powerful influence on the popular imagination, bound up with what Peter Davidson (alluding to pianist Glenn Gould, an enthusiastic fan of Sibelius's music) has called our "idea of north": the land beyond the northern horizon that is "always out of reach, receding towards the polar night, which is equally the midnight dawn in the summer sky."

Yet this is only a very partial representation of Finland and the north itself, and a poor reflection of the actual cultural contexts in which Sibelius's music was created and first heard. As the works in this festival vividly reveal, Sibelius's north in fact emerges as a richly diverse cultural community, a mini-continent of nations and musical traditions, ideas, and vital artistic impulses: the domain of Henrik Ibsen, August Strindberg, and Edvard Munch, and composers as haunting as Norway's Edvard Grieg, Denmark's Carl Nielsen, and Sweden's Wilhelm Stenhammar. Northern Europe's major urban centers—Helsinki, Stockholm, Gothenburg, and Copenhagen—remain captivating cosmopolitan sites of musical creativity, and nordic music has always been at the leading edge of artistic innovation and progress. But perhaps the defining feature of nordic music is the spirit of diversity. United in their intense feeling for sound, what the composers in this festival share is a common creative energy, a deep response to ideas of nordic landscape, nature, and the built environment, as well as a strong sense of their own individuality.

This idea of a northern individualism threads its way through much of the festival program: from Sibelius's astonishing early breakthrough, the *Kullervo* Symphony, based on a tragic story from the Finnish national epic, the *Kalevala*, through the idiosyncratic gestures of his songs and chamber music (especially the string quartet, *Voces intimae*, contemporary with his modernist Fourth Symphony) and the telegrammatic utterances of his late works. But the sense of isolation or "Alleingefühl," frequently lamented by Sibelius in his diary entries, is deceptive. Equally important is Sibelius's wider artistic milieu. His association with many of the leading artistic and political figures in Finland—painters Akseli Gallen-Kallela and Eero Järnefelt, writers Juhani Aho and Eino Leino, and architects including Saarinen, Armas Lindgren, and Hermann Gesellius—led him to the forefront of Finnish cultural life. Yet it was Sibelius's frequent trips abroad that brought him to the attention of a broader audience and that arguably had an even more profound influence on his creative output.

The composer and pianist Ferruccio Busoni was on staff at the fledgling Music Institute in Helsinki when Sibelius was a student. Though Sibelius later held little respect for Busoni's own work as a composer, they evidently shared a similar sense of musical adventurousness, and felt the pull of the

Sibelius at work on his Fourth Symphony, 1910–11

opposing poles of north and south, and of artistic innovation and tradition, within their respective musical idioms. Sibelius's studies in Berlin and Vienna in the early 1890s had a formative influence on his musical development, most notably his encounter with the work of Anton Bruckner, and first brought him into direct contact with the Strindberg circle that scandalized the European literary scene. Sibelius's appearance at the Paris World Fair in 1900 established him as one of the leading symphonic composers of his generation, and defined the sound of Finland in the international critical imagination. Later it was the landscape of classical Italy that could capture his mind—parts of the tone poem *Tapiola*, a musical representation of the Finnish forest world from the *Kalevala*, were actually written on the island of Capri, in the distant Mediterranean.

Sibelius's music thus serves as a threshold: a window not purely on a particular vision of Finnishness, although such associations with his home country will always remain telling and evocative, but also a portal to a much wider worldview, the intricately complex and compelling landscape of 20th-century musical politics. Perhaps the high point of Sibelius's professional career was his visit to the 1914 Festival in Norfolk, Connecticut, as the guest of Carl Stoeckel, where his idyllic-pastoral tone poem *The Oceanides* received its world premiere in the festival's rustic Music Shed. Listening to his works anew in the sylvan surrounds of the Hudson Valley, almost a century later, we are perhaps better placed to gain a true sense of Sibelius's significance as one of the most powerful and persuasive voices in the repertoire, and a deeper understanding and appreciation of the "idea of north" that remained his continual inspiration and creative guide.

—Daniel M. Grimley, University of Oxford; Scholar in Residence, Bard Music Festival

SELECTIVE CHRONOLOGY

1865 Jean Sibelius born on December 8 into middle-class Swedish-speaking family in Hämeenlinna (Tavastehus), Finland, son of Christian and Maria Sibelius (nee Borg); christened Johan Julius Christian
Finland becomes autonomous duchy under Russian rule (seized by Russia from Sweden in 1809); American Civil War ends; Abraham Lincoln assassinated; Lewis Carroll publishes *Alice's Adventures in Wonderland*

1868 Father dies of typhus; brought up by his mother; summers spent in Loviisa (Baltic seaport)

1876 Enrols in Hämeenlinna Normaalilyseo (Finnish-language grammar school)
Premiere of Richard Wagner's complete *Ring* cycle; Johannes Brahms's Symphony No. 1

1880 Begins violin lessons with Gustav Levander, bandmaster at Hämeenlinna
First Boer War begins (ends 1881); Ernest Bloch born

1881 First surviving composition [?], *Vattendroppar* (Water Drops) for violin and cello
Coronation of Tsar Alexander III

1882 Martin Wegelius founds Helsinki Music Institute and Robert Kajanus the first Finnish orchestra; Igor Stravinsky born; premiere of Wagner's *Parsifal*; Edouard Manet completes *A Bar at the Folies-Bergère*

1884 Henrik Ibsen writes *The Wild Duck*

1885 Enrolls at Helsinki University, initially to study law; joins Music Institute, principal study violin
Brahms composes Fourth Symphony

1887 Begins composition lessons with Wegelius
August Strindberg writes *The Father*

1889 Graduates from the Music Institute; begins studies in Berlin with Albert Becker
Newspaper *Päivälehti* (later renamed *Helsingin Sanomat*) founded by Young Finns to promote radical nationalist ideas; Adolf Hitler born; Henri Bergson publishes *Essai sur les données immédiates de la conscience*

1890 Returns from Berlin to Finland; leaves for Vienna in October, to study with Karl Goldmark and Robert Fuchs; hears Bruckner's Symphony No. 3
Finnish Post Office placed under direct Russian control; Otto von Bismarck resigns as German chancellor; Egon Schiele and Fritz Lang born; premiere of Ibsen's *Hedda Gabler*

1891 Returns from Vienna; works on *Kullervo* Symphony; meets runic singer Larin Paraske in Borgå and makes notes on her inflections and rhythms
Sergey Prokofiev born

1892 Conducts premiere *of Kullervo,* April 28, greeted with immense popular and critical acclaim; marries Aino Järnefelt in June; spends honeymoon in Karelia collecting folk songs

1893 Birth of first daughter, Eva; Aunt Eva in Loviisa dies; begins opera, *The Building of the Boat (Veneen luominen)*; project later abandoned, but prelude becomes *The Swan of Tuonela;* conducts premiere of *Karelia* music at Viipuri Students Gala, Helsinki University
Lenin forms Marxist circle in Samara; Pan-German League founded; Pyotr Ilych Tchaikovsky dies; Edvard Munch paints *The Scream*

1894 Composes *Vårsång (La tristesse du printemps)*, premiered in June at open-air festival concert in Vaasa; travels to Bayreuth; hears *Parsifal, Die Walküre, Siegfried, Götterdämmerung, Tannhäuser, Die Meistersinger*, and *Lohengrin*; travels to Italy for first time; stops in Berlin to study Liszt's *Faust Symphony*; sees performances of *Carmen, The Bartered Bride, Falstaff*
Coronation of Tsar Nicholas II; Constitutional-Fennoman Party founded; premiere of Claude Debussy's *Prélude à l'après-midi d'un faune;* I. K. Inha undertakes a five-month photographic expedition to Russian Karelia

1895 *Skogsrået* premiered; works on collection of Finnish folk songs with A. A. Borenius-Lahteenkorvas
The brothers Lumière introduce the "cinematographe" in Paris and the brothers Skladanowsky demonstrate their "bioskop" in Berlin

1896 *Four Lemminkäinen Legends* premiered; composes one-act opera, *The Maiden in the Tower,* libretto by Rafael Hertzberg, and *Cantata for the Coronation of Nicholas II*; applies for post of professor of music at Helsinki University and reads lecture titled "Some Reflections on Folk Music and Its


Sibelius and his mother


Larin Paraske, Albert Edelfelt, 1893


I. K. Inha, Sibelius, and Eero Järnefelt before their sailing trip from Turku to Tamisaari in the summer of 1898

Sibelius's teacher Martin Wegelius

The Finnish pavilion at the Paris World Fair, 1900

Aino Järnefelt, Eero Järnefelt, 1908

Influence on the Development of Art Music"; position finally offered to Robert Kajanus after controversial appeal
Premiere of Giacomo Puccini's *La bohème*; Anton Bruckner dies

1897 **Composes *The Rapid-shooter's Brides (Koskenlaskijan morsiamet)*; plans for symphonic poem based on Heine poem "Ein Fichtenbaum steht einsam"; awarded state pension**
Brahms dies; Gustav Mahler becomes director of Vienna Court Opera

1898 **Music for Adolf Paul's play *King Christian II* premiered; trip to Berlin with Aino and brother, Christian; begins work on First Symphony**
Nikolai Bobrikov, Governor-General of Finland, pursues aggressive policy of "Russification"; Empress Elizabeth I of Austria assassinated; the Curies discover radium

1899 **Composes *Song of the Athenians* as political protest, premiered alongside First Symphony; first version of *Finlandia* performed as part of Press Pension celebrations**
Nicholas II issues February Manifesto, curbing legislative powers of Finnish parliament; Finnish Labor Party founded; premiere of Strauss's *Ein Heldenleben*; Francis Poulenc born; Johann Strauss II dies

1900 **On European tour with Kajanus and Helsinki Philharmonic Orchestra, concerts in Lübeck, Berlin, Amsterdam, Brussels, and Paris; travels to Italy via Berlin**
Paris World Fair (Finnish Pavilion by firm of Gesellius, Lindgren, and Saarinen); Friedrich Nietzsche dies; Sigmund Freud publishes *The Interpretation of Dreams*; German physicist Max Planck formulates quantum theory; Aaron Copland born

1901 **Sketches Second Symphony in Italy; returns to Finland in May; conducts *The Swan of Tuonela* and *Lemminkäinen's Return* at Heidelberg Festival**
Finnish army conscripts placed under direct Russian military command; Queen Victoria dies; Theodor Roosevelt becomes president of the United States; premiere of Strauss's opera *Feuersnot* and August Strindberg's drama *Totentanz*

1902 **Second Symphony premiered, March 8; writes cantata, *The Origin of Fire*, premiered at Finnish National Theatre, April 9; conducts revised version of *En saga* in Helsinki, November 2, and Berlin, November 15**
Eliel Saarinen builds art nouveau villa complex at Hvittrask; premieres of Debussy's *Pelléas et Mélisande* and Arnold Schoenberg's *Verklärte Nacht*

1903 **Composes incidental music for Arvid Järnefelt's play *Kuolema*; sketches Violin Concerto**
Finnish army abolished; first flight of the Wright brothers; Joseph Conrad publishes *Heart of Darkness*

1904 **Second Symphony performed in Chicago, January; first version of Violin Concerto premiered, February 8; moves from Helsinki to villa, Ainola, in Järvenpää, in September**
Bobrikov assassinated; Antonín Dvořák dies

1905 **Conducts successful performance of Second Symphony in Berlin, January; hears Strauss's *Ein Heldenleben* and *Sinfonia domestica*; writes incidental music for *Pelléas et Mélisande*, premiered at Swedish Theatre, Helsinki, March 17; makes first visit to England, at invitation of Granville Bantock; conducts First Symphony and *Finlandia* in Liverpool, December 2; meets Rosa Newmarch; return trip includes visit to Paris**
Finnish General Strike; November Manifesto repeals much of earlier legislation; mutiny on the battleship *Potemkin*; Albert Einstein publishes *Special Theory of Relativity*; premieres of Strauss's *Salome* and Debussy's *La mer*

1906 **Sister, Linda, succumbs to insanity; projected orchestral tone poem, *Luonnotar*, becomes *Pohjola's Daughter*, premiered in St. Petersburg, December 29**
Wegelius dies; Finland becomes first European country to grant women the right to vote; first public European airplane flight by Alberto Santos-Dumont; Schoenberg composes Chamber Symphony, Op. 9; Ibsen dies; Dmitrii Shostakovich born

1907 **First Symphony performed by Felix Weingartner, Berlin, January 1; Third Symphony premiered, Helsinki, September; meets Mahler in Helsinki; travels to St. Petersburg to attend Aleksandr Ziloti performance of new symphony**
Two-hundred-member Finnish parliament (Eduskunta) elected; Mahler resigns from the opera and leaves Vienna for New York; Pablo Picasso paints *Les demoiselles d'Avignon*; Edvard Grieg dies; premiere of Strindberg' s *The Chamber Plays* (includes *The Ghost Sonata*)

1908 **Conducts Third Symphony in London, spring; writes music for Strindberg's *Swanwhite*, premiered April 8; travels to Berlin for major throat operation; composes *Nightride and Sunrise*; begins string quartet *Voces intimae***
Nikolay Rimsky-Korsakov dies

1909 ***Nightride and Sunrise* premiered, St. Petersburg, January; conducts *En saga* and *Finlandia* at Queen's Hall, London, February 13; meets Debussy following performance of *Prélude à l'après-midi d'un faune* and *Nocturnes*; trip to Koli, northern Karelia, September**
Louis Bleriot crosses the English Channel by plane; Strauss's *Elektra* premieres; Marcel Proust begins *In Search of Lost Time*

1910 **Finishes *In memoriam,* March; *Voces intimae* premiered, Helsinki Conservatory, April 25; *In memoriam* and *The Dryad* premiered, Christiania (Oslo), October 8**
Arrival of German gunboat *Panther* in Agadir, Morocco, creates international crisis; Stravinsky composes *L'oiseau de feu*; Samuel Barber and Eero Saarinen born

1911 **Fourth Symphony premiered, Helsinki, April 3, greeted with critical incomprehension; visits Paris, November**
Norway's Roald Amundsen becomes the first explorer to reach the South Pole; Mahler dies

1912 **Revises *Rakastava* for string orchestra and percussion; offered position of professor of composition at Akademie für Musik und darstellende Kunst, Vienna; composes Three Sonatinas for Piano, Op. 67; visits England to conduct the Fourth Symphony at Birmingham festival, performed after premiere of Elgar's *The Music Makers***
Russians granted Finnish citizenship; RMS *Titanic* sinks; Franz Kafka's *The Judgment* published; Strindberg dies

1913 ***The Bard* premiered, March 27 (revised version premiered January 9, 1916); *Luonnotar* premiered by Aino Ackté at Gloucester festival, September 10**
Physicist Hans Geiger develops the geiger counter; premiere of Stravinsky's *Le sacre du printemps* by Ballet Russes causes scandal in Paris on May 29

1914 **Composes first version of *The Oceanides* in Berlin; travels to United States at invitation of Carl Stoeckel, to conduct premiere at Norfolk festival, Connecticut, June 4; visits New York, Niagara, and receives honorary doctorate from Yale University; returns home before outbreak of war; begins first version of Fifth Symphony**
Outbreak of World War I

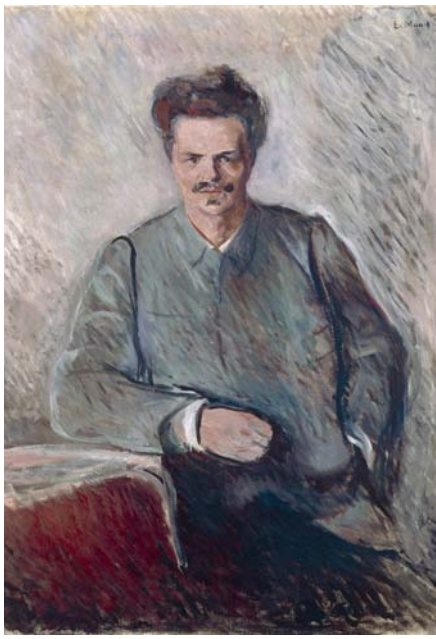
1915 **Conducts Second and Fourth Symphonies and *The Oceanides* in Gothenburg, March; celebrations for 50th birthday include premiere of first version of the Fifth Symphony**
Aleksandr Skryabin dies

1916 **Oskar Fried conducts Fourth Symphony at Freie Volksbühne, Berlin, spring; composes incidental music for production of Hoffmannsthal's *Everyman,* premiered November 6; conducts revised version of Fifth Symphony, December**
Emperor Franz Joseph I of Austria dies; Battle of Verdun (February–December), most devastating battle of World War I; Dada movement begins in Zurich at Cabaret Voltaire

1917 **Composes *March for the Finnish Jäger Battalion***
Tsar overthrown in Russian revolution; many Finnish political exiles return from Siberia, including Pehr Evind Svinhufvud (1861–1944), who issues formal declaration of Finnish independence, December 6; United States declares war on Germany

1918 **Temporarily forced to leave Järvenpää with his family**
Finnish civil war breaks out between right-wing (White) and left-wing (Red) forces, January; German forces land, April 3, to assist White Army; war over by May 16 as General Mannerheim, commander of White Army, orders victory parade in Helsinki; abdications of Kaiser Wilhelm II and Emperor Karl of Austria end World War I; dissolution of Habsburg Empire; global influenza epidemic; Prokofiev's *Classical Symphony*

1919 **Conducts Second Symphony at Nordic Music Days, Copenhagen, June 18; final version of Fifth Symphony premiered, November**
Finnish independence recognized by Britain and United States; Kaarlo Juho Stahlberg elected first Finnish president; Axel Carpelan, Sibelius's friend and patron, dies



August Strindberg, Edvard Munch, n. d.

Aino Ackté, Albert Edelfelt, 1901

Model of the Monument to the Third International, at an exhibition in Moscow in 1920, with Vladimir Tatlin in the foreground

Helsinki Railroad Station, designed by Eliel Saarinen, and first opened in 1919

Paavo Nurmi lights the Olympic flame at the 1952 games in Helsinki

1920 **Composes setting for Eino Leino's *Maan virsi* (Hymn to the Earth); offered Chair of Composition at Eastman School of Music; Kajanus conducts Third Symphony at Salle Gaveaux, Paris, May 13, without critical success**
Finland signs Tartu peace treaty with Russian republic; Vladimir Tatlin, initiator of Russian Constructivism, completes model for his gigantic Monument to the Third International (never built)

1921 **Tours England; meets Ralph Vaughan Williams at reception; conducts Fifth Symphony at Queen's Hall, February 12; Second Symphony premiered in Italy, May 1, conducted by Ferruccio Busoni; turns down offer of post at Eastman School of Music**
League of Nations supports Finland's territorial claim to the Åland islands; astronomer Max Wolf shows structure of Milky Way for first time

1922 **Incidental music for *Scaramouche* premiered at Royal Theatre, Copenhagen, May 12; brother, Christian, dies**
Publication of James Joyce's *Ulysses*, T. S. Eliot's *The Wasteland*

1923 **Sixth Symphony premiered, February 19**
Paavo Nurmi runs world record mile (4:10.4)

1924 **Seventh Symphony premiered, Stockholm, March 24**
Kafka, Puccini, Busoni, and Gabriel Fauré die; Juilliard School opens in New York

1926 **Incidental music for *The Tempest* premiered at Royal Theatre, Copenhagen, March 15; *Tapiola* premiered by Walter Damrosch, New York, December 26**
Weimar Republic joins League of Nations; premieres of Puccini's *Turandot*, Béla Bartók's ballet *Miraculous Mandarin*, and Fritz Lang's film *Metropolis*; Kafka's *The Castle* published

1927 **Works on Eighth Symphony**
Martin Heidegger publishes *Sein und Zeit* (Being and Time); Nazi ideologist Alfred Rosenberg founds the Kampfbund für Deutsche Kultur (Militant League for German Culture) to purge the arts of "corrupt" elements; Wilhelm Stenhammar dies

1929 Wall Street crash ushers in worldwide Great Depression; rise of Lapua Movement

1931 **Composes *Sorgmusik* (Funeral Music) for organ**
Edgard Varèse's *Ionisation*; premiere of Charlie Chaplin's *City Lights*; Akseli Gallen-Kallela dies

1933 **First movement of Eighth Symphony copied by Paul Voigt; continues to work on symphony until c. 1935, but manuscript and drafts eventually lost (presumably burnt) in mid-1940s**
Adolf Hitler named Chancellor of Germany; Nobel Prize for physics awarded to Paul Dirac and Erwin Schrödinger for discovery of new forms of atomic energy

1935 **Revised versions of *Lemminkäinen and the Maidens of the Island* and *Lemminkäinen in Tuonela* premiered by Kalevala Society, Helsinki, March 1**
Walter Benjamin writes "The Work of Art in the Age of Mechanical Reproduction"

1939 **Conducts performance of *Andante festivo* for short-wave radio broadcast**
Russian Army attacks Finland, beginning of "Winter War"; invasion finally successful in 1940, following signing of Treaty of Moscow; Molotov-Ribbentrop Pact signed (nonaggression pact between Hitler's Germany and Soviet Union); invasion of Poland precipitates beginning of World War II; New York World's Fair (Finnish Pavilion by Alvar Aalto)

1941 Finland joins Germany against Russia in Continuation War; Britain declares war on Finland, December; siege of Leningrad; Japanese bomb Pearl Harbor

1943 **Hears performance of Vaughan Williams's Fifth Symphony (dedicated to him "without permission"), broadcast on wireless from Stockholm**
Surrender of German troops at Stalingrad; Warsaw Ghetto uprising; Bartók composes Concerto for Orchestra; Paul Hindemith composes *Symphonic Metamorphoses*

1944 Siege of Leningrad ends; D-Day; Finland signs peace treaty with Moscow; Marshal Mannerheim elected president

1945 Yalta Conference; Hitler dies; atomic bombs dropped on Hiroshima and Nagasaki; end of World War II

1946 Juho Kusti Paasikivi elected president of Finland; Nuremberg Trials

1952 Summer Olympics held in Helsinki

1955 Finland joins Nordic Council and United Nations

1956 Urho Kaleva Kekkonen elected president (remains in office until 1981)

1957 **Dies, September 20**

IMAGINING FINLAND

PROGRAM ONE

Jean Sibelius: National Symbol, International Iconoclast

Sosnoff Theater
Friday, August 12
7 p.m. Preconcert Talk: Leon Botstein
8 p.m. Performance: American Symphony Orchestra, conducted by Leon Botstein, music director

Jean Sibelius (1865–1957)

***Finlandia*, Op. 26 (1900)**

From *Humoresques*, Opp. 87 and 89 (1917)
Commodo (Op. 87/1)
Andantino (Op. 89b)
Allegro (Op. 89d)
Allegro assai (Op. 87/2)
Henning Kraggerud, violin

Symphony No. 3 in C Major, Op. 52 (1907)
Allegro moderato
Andantino con moto, quasi allegretto
Moderato—Allegro ma non tanto, con energia

INTERMISSION

***Luonnotar*, Op. 70 (1913)**
Christiane Libor, soprano

Symphony No. 5 in E-flat Major, Op. 82 (1915, rev. 1916 and 1919)
Tempo molto moderato—Allegro moderato
Andante mosso, quasi allegretto
Allegro molto

PROGRAM ONE NOTES

The music of Jean Sibelius is inextricably linked with images of Finland. This association, however, is far from coincidental. Sibelius's work appeared at a decisive historical moment, both for his own nation and for the wider world, and it is his role in Finland's troubled political and cultural emancipation that provides the best gateway to a fuller understanding of Sibelius's life and career. Nowhere is this process more audible than in his tone poem *Finlandia*. Remarkably, given its long-standing popularity as an independent concert piece, *Finlandia* was first composed as part of a theatrical entertainment, the final number in a series of tableaux vivants staged in 1899 as a fund-raiser

The Attack, Eetu Isto, 1899

to support Finnish journalists. The tableaux vivants recounted Finland's history, from its mythic origins as described in the Finnish national epic, the *Kalevala*, through its medieval thralldom under Swedish rule, to the first rustlings of national liberation under the enlightened gaze of its early 19th-century Russian rulers. Yet in 1899, this narrative concealed a fragile political reality. Political oppression under Tsar Nicholas II had led to increasing censorship and tension, and it was in this context that Sibelius's music gained its political charge. Originally titled "Suomi herää!" (Finland Awake!), the evening's closing tableau featured representations of the leading historical figures in Finnish culture—including poet Johan Ludvig Runeberg and folklorist Elias Lönnrot—before closing with the entry of a railroad locomotive, optimistically depicting Finland's journey toward full modern statehood. The political subtext of Sibelius's music was keenly understood by his contemporary audience: the work's brooding opening chords suggest occupation and oppression, and the following faster-moving music struggle and resistance. The contrasting central episode swiftly gained popular currency as the so-called Finlandia Hymn, a fervent song of patriotic pride. Glowingly transformed, it is this melody, powered by the mechanistic rhythms of the tableau's steam locomotive, which drives the work to its triumphantly affirmative conclusion.

Though *Finlandia* crystallized Sibelius's position in Finland as his nation's leading musical spokesperson, the composer himself had once harbored other creative ambitions. As a young student at Helsinki's fledgling Music Institute in the late 1880s, he had assiduously studied the violin alongside composition, and later noted wistfully in his diary, "I dreamt I was a violin virtuoso." Immersed in the rich Romantic repertoire of earlier 19th-century virtuosi such as Henryk Wienawski, Sibelius's lone concerto for his own instrument dates from 1903–04, and had a troubled early reception before becoming one of his most popular works. Sibelius later returned to the combination of solo violin and orchestra in a series of exquisite character pieces, the *Humoresques*, Opp. 87 and 89, written in 1917 after the premiere of the first versions of the Fifth Symphony. Conceding nothing to the concerto in terms of technical difficulty, the *Humoresques* distill the more elliptical mode of expression characteristic of Sibelius's later style into a chain of perfectly crafted miniatures, four of which are performed tonight. The Commodo that opens Op. 87 begins with enchanted nature sounds before unfolding a magical divertissement evoking the shadowed play of the *commedia dell'arte*. Of the two movements drawn from the Op. 89 set, both in G minor, the first evokes a characteristically Nordic mode of melancholic longing while the second has a rustic spirit of melodic invention. The closing number of the Op. 87 collection is a dazzling exercise in *moto perpetuo* figuration and fleet passagework.

The spirit of neoclassical playfulness that distinguishes the *Humoresques* from the epic rough-hewn paragraphs of *Finlandia* had first emerged decisively in Sibelius's Third Symphony, Op. 52 (1907). Three years previously, Sibelius and his family had moved from their busy apartment in Helsinki to a villa named Ainola (after Sibelius's wife, Aino), designed by the leading young architect Lars Sonck. Here, in a semi-rural location 40 kilometers north of the city, Sibelius was surrounded by the sights and sounds of the Finnish landscape—a phalanx of wild swans flying overhead, the sparkling water of a nearby lake, and the piercing brightness of the stars in the northern winter sky. This change of environment prompted a radical change of direction in his compositional style: the Third Symphony is a far tauter, leaner work than either of its numbered predecessors, and became the default model for Sibelius's subsequent symphonic output.

The first movement is a highly compressed sonata form that opens with a rhythmically alert figure in the lower strings before unfolding a glowing musical sunrise. The contrasting second subject, in B minor, momentarily suggests the runic circularity of Sibelius's music from the early 1890s, but it

Sibelius (top row, left), violin teacher Mitrofan Wasiljeff (center), and other pupils from Hämeenlinna, at The Helsinki Music Institute, c. 1886

is the motoric energy of the opening bars that increasingly dominates the development and leads to the Allegro's brief hymn-like coda. The second movement is a lullaby or berceuse, rocking gently between duple and triple meter, whose central episodes suggest the luminous atmosphere of a Nordic midsummer night. The following scherzo opens in a similarly fairy-tale domain, but the mood swiftly darkens and the music plunges into an intensively chromatic development section. As the texture brightens once more, a sturdy chorale ushers in the start of the finale—an early example of Sibelius's tendency to fuse individual movements together into an indivisible whole. It is this chorale tune, ennobled and texturally enriched, which brings the symphony to an energized and expansive close.

Beyond the borders of his native Finland, it was in England and the United States where Sibelius's music enjoyed its greatest prestige during his lifetime. A crucial work in the development of Sibelius's English reception was the tone poem *Luonnotar*, composed for the annual Three Choirs Festival and premiered at the Shire Hall, Gloucester, in 1913. Sibelius conceived the piece as a showcase for the leading Finnish soprano Aino Ackté, renowned for her interpretations of Wagner and Richard Strauss; the vocal writing in Sibelius's work places considerable demands upon its soloist. Based on a text taken from the first canto of the *Kalevala*, *Luonnotar* (a female nature spirit) is a creation myth that describes the birth of the world. The tone poem opens with an intense sense of creative flux and expectation. As the world's birth pains increase, the soprano line soars higher, until it reaches a decisive moment of cadential articulation, an elemental breakthrough. Yet the "brave new world" unveiled in the work's final pages seem chillingly bleak and austere, the landscape of Sibelius's creative imagination strangely still and lifeless.

The Great Men of Finland, Ilya Repin, 1922. *Left to right*: Viktor Jansson, Vilho Sjöström, Harald Gallen, Woldemar Toppelius, Jean Sibelius (seated, writing), Eino Leino (standing and declaiming), Eliel Saarinen (facing the viewer), Robert Kajanus (directly behind Saarinen), J. J. Tikkanen, Emil Cedercreuz, Pekka Halonen, Akseli-Gallen Kallela (in the fur hat, lighting a cigar), Eero Järnefelt (just above the fur hat), Antti Favén, Ilya Repin (standing), Felix Nylund, Ville Vallgren (with raised and gesturing arm), C. G. Mannerheim, Hilda Flodin-Laitinen, Viivi Vallgren, Torsten Stjerschantz, Viktor Malmberg, and Bertel Gripenberg.

Similar processes of musical gestation and rebirth can be heard in the Fifth Symphony, a work that Sibelius originally conceived as part of the celebrations to mark his 50th birthday in 1915, two years before Finland finally gained independence. The work subsequently underwent two substantial revisions, in 1916 and 1919, being condensed from four movements into three: a vivid example of Sibelius's self-criticism and his tendency to compress his later music into increasingly tight, elliptical formal structures. The first movement opens with another dawn sequence—warmer than that which closes *Luonnotar*—yet the music quickly wanders in more remote and obscure chromatic directions. A varied restart promises renewed stability, but this only leads to a new extended development, and when the opening horn calls return we are already on the cusp of a new musical period, the scherzo which swiftly gathers pace and momentum and propels the music toward its exhilarating close. The second movement is a set of variations on the folk-like pizzicato idea announced at the start in the lower strings: as the movement develops, the texture becomes increasingly dense and complex, but the closing measures are characteristically poised and telegrammatic. The finale plunges in medias res, with a vivid sense of growing excitement and expectation that presages the soaring horn melody that English critic Donald Francis Tovey evocatively described as Thor swinging his hammer. Played in polymetric canon (i.e., three different speeds simultaneously), Sibelius himself compared the idea with the spectacle of the wild swans flying above his villa. The opening material returns, but just as the first movement gathered pace as it drew toward its conclusion, the finale seems to slow down inexorably, so that when the swan hymn returns it feels infinitely expanded and drawn out. In the very final measures, the music breaks up altogether, the swinging horn fifths with which the work began violently verticalized in the series of abrupt chords that bring the symphony definitively to a close.

—Daniel M. Grimley, University of Oxford; Scholar in Residence, Bard Music Festival

PANEL ONE

Why Did He Fall Silent? The Public and Private Sibelius

Olin Hall
Saturday, August 13
10 a.m. – noon
Christopher H. Gibbs, moderator; Glenda Dawn Goss; Vesa Sirén; Scott Burnham

PROGRAM TWO

Berlin and Vienna: The Artist as a Young Man

Olin Hall
Saturday, August 13
1 p.m. Preconcert Talk: Christopher Hailey
1:30 p.m. Performance

Robert Fuchs (1847–1927)

String Trio, Op. 61, No. 1 (1898)
Energisch bewegt, doch nicht zu rasch
In ruhiger Anmuth
Anmuthig bewegt
Mässig bewegt
Mässig bewegt, anmuthig
Jesse Mills and Carmit Zori, violin
Nicholas Cords, viola

Jean Sibelius (1865–1957)

Seven Songs, Op. 13 (1891–92) (Runeberg)
Under strandens granar ('Neath the Fir-trees)
Kyssens hopp (Kiss's Hope)
Hjärtats morgon (The Heart's Morning)
Våren flyktar hastigt (Spring Is Flying)
Drömmen (The Dream)
Till Frigga (To Fricka)
Jägargossen (The Young Sportsman)
Rebecca Ringle, mezzo-soprano
Pei-Yao Wang, piano

Albert Becker (1834–1899)

***Adagio religioso* No. 7, Op. 94 (1898)**
Eric Wyrick, violin
Jonathan Spitz, cello
Pei-Yao Wang, piano

Ferruccio Busoni (1866–1924)

From Ten Choral Preludes (1907–09)
Komm, Gott, Schöpfer
Nun freut euch
In dir ist Freude
Daniel del Pino, piano

INTERMISSION

Karl Goldmark (1830–1915)

Cello Sonata in F Major, Op. 39 (1892)
Moderato con mosso
Andante
Allegro non troppo
Edward Arron, cello
Daniel del Pino, piano

Jean Sibelius

Piano Quintet in G Minor (1890)
Grave—Allegro
Intermezzo: Moderato
Andante
Scherzo: Vivacissimo
Moderato—Vivace
Jesse Mills and Carmit Zori, violin
Nicholas Cords, viola
Edward Arron, cello
Daniel del Pino, piano

PROGRAM TWO NOTES

Even today, when the reception afforded the music of Sibelius is shifting, and critical opinion is finally being revised after long decades of dismissal of his art, our understanding of his oeuvre and its significance remains circumscribed in particular ways. We tend to think of Sibelius first and foremost as a symphonic composer—it was orchestral genres in which he made his greatest mark, not least as a gifted orchestral colorist. But even more importantly, few composers are more readily identified with their national contexts, and the "Finnish Nationalist" label is undoubtedly the one that has most strongly conditioned both audiences' and critics' views of his output over the course of a century and more. Yet the early work on this program shows other aspects of Sibelius's development: works composed in smaller, more intimate genres and shaped by influences from both within and outside Finnish culture, written around the time of the composer's first opportunity to travel beyond the borders of his homeland. His studies in two major musical centers, first in Berlin and then in Vienna, brought him into cosmopolitan environs that saw both his immersion in the powerful Brahmsian and Wagnerian currents of the time, and his emergence into a new conviction of the uniquely Finnish-nationalist direction of his life's work thereafter. This concert also features music of his teachers and mentors from abroad, at a period in his life when his mature aesthetic and political ideals were still nascent.

Born and brought up in Italy, educated in Vienna, Graz, and Leipzig, the cosmopolitan Ferruccio Busoni was already well-traveled by the time he encountered Sibelius, who at that time had yet to venture more than about 100 kilometers from his birthplace. Busoni worked in Finland for a relatively brief period, having accepted an appointment as professor of piano at the recently founded Helsinki Music Institute in 1890. By the next year he had already moved on to a post (also short-lived) in Moscow, but the friendship that formed with Sibelius continued into the new century; the early 1900s saw him financing and promoting concerts in Berlin featuring new orchestral music, including that of Sibelius.

Helsinki Market Square, 1890. At left is the steamer *Storfursten,* on which Sibelius had travelled the previous autumn en route to Berlin.

Busoni has always been known as a great piano virtuoso, but our growing understanding of him as both a progressive, modernist thinker and a significant creative artist enables a reconsideration of what initially appears to be a backward-looking preoccupation. His many transcriptions of past music, in which historic works are uniquely adapted to his distinctly modern sense of sonority, can be heard anew in light of his explorations of the aesthetic significance of new technological explorations for the future of musical creativity. Busoni's philosophical understanding of transcription is articulated in his 1907 *Entwurf einer neuen Ästhetik der Tonkunst* (Sketch of a New Aesthetic of Music), which suggests that every performance is in fact a transcription, and that musical works themselves exist "at once inside and outside time." The variety of creative ingenuity is readily audible in the selection of Bach transcriptions on today's concert: consider, for example, the contrast between the exuberant "Nun freut euch," in which the chorale tune is consistently positioned in the midst of an incessantly lively, transparently running texture that thickens into grandiosity only near the end, and "In dir ist Freude," wherein the articulation and registral placement of the chorale tune is more mobile and varied within a richly resonant pianistic texture that revels in the sonorous capacities of the modern instrument.

Busoni's sojourn in Helsinki coincided with Sibelius's fourth year at the Music Institute, where his compositional work proceeded under the mentorship of its founder Martin Wegelius. Having completed his studies there, Sibelius made his way abroad with a Finnish state stipend that allowed him a year of study in Berlin. The relative conservatism of his Berlin teacher, Albert Becker, was bound to stand out to Sibelius, especially in the wake of his encounter with a progressive thinker like

Busoni, whose own engagement with the past was of such a distinctly and uniquely modernist character. Becker, whose institutional positions in Berlin included choir director at the Berlin Cathedral and composition teacher at the Schwarwenka Conservatory, was primarily known for his vocal music; he first gained success through songs composed in the 1870s. Some of his liturgical works are still part of the performing tradition in Germany—his B-flat Minor Mass is usually named as his best work—but his instrumental compositions, even those of a somewhat larger scale (including three symphonies), are little known. Becker's late *Adagio religioso*, written the year before his death, is an unassuming piece that eschews technical ostentation and textural complication, with frequent doubling between cello and keyboard—Becker's scoring for organ (although the piano may be substituted) demonstrates the importance of the liturgical in his creative imagination.

To Sibelius, Becker proved less than sympathetic, immediately prescribing a regimen of Bach-style counterpoint as a remedy for the weaknesses he observed in the music Sibelius presented to him. Though he complained in letters home that his teacher was an old fogey, the young composer's technique undoubtedly improved as a result of this somewhat pedantic approach. But Sibelius composed little that year, save the Piano Quintet that closes today's program. Sibelius was himself a violinist, and a reasonably competent one, although his temperament never really suited him for solo performance; he was apparently more at home performing in a chamber scenario, so this effort grows out of his own performing experience. The Piano Quintet is still a juvenile work, exhibiting some of Sibelius's early challenges—it certainly does not yet demonstrate the formal control or innovation of the mature orchestral works, for example, and is perhaps overly insistent on its opening motivic motto. Completed in the spring of 1890, the work was promptly returned to Helsinki, and it was Busoni who played the piano part when it was first performed there the same year. Wegelius was critical of its immaturities, yet distinct foreshadowings of the future Sibelius are audible, including some innovative use of triadic harmony and a breadth of expression, not to mention a preoccupation with sonorous exploration, the realm of pure sound.

Ferruccio Busoni and Sibelius, 1921

Despite the musical and social (often detrimental!) enticements of Berlin, less than a year of Becker's tutelage was more than enough for Sibelius, who returned to Helsinki in the summertime. Fortunately, another stipend brought him to Vienna the following year, where he found himself in the musical culture that had provided him with his earliest compositional influences—that of the chamber music of Haydn and Mozart. But more immediately, it was the center of the contemporary Wagner-Brahms controversy, and his teachers in Vienna, Robert Fuchs and Karl Goldmark, were channels through which Sibelius encountered these two most potent musical influences of the age.

Robert Fuchs moved from rural eastern Austria to Vienna in his late teens and remained there for the rest of his career, holding appointments as organist, conductor, and professor of harmony at the Conservatory. As a composer, he earned rare praise from Brahms for pleasing and eminently well-crafted works that were notable for their formal clarity. He wrote orchestral music and even a couple of operas, although he was most regarded for his chamber works, including the String Trio

on today's concert, composed a few years after Sibelius's study with him. Though his own compositions bear the stamp of tradition and even conservatism, Fuchs's classes at the Conservatory in Vienna, where he taught harmony for well over three decades, nurtured a series of innovators: before Sibelius enrolled, Fuchs had already taught a generation of progressive creative personalities who shaped the countenance of Viennese modernism. These included Gustav Mahler, Hugo Wolf, and Alexander Zemlinsky; he later taught the prodigious Erich Wolfgang Korngold as well.

The Hungarian Karl Goldmark was a violinist, a music critic, and Sibelius's composition and orchestration teacher in Vienna. In addition to music journalism and some teaching, Goldmark earned his living playing in the theaters in Vienna, and instrumentation for theatrical works helped to develop his considerable skills in orchestration. Sibelius the orchestrator learned much from Goldmark's mastery in that medium. As an opera composer, Goldmark was most influenced by Wagner, and his significant success with his first opera *Die Königin von Saba* (*The Queen of Sheba*, 1871) launched his career. Today we have the opportunity to hear a sample of his little-known chamber music. The F-Major Cello Sonata was composed not long after Sibelius's time with him in Vienna. Its varied harmonic language veers from triadic clarity through chromatic sequential passages of greater intensity. The simple lyricism of the cello part in the first movement; the lilting Andante with its gracious melodic profile for the cello; the almost rustic opening and simple imitative dialogue of the buoyant and upbeat last movement: all demonstrate that Goldmark's chamber music inhabits a very different sphere from the Wagner-infused expressivity of his operatic and orchestral works.

Sibelius's time in Vienna wrought a profound change in his style and aesthetic direction. The seven songs of Op. 13 were written soon after he returned to Finland, having recently discovered his passion for Finnish national concerns. Sibelius actually composed nearly a hundred songs during the course of his career. A great many of them utilize German texts, and perhaps unexpectedly, given his mature investment in fashioning a self-image allied with an authentic Finnish culture and informed by folk traditions, only very few of them have texts in Finnish. The poems he set in these early Op. 13 songs are in Swedish. They are by the 19th-century Finnish national poet Johan Ludvig Runeberg (1804–77), to whose poetry Sibelius turned repeatedly for song settings throughout his career—his very first published work is a Runeberg setting. Swedish was Sibelius's own first language and, notwithstanding the vital importance of Finnish-language folk culture in the development of his mature, nationalist idiom, it remained the language with which Sibelius was most comfortable throughout his life. Although they were published together, the songs in Op. 13 are impressively diverse, and cannot really be considered a cycle. They received their first performances on separate occasions in Helsinki between 1891 and 1893. Dramatically charged and often darkly atmospheric pianistic accompaniments characterize several of the songs, evidence of Sibelius's growing aesthetic interest in sonority, which develops into a mastery of orchestral sound in his mature oeuvre.

Sibelius had arrived in Vienna a young chamber music composer who showed promise but had yet to develop a voice. But it was during this time away from Finland, nourished by letters from home, that he recognized the depth of his interest in Finnish-language culture and folklore and became absorbed in the *Kalevala*, its national epic. At the same time, he was surrounded by the modern influences that shifted his preoccupations from chamber to orchestral genres and his aesthetic from the conservative to the progressive. By the time he was ready to return to Helsinki, he had already begun work on his *Kullervo* Symphony, which won Fuchs's praise; and the path of Sibelius's future career was decided.

—Sherry Lee, University of Toronto

PROGRAM THREE

Kalevala: Myth and the Birth of a Nation

Sosnoff Theater
Saturday, August 13
7 p.m. Preconcert Talk: Glenda Dawn Goss
8 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director

Jean Sibelius (1865–1957) — ***Lemminkäinen and the Maidens of the Island*, Op. 22, No. 1 (1895; rev. 1897, 1939)**

Robert Kajanus (1856–1933) — ***Aino*, symphonic poem (1885)**

INTERMISSION

Jean Sibelius — ***Kullervo*, choral symphony, Op. 7 (1891–92)**
Johdanto (Introduction)
Kullervon nuoruus (Kullervo's Youth)
Kullervo ja hänen sisarensa (Kullervo and His Sister)
Kullervon sotaanlähtö (Kullervo Leaves for War)
Kullervon kuolema (Kullervo's Death)
Christiane Libor, soprano
John Hancock, baritone

PROGRAM THREE NOTES

Akseli Gallen-Kallela's remarkable painting *Symposium* (*The Problem*) of 1894 is an obvious point of departure for understanding the dreams and preoccupations of young Finns in the 1890s, among them the composers Robert Kajanus (1856–1933) and Jean Sibelius, and the critic Oskar Merikanto. All three, along with the painter himself (standing), were depicted in this celebrated image of four young intellectuals around a table littered with late-night drinks, whose effects are evident in their expressions and demeanor (Merikanto already lies asleep, head on arm). But it is clear that they glimpse a vision, suggested in the nocturnal landscape that floats in the background and in the mysterious wings of Osiris that encroach from the left. The painter himself described the figure of Kajanus, cigar-butt in hand, as "drawing the others' attention to what he sees . . . And what they see! I do not want to say more." Questions of national identity may well have preoccupied them. Just the previous year Gallen-Kallela had confided to his diary his belief in the need to "create a new Renaissance in little Finland" (still under the political jurisdiction of Russia). Their vision could have arisen from discussion of the Young Finland movement, to which they belonged, and aspirations for their country's independence.

The *Kalevala*—Finland's then recently reclaimed answer to the Icelandic and Germanic sagas—was to prove a central source of nationalist inspiration and topics for visual, dramatic, and musical representation. Finnish, rather than Egyptian, antiquity was what fired artistic and political imaginations. Heroes from the *Kalevala* and their mythic adventures, as mediated by bardic singers whose descendants could still be found in the Karelian countryside, peopled Gallen-Kallela's paintings as much as the programmatic concert works of Kajanus and the younger Sibelius. For non-Finns, reliant

The Symposium, Akseli Gallen-Kallela, 1894

on translations of Elias Lönnrot's first early-19th-century compilation of the national epic, comprehension of this repertoire is clouded by explanatory program notes that have long relied on oversimplified accounts of Finnish "nationalism" and received notions of what passages from the *Kalevala* the composers' titles in fact refer to. This is particularly so when those titles are as deliberately enigmatic as Germanic-aesthetic suspicion of "program music" required. Nationalism involves creating narratives about history and identity; tone poems on *Kalevala* subjects could participate in this process in subtle ways.

Sibelius's magnificent *Lemminkäinen and the Maidens of the Island* is variously seen as a piece of popular pictorialism and something more symphonically "serious." It was the first in a suite of four tone poems that make up a kind of Lemminkäinen symphony. But are we sure what it narrates? Is it Sibelius's version of *Don Juan* or does the title allude to something else in the story of the accident-prone young hero Lemminkäinen, who had been directed by his mother to seek exile after battle? It is not entirely clear whether it relates to Canto 29 or Canto 11 of the *Kalevala*; in either case careful interpretative work is required. If we accept the evidence that Canto 29 was Sibelius's inspiration, then Lemminkäinen's first encounter with the sexually compliant maidens is when his boat is driven close to the cliffs of their island. He asks three questions of them: "Is there a space . . . to beach a boat?" "Is there room . . . to hide?" "Is there room . . . to fell a clearing . . . for pioneering?" Only the last question receives a negative answer, thus leaving our hero safe but without a piece of

Aino Myth Triptych, Akseli Gallen-Kallela, 1891

nature to tame and call his own. His fourth question defines his role as artist, as much as sexual tourist, on this island of women: "Is there space . . . for me to sing my songs, to lilt long tales?" To this they assent. It is as a singer-magician that Lemminkäinen seduces the maidens into taking him into their homes: one who transforms and even "creates" the world in song:

he sang rowans in the yards
oaks in the midst of barnyards . . .
the flowers till they were gold-hued

This reading might explain the mystical quality of the revelatory climax of the second-subject group, with its exotic-sounding arabesque-motif that turns around and then back upon itself, something less convincingly associated with his subsequent sexual conquests and flight from the maidens' returning menfolk.

Women play a frequently ambivalent role in late-19th-century narratives, not least as powerful and threatening temptresses. The figure from the *Kalevala*, alluded to in the title of Kajanus's *Aino* (1885), however, is one of the epic's most blameless: the wronged sister of Joukahainen, who "gives" her to the aged hero-bard Väinämöinen after losing a singing match with him. The beautiful Aino escapes her elderly lover, but disappears in a lake inhabited by water nymphs. Väinämöinen recaptures her in the form of a salmon, but loses her again before he realizes. Here the powerful and solemn music that opens and closes the tone poem must be associated with Väinämöinen's lamentation at his loss, voiced by the chorus in the closing section: "Ring out, kantele [a bardic harp], my sorrow is breaking me." Aino herself is surely depicted in the central section, with its Tchaikovskian clarinet melody. The members of the Finnish Kalevala Society, who arranged the work's premiere, might also have understood her as a symbolic figure of freedom from the dominance of Russia. Members of the Young Finland movement like Sibelius and Gallen-Kallela (who depicted Aino in a famous triptych) must have been moved by the way in which the closing choral lament is elevated almost to the nobility of a national hymn.

Kajanus's *Aino* is known to have inspired Sibelius to embark upon his own *Kullervo* (1891–92), an astonishing five-movement choral symphony whose effective retraction, after its successful 1892 premiere, remains one of the mysteries of the composer's career. It seems nevertheless to have played its part in Kajanus's own partial retreat from composition into conducting (he recorded an important series of Sibelius works with the London Symphony Orchestra in the 1930s). Here was a *Kalevala* piece to inspire Finnish nationalist feeling like no other.

Once again, however, careful reading is required. The subject is the hapless Kullervo, from a later part of the epic than those featuring Aino and Lemminkäinen (Cantos 31–36). Its background is the war between the clans of Kalervo and Untamo. The former's army is massacred by the people of Untamo; one woman only is spared, who gives birth to the hero Kullervo, broadly characterized in the first movement. He turns even his cradle song into a call for vengeance (movement 2). He is subsequently hunted and enslaved by Untamo, but eventually escapes and finds his parents still living in the forest; they send him off to find his sister. All too late does he realize that he has found her in the woman he has pulled into his sledge and seduced. With this incestuous discovery she commits suicide (movement 3, dramatized by soloists and male chorus). Nothing can now restrain Kullervo's vengeance upon Untamo's clan, which he destroys with a sword bestowed upon him by the god Ukko (movement 4, orchestra alone). Learning that in his absence his parents have died, Kullervo goes into the forest and falls upon his sword in the very place where he had earlier seduced his sister (movement 5, with narrating male chorus). Merciless in its record of terrible events, the work's final orchestral statement of Kullervo's leaping motif from the first movement is more a call-to-arms than an epitaph, before the chorus concludes the story: "Thus the hero's life was ended/Perished thus the hapless hero."

—Peter Franklin, University of Oxford

Kullervo Sets Off for Battle, Akseli Gallen-Kallela, 1901

PROGRAM FOUR

White Nights—Dark Mornings: Creativity, Depression, and Addiction

Olin Hall
Sunday, August 14
10 a.m. Kay Redfield Jamison in conversation with Leon Botstein, with performances by Reed Birney, narrator; Teresa Buchholz, mezzo-soprano; Gustav Djupsjöbacka, piano; Erica Kiesewetter, violin; Robert Martin, cello; Nicholas Phan, tenor; Pei-Yao Wang, piano

Jean Sibelius (1865–1957)	***Valse triste*, Op. 44/1 (1904)**
Edvard Grieg (1843–1907)	**From Lyric Pieces, Op. 54 (1889–91)** Shepherd's Boy Notturno
Jean Sibelius	***Svartsjukans nätter* (Nights of Jealousy) (1893) (Runeberg, trans. R. Kelly)**
Wilhelm Peterson-Berger (1867–1942)	**From *Fyra Dikter* (Four Songs) (1911) (Strindberg)** Mitt trollslot (My Magic Castle) Villemo (Wilhelm)
Frederick Delius (1862–1934)	***The Minstrel* (1892) (Ibsen)** ***Summer Nights* (1902) (Drachmann)** ***Irmelin Rose* (?1906) (Jacobsen)**
Alma Mahler (1879–1964)	***Die stille Stadt* (?1900–01) (Dehmel)**
Hans Pfitzner (1869–1949)	***Die stille Stadt*, Op. 29/4 (1922) (Dehmel)**
Jean Sibelius	***Die stille Stadt*, Op. 50/5 (1906) (Dehmel)**

PROGRAM FOUR NOTES

The north of Europe, particularly the area we are accustomed to call Scandinavia, has long occupied a place of fascination and mystery in the minds of Europeans (and North Americans) who do not live there. In 1988, Kirk Varnedoe, the distinguished art historian and director of the Museum of Modern Art at the time, curated a path-breaking exhibition called *Northern Light* that presented the work of early modern Scandinavian artists, including two of Sibelius's closest associates, Akseli Gallen-Kallela and Eero Järnefelt. The show suggested that the landscape and visual experience of the region could define an overlooked and marginalized movement whose coherence transcended nationalism but was still geographic. The only truly famous figure in that exhibit whose work had entered the international scene was Edvard Munch.

What made geography a plausible theme was the implicit suggestion that there was something spiritual and experiential to life in the region that linked all the artists in the exhibition and led them to approach realism, naturalism, and symbolism in a distinctive manner. The result went well

Anxiety, Edvard Munch, 1894

beyond the presumed limits of the exotic or provincial. The exterior light of the North was the cause of something quite different; it provoked a subjective and distinct interior light and sensibility in Scandinavian culture. Perhaps the most famous evocation of this is visible in the oeuvre of the film-maker Ingmar Bergman.

Today's program, like several others in this festival, pursues this premise in music, but with a psychological twist. Of the composers on the program, Edvard Grieg and Sibelius represent the only two Scandinavian composers whose work truly has entered the repertory. Wilhelm Peterson-Berger, a Swede, is a novelty for most listeners. And of the other composers—Frederick Delius, Alma Mahler,

and Hans Pfitzner—none was remotely Scandinavian. However, they were inspired by the Northern sensibility. By including them, this program challenges the boundaries of claims to a regional spirituality and a distinct ethos and suggests that the marginal status of Scandinavian culture outside the region may be more a function of ignorance and snobbery than anything uniquely exotic. The region witnessed an explosion of talent in the early 20th century that found a way to influence broader European culture. At the same time, the obsessions and ambitions of Sibelius and Grieg reflect a European engagement with a shared tradition of how music functions and communicates. They made distinct contributions to the way in which nature and the psyche related, just as Søren Kierkegaard helped shape and define a leading current in European philosophy.

For better or worse, the northern regions of Europe, and particularly Scandinavia, have become identified with the extreme shifts in mood that seem to parallel the equally extreme shifts in light that define the calendar and daily life in the North. The idea of days on end with virtually no sunlight, in the midst of a relentless and bitter cold, followed by days without night when the sun never sets—all within a vast expanse of pristine nature relatively unsullied by industry and urbanization—became a visual metaphor for the extremes of mood that, to outsiders, served to mark the character of the artist. By the late 19th century, the romantic image of the artist had become enshrined.

The development of science and philosophy, particularly in the writings of Darwin, Nietzsche, and Kierkegaard, had led to a fascination with the geography and dynamics of the human psyche. The breakthroughs in the musical careers of Sibelius and, for that matter, Mahler, coincided with the publication of Sigmund Freud's *Interpretation of Dreams* and the founding of psychoanalysis. All composers on this program lived and worked at a time when the quest to understand human nature and its workings had become not only a matter of science, medicine, and ethical theory, but also of art.

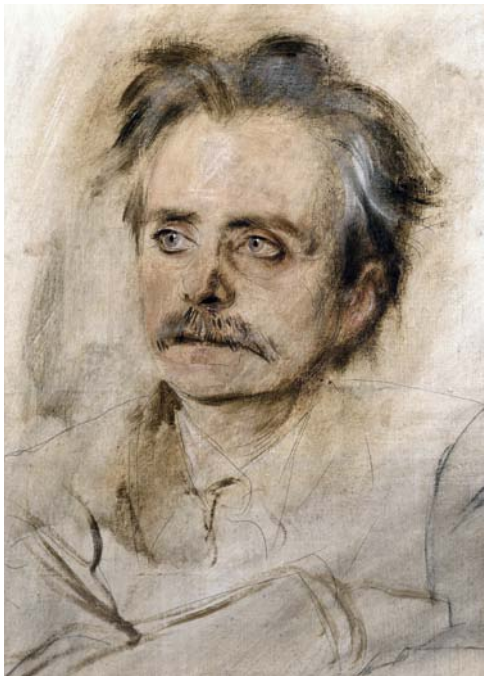
By the turn of the century, a profound social tension between the economic and societal demands of everyday life, the canons of respectability and morality, and the pursuit of the aesthetic had surfaced. Max Weber, in 1904, put the spirit of the northern European and American predicament best when he spoke of an "iron cage" in which the human spirit had been placed by modernity. This cage was represented by industry, rationality, and the sense of order. That rational order had been sanctified by religion, structured by politics, and justified by economic progress.

The restraint on behavior and on the human instinct for freedom, particularly in a person's sexuality, became a nearly obsessive theme for artists and writers (consider Ibsen and Strindberg) and, predictably enough, composers. Sibelius was not alone in struggling against the intense, internalized allegiance to discipline that characterized his Protestant upbringing. The psychic rebellion against respectability was not merely ideological. By the end of the 19th century, the pursuits of the artist and their outward reflections had assumed the derisive description of bohemian. The popularity of the notion of the artist as psychologically unstable and possessed of extreme sensibilities, as struggling against life and with life, and as unwilling to pay the price for respectability, had become nearly a cliché.

This morning's conversation and concert approach these themes not only from a historical perspective but also from a normative one. The impetus rests in biography as well. Sibelius was known for extremes in his behavior: the inexplicable silence of his last 30 years, the unrelenting bouts of alcoholism and depression, and the addiction to cigars. He was notoriously a man of few words and intense privacy. Taking the Northern experience as a starting point, we try to seek a way of understanding the sources of inspiration of this generation of composers and their compulsions and

struggles with creativity—an activity viewed often as deviant, despite the appeal of the results to a large public.

The program opens with the most famous piece Sibelius ever wrote, his *Valse triste*. It was composed in 1904 for a theater piece by Sibelius's brother-in-law, Arvid Järnefelt. The play, *Kuolema*, has as its subject—not surprisingly—death. The protagonist's mother, who lies dying, tells of a dream where she is at a ball. In this most Freudian of dream sequences the son too sleeps. Death comes for the mother who mistakes Death for her husband and dances with him. When the son wakes, the mother is dead. It is both suggestive and ironic that the music written for this terrifying psychological vision turned out to be far and away Sibelius's most palatable and frequently played composition. Not only did it become an iconic work in its original orchestral version, but after Sibelius made his own piano transcription, the piece was arranged for everything from military band, flute, and violin to women's choir, male choir, and mixed choir, to accordion, with titles such as *Dance and Dream*, *Song of Mystery*, *Dance of the Dying Leaves*, *There She Lies in Dying Sleep*, and, not surprisingly, *Song of Finland*.



Edvard Grieg,
Franz von Lenbach, c. 1890

The program proceeds with a few of Grieg's finest pastoral pieces for piano, followed by an early work by Sibelius, a melodrama based on the writings of Johan Ludvig Runeberg, the most famous 19th-century poet of the Finnish-Swedish tradition. This piece from 1893 reveals Wagnerian influences and was a work to which Sibelius remained attached throughout his career. To underline the idea that the struggle against depression, the fear of death, and the deflection of the psychological struggle into a poetic framework that uses nature as a mirror image resonated beyond its Scandinavian treatment among artists of Sibelius's generation, the program ends with settings of the very same Richard Dehmel poem by Alma Mahler, Hans Pfitzner (her lover, an entirely unlikable yet gifted and important composer and later Nazi admirer), and Sibelius himself. Dehmel's poetry was most famously set by Richard Strauss and Arnold Schoenberg. The eerie poem "Die stille Stadt," about a wanderer in a barren landscape shrouded by dusk and fog, evoked three distinctive but related treatments.

By 1914, Scandinavian culture had taken its place on the center stage of Europe. Ibsen and Strindberg were triumphant in Central Europe, as were poets and, last but not least, Sibelius and Grieg. We therefore hear today settings of songs based on poetry from Scandinavia—including a text by Jens Peter Jacobson, the poet of Schoenberg's *Gurrelieder*—by the English composer Delius, who spent considerable time not only in Northern Europe but in a landscape very distinct from it: Florida. This should help listeners puncture the easy stereotypes of north and south. Also included in this program are three songs by Peterson-Berger, a well-known critic and a composer who knew Sibelius and was a committed Wagnerian with a particular gift for the lyrical.

With all these works, we invite the audience to ponder the intersection of landscape and geography with the conceptions of art and the psychological character of the artist that dominated the era during which Sibelius came of age, crafted his distinctive voice, and then fell silent.

—Leon Botstein, Artistic Codirector, Bard Music Festival; President, Bard College

PROGRAM FIVE

Aurora Borealis: Nature and Music in Finland and Scandinavia

Olin Hall
Sunday, August 14
1 p.m. Preconcert Talk: Jeffrey Kallberg
1:30 p.m. Performance

Jean Sibelius (1865–1957)

Six Part-songs, Op. 18 (1895–1901)
Sortunut ääni (The Broken Voice) (*Kanteletar*)
Terve kuu (Hail O Moon) (*Kalevala*)
Venematka (The Boat Journey) (*Kalevala*)
Saarella palaa (Fire on the Island) (*Kanteletar*)
Metsämiehen laulu (The Woodsman's Song) (Kivi)
Sydämeni laulu (Song of My Heart) (Kivi)
Bard Festival Chorale
James Bagwell, choral director

Christian Sinding (1856–1941)

***The Rustle of Spring* (1896)**
Melvin Chen, piano

Edvard Grieg (1843–1907)

***Haugtussa* (The Mountain Maid), Op. 67 (1895) (Garborg)**
Det syng (It Sings)
Veslemøy (The Little Maid)
Blåbær-Li (Blueberry Hill)
Møte (Meeting)
Elsk (Love)
Killingdans (Little Goats' Dance)
Vond Dag (Evil Day)
Ved Gjætlebekken(By Gjaetle Brook)
Melis Jaatinen, mezzo-soprano
Gustav Djupsjöbacka, piano

INTERMISSION

Johan Svendsen (1840–1911)

Romance (1881)
Harumi Rhodes, violin
Melvin Chen, piano

Toivo Kuula (1883–1918)

***Kesäyö kirkkomaalla* (Summer Night at the Cemetery), Op. 6/1 (1907) (Koskenniemi)**
***Sinipiika* (The Wood Nymph), Op. 23/1 (1912) (Koskenniemi)**
***Purjein kuutamolla* (Sailing in the Moonlight), Op. 31a/1 (1917) (Wuokoski)**
Melis Jaatinen, mezzo-soprano
Gustav Djupsjöbacka, piano

Summer Night Moon, Eero Järnefelt, 1889

Wilhelm Stenhammar (1871–1927)

Quartet No. 4 in A Minor, Op. 25 (1904–09)
Allegro ma non troppo
Adagio
Scherzo: Allegro
Aria variata: Andante semplice
Sharon Roffman and Harumi Rhodes, violin
Marka Gustavsson, viola
Robert Martin, cello

PROGRAM FIVE NOTES

Nature images are a common link among the works on this program, as each of the six Scandinavian composers sought to create an aural postcard of his native country's landscape. Each composer looks back at his homeland's illustrious folk past (whether true or imagined), as well as forward toward a stronger sense of nationhood. Born of threatened borders and government oppression, the new nationalist sentiments figure in all six compositions, although more obviously in some than in others.

At one end of the spectrum is Christian Sinding's *The Rustle of Spring*, whose representation of nature is more Wagnerian than Scandinavian, and at the other end are Sibelius's part-songs, settings of native poetry modeled on the tunes, rhythms, and modality of folk songs. Sometimes both extremes appear in one and the same composition, as in Grieg's song cycle *Haugtussa*, where artless, folk-like melodies are supported by ambiguous harmonies and chromatic voice-leading. Such contradictions reflect the tension these composers from outside the continental mainstream faced as they sought to create a positive, aural self-image for their countrymen and at the same time build a cosmopolitan reputation that would make them contenders in the international arena.

As in Germany and Scandinavian countries, Finland has a long tradition of community choral singing, especially of male voices. Sibelius felt obliged to fill the need for new music when asked, but also saw it as an opportunity to foster nationalistic feelings at a crucial time in Finland's history. Several of the texts for these part-songs were drawn from the *Kanteletar* (a collection of folk poetry) or the Finnish epic *Kalevala*. Sibelius was sensitive to the fact that members in these choirs were not professional singers, so the texture is almost exclusively homophonic, the harmonic language relatively simple, and the rhythms straightforward. He wrote most of his part-songs for the members of the YL Male Voice Choir at Helsinki University; to this day they are the foremost performers of his music for male chorus.

The first song is about a voice that is unjustly silenced—perhaps an allusion to the oppression the Finnish people had suffered over the years. The most distinctive song is "Terve kuu" (Hail O Moon), whose unusual polyphonic setting was surely suggested by the text, about setting free the moon and the sun. The low range is featured because a particularly fine bass in the choir wanted to show off his deep register. The final song is "Sydämeni laulu" (Song of My Heart), a lament over the death of a child. It is eerie to realize that it was written while Sibelius's wife was pregnant with a daughter who would not survive childhood.

Despite Christian Sinding's Norwegian birth, this late 19th-century depiction of spring owes more to Liszt and early Wagner than to his native folk music tradition. This may be because Sinding spent 40 years of his adulthood in Germany, after studying composition and theory in Leipzig. Nevertheless, during his lifetime he was extremely popular in Norway, considered second only to Edvard Grieg among native composers. Today the prolific composer is remembered for little save this one piece, which, excerpted from the original set of six piano pieces, was particularly successful in the United States. Surely the success of *The Rustle of Spring* depends on its emotive range: the ethereal awakening blossoms into a passionate climax, the simple but memorable melody rising sequentially on a series of coloristic harmonic waves, carried by the current of shimmering arpeggios.

The texts of Grieg's *Haugtussa* were drawn from Arne Garborg's 1895 novel in verse form about the shepherdess Veslemøy (little maid), set in the mountainous terrain of southwestern Norway. Grieg was attracted to the many nature images and folk elements in the novel, as well as to the *landsmål* language (based on rural Norwegian dialects), which he felt was inherently musical, and more genuinely represented the people's voice than *riksmål*, the "official" Norwegian language espoused by the government. The varied rhyme schemes and meters of Garborg's verse also made him feel that it was just a matter of drawing out the "world of unborn music" embedded in the poetry.

Grieg had already arranged folk songs, and this project was a natural continuation of that interest. There is more to the protagonist of the cycle than meets the eye, because in addition to herding sheep, Veslemøy experiences visions of mythological creatures, fairies, demons, and trolls, and essentially lives in two worlds at once. While she falls in love with a village boy, Jon, she is also drawn to

a blue mountain troll who wants to marry her. The story, which follows the arc of the seasons, comes down to one of love and loss, much as in Schubert's *Die schöne Müllerin*, even ending with the consoling brook. Grieg's vocal melodies, rhythms, and strophic settings are deceptively simple and folk-like, and yet his harmonic language is often surprisingly chromatic and ambiguous, creating a tension between the surface of these songs and their underlying support. What he once said about his folk-song arrangements holds true here: "I have found that in the dark depths of our folk tunes lies a wealth of unknown harmonic possibilities. . . . I have been especially attracted by the chromatic lines within the harmonic texture." Each song has its own distinct character suggested by the text's meaning and structure. The so-called Grieg motif (a minor second followed by a major third in the same direction) recurs throughout the cycle, providing a consistent musical language that unifies the songs, just as the *landsmål* unifies the poetry.

Johan Svendsen followed in Sinding's footsteps by leaving his Norwegian homeland as a young man to study in Leipzig. Initially he hoped to become a violinist, but switched to composition. After graduating in 1872, he returned home to Christiania (now Oslo), where he and Grieg became fast friends, and together sought to promote Norwegian music. In 1883, much to his countrymen's disappointment, he decided to immigrate to Denmark, accepting an offer to conduct the Royal Theater Orchestra in Copenhagen, the highest such position in the country. He had an especially positive influence on the younger composer Carl Nielsen. His active conducting effectively ended Svendsen's composing career. Though he lived another 28 years, the Romance for violin and orchestra was his last major and most famous composition, heard today in his own arrangement for violin and piano. Svendsen's musical style was clearly influenced by Liszt and Wagner, who was a personal friend, as well as by Dvořák. Though he occasionally wrote folk-song arrangements or consciously sought to give his music a Norwegian flavor, this is not the case here.

Toivo Kuula studied composition in Helsinki with Sibelius, who was intrigued with his dark and brooding music, and then continued his studies abroad in Bologna, Leipzig, Berlin, and Paris. He wrote orchestral and chamber music, but is best remembered for his vocal music. Although he wrote just 25 songs, they remain quite popular in Finland, and he is considered the most talented Finnish composer of his generation. Kuula married his favorite singer, Alma Silventoinen, who became the foremost interpreter of his songs. He was strongly nationalistic, a member of the Finnish Party that promoted the native language and culture, which is reflected in his choice of song texts and incorporation of folk tunes. Most of his songs are settings of Finnish poetry by contemporaries Eino Leino and V. A. Koskenniemi. Many of his melodies are modal, inspired by folk music, while his coloristic harmonies are influenced by Skryabin and Debussy, among others. Kuula couldn't shake the feeling that he would die young, and he did indeed meet a senseless end at the tender age of 35, felled by a bullet fired during a passionate argument over the Finnish language.

As the most significant composer of fin-de-siècle Sweden, Wilhelm Stenhammar is often mentioned in the same breath as Sibelius and Nielsen. After studying in Berlin, he returned home resolving to write in a more Nordic style. His compositions run the gamut, including two symphonies and other orchestral pieces, six string quartets, two operas, two piano concertos, cantatas, and songs. Given both the quantity and the quality of his compositions, it is remarkable that he was trained in piano, not composition. He was essentially a self-taught composer, though he did undertake the systematic study of counterpoint in his late 30s, long after much of his music was written. Stenhammar concertized all over Sweden and was widely considered the country's finest pianist of the time. He also took up conducting, and was employed as the artistic director and principal conductor of various orchestras, most notably the newly established Gothenburg Orchestra Society; from 1906 to 1922

Composers and musicians gathered together for the Nordic Music Days Festival in Copenhagen, 1919. Sibelius is seated in the second row, fourth from right. Second from right is Carl Nielsen; Robert Kajanus is second from Sibelius's left, with Wilhelm Stenhammar seated on the ground at Sibelius's feet.

he staged large festivals for the Society, raising the level of music making in Gothenburg to rival Stockholm's.

Stenhammar performed all over Europe with the best Swedish string quartet of his day, the Aulin Quartet, so he was familiar with both the repertoire and the capabilities of the ensemble. Even so, given his lack of training in composition, it is remarkable that the assured handling of the instruments, variety of textures, and shifting interplay among the lines of his Fourth String Quartet are so reminiscent of Beethoven's music. Stenhammar devoted three years to its composition (1904–07) and thought highly enough of the result that he dedicated it to Sibelius. The first movement, especially, is in a late Romantic style, much like Dvořák's, with modal touches drawn from folk music woven into the chromatic harmonies. This passionate movement is followed by a lovely, lyrical Adagio comprised of subtly shifting textures. The lively Scherzo includes one contrasting section after another, centered about a complex Presto fugue. The fourth movement realizes the modal potential alluded to earlier: it is a theme and ten variations on a Swedish folk tune. After a homophonic presentation, the theme appears in various harmonic, rhythmic, and contrapuntal guises, the most beautiful of which is the Adagio presentation.

—Anne-Marie Reynolds, SUNY Geneseo

PROGRAM SIX

To the Finland Station: Sibelius and Russia

Sosnoff Theater
Sunday, August 14
5 p.m. Preconcert Talk: Marina Kostalevsky
5:30 p.m. Performance

Pyotr Tchaikovsky (1840–93)

From Duets, Op. 46 (1880)
Vecher (Evening) (Surikov)
Sliozï (Tears) (Tyutchev)
V ogorode, vozle brodu (In the Garden, Near the Ford) (Surikov)
Rasvet (Dawn) (Surikov)
Christiane Libor, soprano
Melis Jaatinen, mezzo-soprano
Gustav Djupsjöbacka, piano

Jean Sibelius (1865–1957)

Se'n har jag ej frågat mera **(Then I Ceased to Ask), Op. 17/1 (1891/92?) (Runeberg)**
Den första kyssen **(The First Kiss), Op. 37/1 (1901) (Runeberg)**
Flickan kom ifrån sin älsklings möte **(The Tryst), Op. 37/5 (1901) (Runeberg)**
Melis Jaatinen, mezzo-soprano
Gustav Djupsjöbacka, piano

Aleksandr Glazunov (1865–1936)

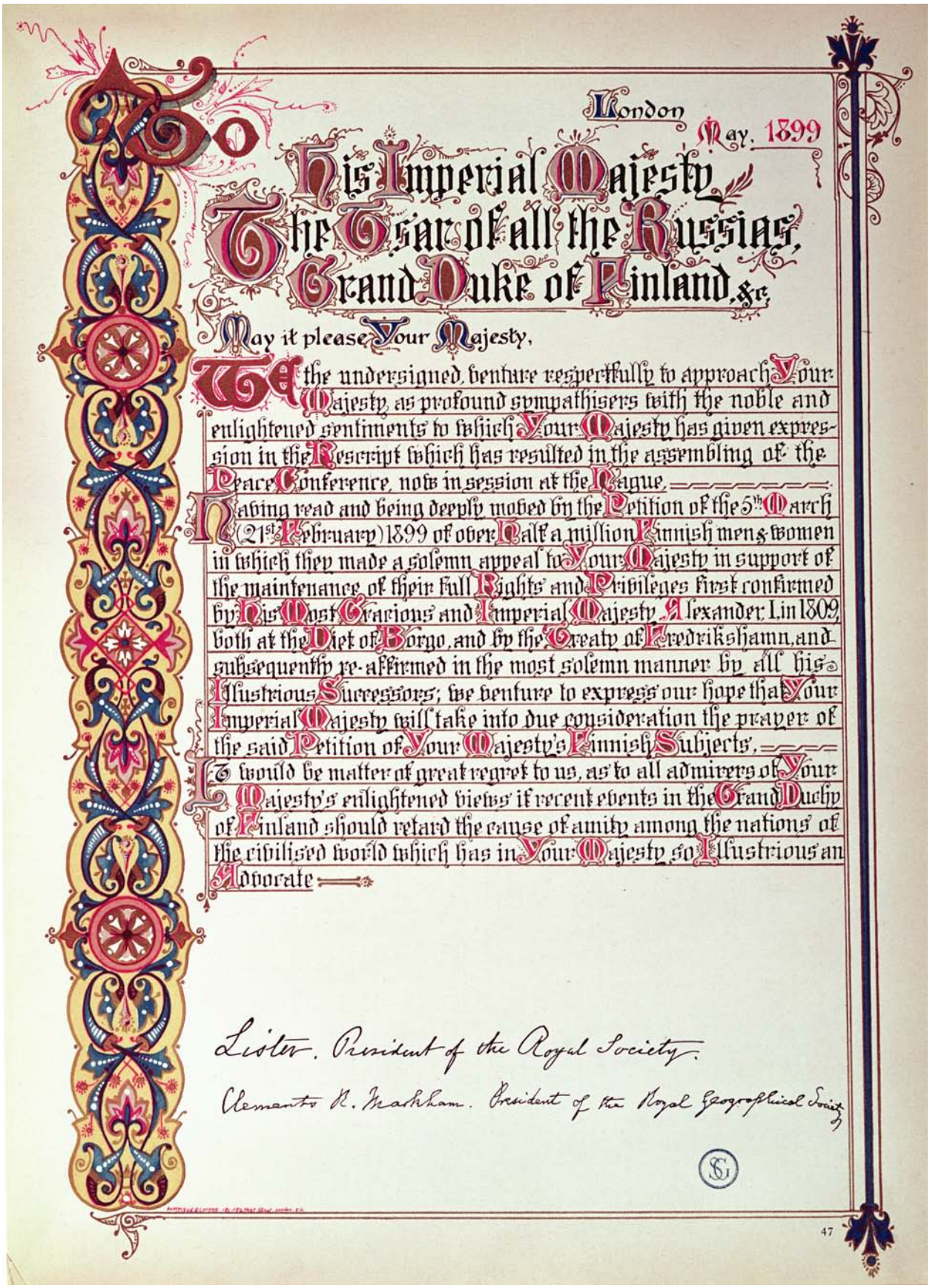
String Quintet in A Major, Op. 39 (1891–92)
Allegro
Scherzo: Allegro moderato
Andante sostenuto
Finale: Allegro moderato
Harumi Rhodes and Sharon Roffman, violin
Marka Gustavsson, viola
Jonathan Spitz and Robert Martin, cello

INTERMISSION

Jean Sibelius

Canzonetta, Op. 62a (1911, arr. Stravinsky, 1963)
Laura Flax and Amy Zoloto, clarinet
Jeffrey Lang, Chad Yarbrough, Zohar Schondorf, and Kyle Hoyt, horn
Sara Cutler, harp
Jordan Frazier, double bass

Kyllikki**, Op. 41 (1904)**
Largamente—Allegro
Andantino
Commodo
Gilles Vonsattel, piano


London May. 1899

To His Imperial Majesty The Czar of all the Russias, Grand Duke of Finland, &c.

May it please Your Majesty,

We the undersigned, venture respectfully to approach Your Majesty, as profound sympathisers with the noble and enlightened sentiments to which Your Majesty has given expression in the Rescript which has resulted in the assembling of the Peace Conference, now in session at the Hague.

Having read and being deeply moved by the Petition of the 5th March (21st February) 1899 of over half a million Finnish men & women in which they made a solemn appeal to Your Majesty in support of the maintenance of their full Rights and Privileges first confirmed by His Most Gracious and Imperial Majesty Alexander I in 1809, both at the Diet of Borgo, and by the Treaty of Fredrikshamn, and subsequently re-affirmed in the most solemn manner by all his Illustrious Successors; we venture to express our hope that Your Imperial Majesty will take into due consideration the prayer of the said Petition of Your Majesty's Finnish Subjects.

It would be matter of great regret to us, as to all admirers of Your Majesty's enlightened views if recent events in the Grand Duchy of Finland should retard the cause of amity among the nations of the civilised world which has in Your Majesty so Illustrious an Advocate.

Lister. President of the Royal Society.

Clements R. Markham. President of the Royal Geographical Society

47

Nikolay Rimsky-Korsakov (1844–1908)

***Na kholmakh Gruzii* (On the Georgian Hills), Op. 3/4 (1866) (Pushkin)**
***Plenivshis' rozy, solovey* (The Nightingale and the Rose), Op. 2/2 (1865–66) (Koltsov)**
***Kogda volnuyetsya zhelteyushchaya niva* (When the Rusty-hued Neva), Op. 40/1 (1897) (Lermontov)**
Nicholas Phan, tenor
Pei-Yao Wang, piano

Serge Rachmaninoff (1873–1943)

Suite No. 2, Op. 17 (1900–01)
Introduction: Alla Marcia
Valse: Presto
Romance: Andantino
Tarantella: Presto
Orion Weiss, piano
Gilles Vonsattel, piano

PROGRAM SIX NOTES

Less than 200 miles separate Helsinki from St. Petersburg across the Bay of Finland, and their proximity has been a source of both conflict and interchange for at least two centuries. On April 3, 1917, Lenin famously returned from exile, alighting at St. Petersburg's Finland Station, which had been built in the 1860s by Finnish State Railways. It is this event that gave Edmund Wilson the title for his study of revolutionary thought from the French Revolution to the Bolsheviks, and in turn the title of today's concert.

For centuries part of Sweden, Finland had been a grand duchy of Russia since 1809, finally declaring independence in December 1917. It was Finland that Rachmaninoff crossed in an open sledge in the last days of December 1917 on his way to life in the West. And it was perfectly natural for Aleksandr Glazunov, director of the St. Petersburg Conservatory between 1905 and 1928, to compose a series of orchestral works on Finnish themes: his *Finnish Fantasy* of 1909, the *Finnish Sketches* of 1912, and the *Karelian Legend* of 1916.

But Jean Sibelius came to maturity at a time of strained relations between his country and its giant neighbor to the East. Although not party- or politically minded, Sibelius was as patriotic as most of his fellow countrymen, and whenever his work struck a tone of noble defiance—as in the finale of his Second Symphony—it was ripe for appropriation to the cause of anti-Russian resistance, whatever his intentions may have been. Meanwhile, his strenuous efforts to counter the label of "provincial" foisted on him by German critics included making overtures to the famous publishing house of one of St. Petersburg's most famous sons, Mitrofan Belyayev. Though this produced no positive outcome, Sibelius could still count on the enthusiastic support of pianist-conductor Aleksandr Ziloti (pupil of Liszt and cousin of Rachmaninoff) who facilitated three visits to St. Petersburg and Moscow in the 1900s for Sibelius to conduct his own work, albeit again with limited success and no discernible consequence for his reputation in Russia.

When Finland suffered invasion from the Soviet Union in the "Winter War" of 1939–40 and in the Continuation War of 1941–44, it sided with Nazi Germany as the lesser of two evils, its troops actually taking part in the siege of Leningrad. Sibelius was among those charged with explaining this unhappy *Realpolitik* to the Western powers.

Petition to Tsar Nicholas II of Russia protesting the Russification of Finland, 1899

The great majority of Sibelius's nearly 100 songs are to Swedish texts (that being the language of his family). For many of those texts, he turned to the poems of favorite poet, Johan Ludvig Runeberg. There are three examples of such settings in this program. Characteristically for Sibelius, the predominant tone in the set is the connection between melancholy moods and Nature, as in "Then I Ceased to Ask," from Op. 17, which turns on the analogy between the seasons and the loss of love. It was hearing this song in 1895 that prompted Brahms's often quoted remark, "Aus dem wird wat" (He should go far).

Sibelius's extensive output of piano music consists in the main of collections of miniatures. The only two exceptions are a sonata of 1893 and the three Lyric Pieces that make up *Kyllikki*, composed in 1904. The composer himself claimed that the music bore no relation to the story of the pleasure-loving wife of Lemminkäinen in the *Kalevala*. Yet it is not only the title, or the fact that so much of his music over the previous 12 years had drawn on Finland's national epic poem, that contradicts him. The stern opening movement, liberally strewn with accents, can easily be heard as a depiction of the abduction of Kyllikki; the second as her lamentation while her husband is away from home waging war; and the last as her breaking of vows as she slips away in the evening to dance with the village maidens.

Neither Sibelius nor Stravinsky was renowned as a generous critic. When Sibelius got word of aspersions cast by Stravinsky on his craftsmanship (from what source is unknown) he scribbled in reply, "That I take to be the greatest compliment I have had in the whole of my long life! . . . Technique in music is not learned in school from blackboards and easels. In that respect Mr. I. S. is at the top of the class. But when one compares my symphonies with his stillborn affectations . . . !" Nevertheless, during a visit to Finland in September 1961, four years after Sibelius's death, Stravinsky conducted a number of Sibelius's works and told Robert Craft that he had once heard the First Symphony in the company of Rimsky-Korsakov. Of the *Canzonetta*, composed in 1911 as an addition to Sibelius's incidental music to Arvid Järnefelt's play, *Kuolema* (Death), Stravinsky commented, "I like that kind of Italian melody gone north. Tchaikovsky did too, of course, and through him the taste became an important and attractive part of St. Petersburg culture." Two years later Stravinsky was awarded the International Sibelius Prize, and in gratitude he produced a transcription of the *Canzonetta* for four horns, two clarinets, harp, and double bass—a respectful and faithful rendition, as befitted the occasion.

Pyotr Tchaikovsky's six vocal duets were composed in June 1880 and dedicated to his niece Tatyana Davïdova, who most likely would have performed them with her mother and other family members. "Evening" conflates two poems by Ivan Surikov, a passionate plea for rest in the middle section being framed by an evocation of nightfall in the more tranquil outer ones. In the setting of Fyodor Tyutchev's "Tears," passion is kept under the surface until it bursts through in the piano postlude. Nos. 4 and 6 are also settings of Surikov. "In the Garden, Near the Ford," paints the picture of a girl weeping as a man stands over her, and "Dawn" is a delectable waltz from the same apparently inexhaustible source as Tchaikovsky's ballets and *Yevgeny Onegin*.

Born in the same year as Sibelius, Aleksandr Glazunov rose to prominence with the sensational premiere of his First Symphony at the age of 16, and from 1899, when he joined the staff of the Conservatoire, he remained a colossal force in the musical life of his St. Petersburg hometown. Impeccable craftsmanship, flowing lyricism, and perfectly balanced structures distinguished almost the entirety of Glazunov's output, at the expense of what Soviet musicologist Boris Asafyev dubbed a tendency toward "emotional anaemia." The A-Major String Quintet of 1891–92 (with extra cello, as

in Schubert's famous C-Major Quintet) is one of a series of his chamber works that graced the Belyayev catalogue. Heartfelt lyricism sets the tone for the first movement, and pizzicato writing lends piquancy to the Scherzo (echoed a year later in Debussy's String Quartet and ten years later still in Ravel's) framing a leisurely paced trio. Glazunov's ability to sustain a tone of sympathetic intimacy is nowhere more impressively displayed than in the slow movement, while the finale gives the players the opportunity to indulge in earthier pursuits, these being set off by another warmly lyrical theme.

Nikolay Rimsky-Korsakov composed roughly 80 songs, largely in two bursts, the first in the 1860s when he was in his early 20s, the second in a flood of renewed enthusiasm for a "truly vocal" approach to the genre in 1897–98. From the earlier period, Aleksey Koltsov's "The Nightingale and the Rose" depicts a girl wondering why the nightingale's songs to the silent rose are so sad, and Rimsky-Korsakov here deploys the inflected scales beloved of Balakirev and Borodin for representing sensuality. "On the Georgian Hills" borrows the same composers' trademark oscillating pedal notes to distill Pushkin's longing for the sensual south. Lermontov's "When the Rusty-hued Neva" is an ecstatic hymn to the river that flows through his adopted home city of St. Petersburg. Rimsky-Korsakov's setting is a wonderful advertisement for the new melodic approach he discovered in 1897, in which "the melody of the romances followed the curves of the text . . . the accompaniment was worked out after the composition of the melody." Worked out afterwards it may have been, but the accompaniment entwines itself around the melody with a curvaceousness that would surely have appealed to Rachmaninoff, who had more than 20 songs to his name by this point.

Serge Rachmaninoff worked on his Second Suite for two pianos in 1900–01, in tandem with the Second Piano Concerto. Both works were famously released from his depressed psyche after a visit to the hypnotherapist, Nikolay Dahl. Whatever the truth of that story (the alternative family lore—that the visit was more about paying court to Dr. Dahl's daughter—is colorful but uncorroborated), the Suite is certainly a work of boundless confidence and energy. The Introduction, for example, is a full-blown Schumannesque triumphal march against the Philistines, and the Valse and Tarantella likewise have aspirations to grandeur that would be consummated 40 years later in the Symphonic Dances. In between comes a Romance, luxuriantly decked out with the kind of ornamentation for which Rachmaninoff had unrivalled genius (and which, like other parts of the Suite, also found its way into the Second Piano Concerto). This, too, is fundamentally a show of emotional strength rather than weakness, eventually reaching a climax of near-heroic proportions.

—David Fanning, University of Manchester

Greetings from Venehjarvi, Eastern Karelia, I. K. Inha, 1894

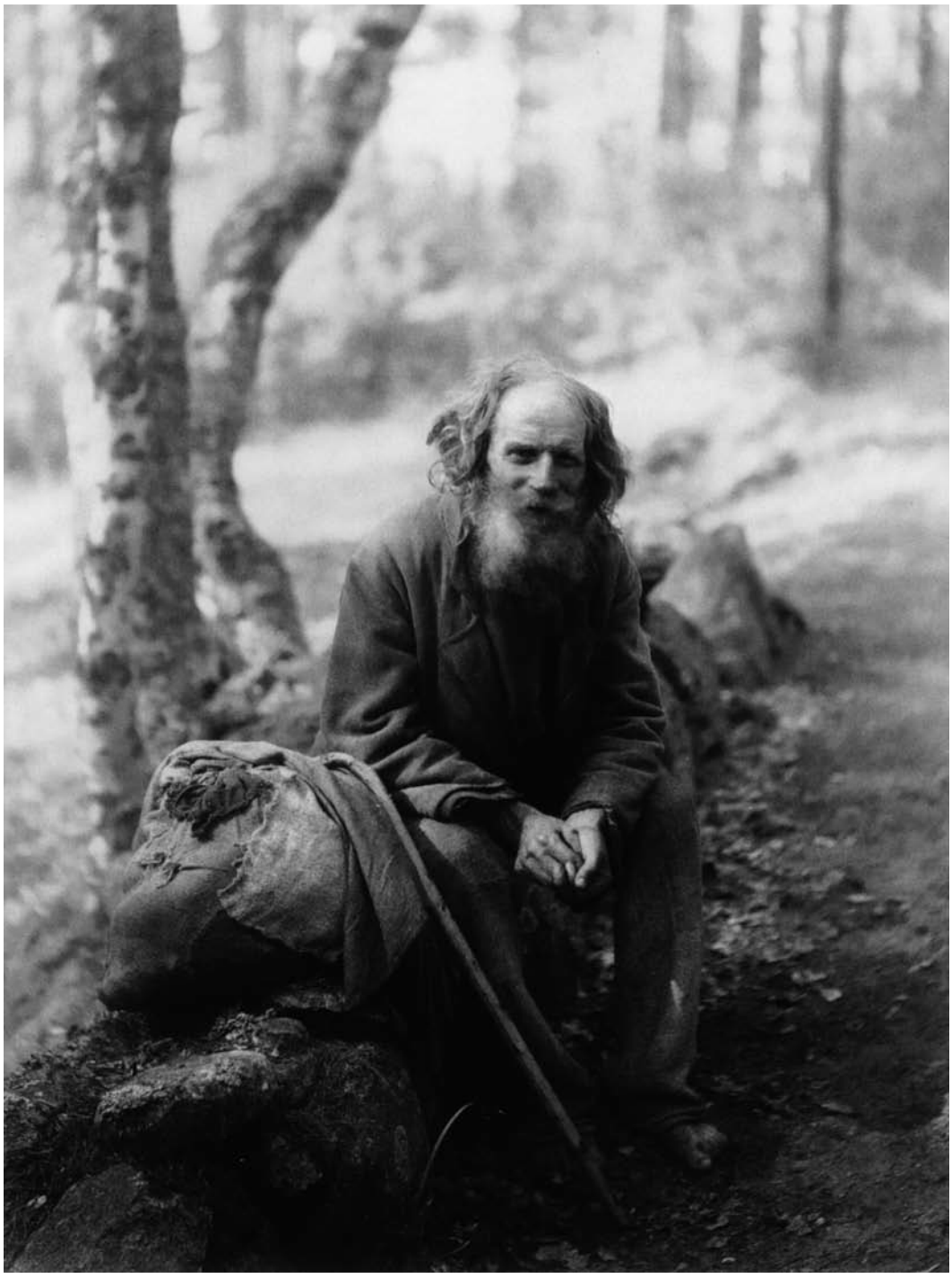
I. K. INHA: PHOTOS OF A MYTHICAL FINLAND

Finland—or Suomi, to its native people—is the most sparsely populated country in Europe. Although it ceased to be a purely agrarian society in the 1950s, it still retains its mythic landscape—thick forests of towering conifers and silvery birch, set among low, rolling hills and interlaced by pristine lakes and maze-like inlets. It is home to the brown bear and the gray wolf, to elk and reindeer, and to the deities and heroes of the *Kalevala*, the cycle of poems that was gathered in the 19th century and woven into the country's national epic.

In the summer of 1894, the photographer I. K. Inha made the last of his three great journeys across this dramatic terrain. Funded by K. E. Ståhlberg, proprietor of Helsinki's Atelier Apollo studio, and by the Finnish Literature Society, the five-month journey took Inha through East Karelia, the ancient home of Finnic culture. The Literature Society hoped he would capture images that would illustrate the tales in the *Kalevala*, and although the photographer was dismayed to find so much of the region's folk poetry irretrievably lost, he was nevertheless able to provide a compelling testament to the landscape from which that poetry sprang: the forests, torrents, lakes, and fens, and the villages, denizens, and dwellings of the rune-singer regions. Seventeen years later, when the photographs were published as *Kalevalan laulumailta* (From the Kalevala Song Country), the poet Eino Leino wrote, "[Inha] has fully lived the people's customs and psychology, without forgetting himself or his modern worldview. He has loved Karelia, and Karelia has revealed its treasures to him. He leads us to a strange, enchanted fairytale castle and is, at each moment, himself imprisoned within the sacredness of the same magical sphere."

Inha was an old schoolmate of Jean Sibelius, who also drew motifs and themes from that "same magical sphere" of folk poetry and mythology. (In their youth, Sibelius set a poem by Aino Suonio, whom Inha was wooing at the time, to a song for a cappella male choir, "Kuutamolla" [In the Moonlight]; Inha, who had requested the setting, used it to serenade the poet at her window.) Along with the paintings of Akseli Gallen-Kallela, Inha's photographs complement and provide a visual context for those musical works of Jean Sibelius that mine the riches of the *Kalevala*.

—Mikhail Horowitz, Bard College

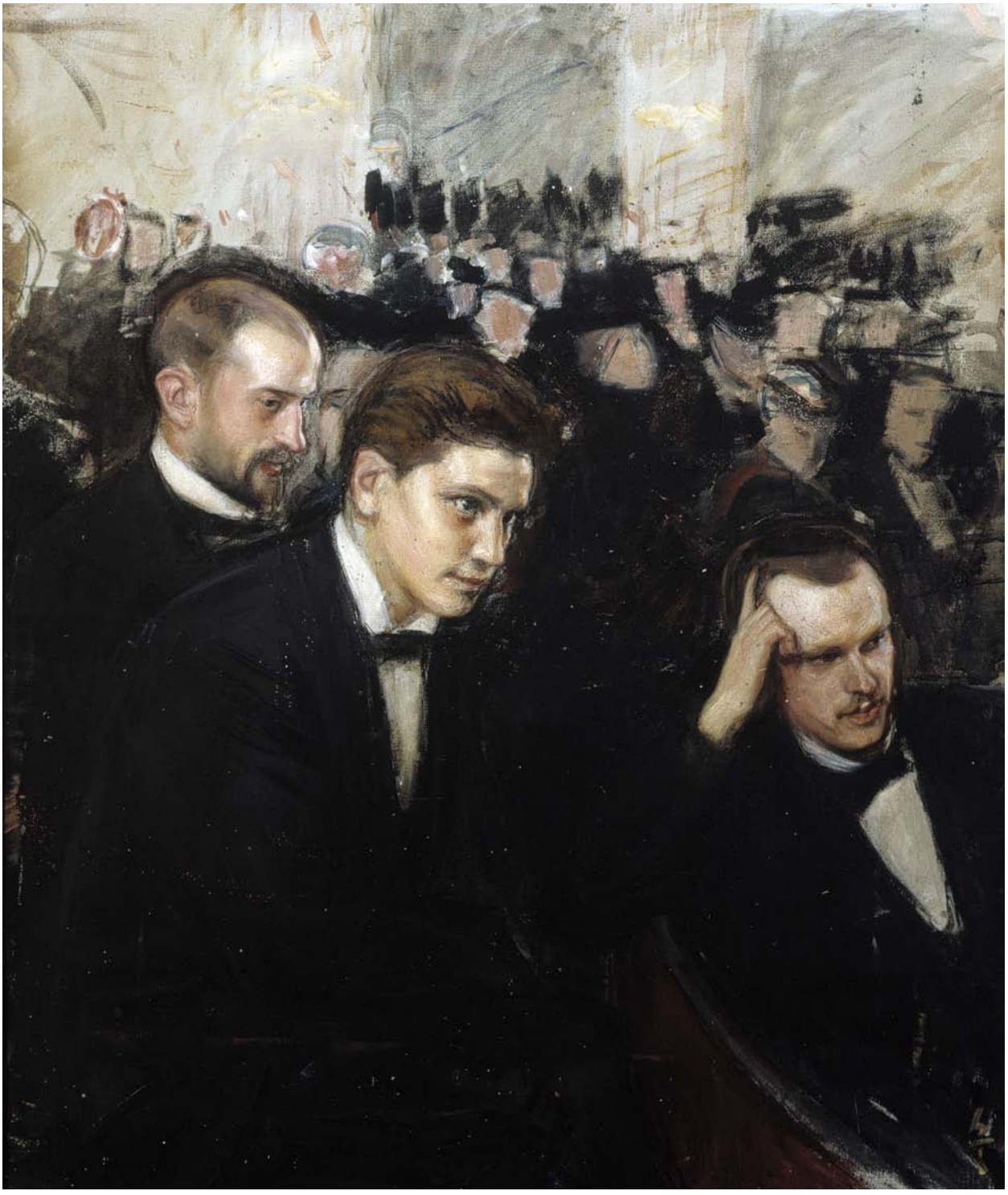


Tramp in Punkaharju, I. K. Inha, 1893

Burn-beaters, Eno, I. K. Inha, 1893

Finnish Farming, I. K. Inha, 1899

Boat Builder from Haavus, Sortavala, I. K. Inha, 1893



Listeners of Music, Magnus Enckell, 1897

SIBELIUS: CONSERVATIVE OR MODERNIST?

SYMPOSIUM

Architecture, Design, and Finnish Identity

Multipurpose Room, Bertelsmann Campus Center
Friday, August 19
10 a.m. – noon
1:30 p.m. – 3:30 p.m.
Peter MacKeith, moderator; Pekka Korvenmaa; Matti Rautiola; Susan Ward; and others

PROGRAM SEVEN

Nordic Purity, Aryan Fantasies, and Music

Sosnoff Theater
Friday, August 19
7:30 p.m. Preconcert Talk: Byron Adams
8 p.m. Performance

Howard Hanson (1896–1981)

Pastorale, Op. 38 (1949)
Alexandra Knoll, oboe
Anna Polonsky, piano

Anton Bruckner (1824–96)

From Symphony No. 3 in D Minor, arr. for piano duet (1878; arr. Mahler, 1879)
Moderato, con moto
Orion Weiss, piano
Anna Polonsky, piano

Jean Sibelius (1865–1957)

***Skogsrået* (The Wood Nymph), Op. 15 (1894) (Rydberg, trans. R. Kelly)**
Reed Birney, narrator
Jeffrey Lang and Kyle Hoyt, horn
Erica Kiesewetter and Jennifer Kim, violin
Nardo Poy, viola
Jonathan Spitz, cello
Pei-Yao Wang, piano

***Tiera*, tone poem for brass septet and percussion (c. 1899)**
***Atenarnes Sång* (Song of the Athenians), Op. 31, No. 3 (1899) (Rydberg)**
***March of the Finnish Jäger Battalion* (1917) (Nurmio)**
Members of Bard Festival Chorale
Bard Festival Chamber Players
Teresa Cheung, conductor

INTERMISSION

Amy Beach (1867–1944)

***Eskimos*, characteristic pieces for the pianoforte, Op. 64 (1907)**
Arctic Night
The Returning Hunter
Exiles
With Dog-Teams
Orion Weiss, piano

Yrjö Kilpinen (1892–1959)

From *Tunturilauluja* (Songs of the Fells), Op. 52 (1926) (Törmänen)
Laululle (To the Song)
Tunturille (Away to the Mountains)
Faylotte Crayton, soprano
Pei-Yao Wang, piano

Kurt Atterberg (1887–1974)

Piano Quintet in C Major, Op. 31bis (1928)
Moderato
Adagio
Vivace
Daedalus Quartet
Orion Weiss, piano

PROGRAM SEVEN NOTES

"Dark and true and tender is the North" wrote Alfred, Lord Tennyson in his lyric "O Swallow, Swallow." Tennyson's eloquent line could serve as an epigraph for the intensity with which the idea of "the North" haunted many British and American musicians from the late 19th century until after the Second World War. No composer seemed to represent this romanticized North to his contemporaries better than Jean Sibelius. Indeed, the British writer Rosa Newmarch described him as "a striking and characteristic example of a man from the North—a Viking type" with "ice-blue eyes" and hair "the colour of oats in sunshine." Other British commentators quickly cast Sibelius's appearance in racial terms. The Scottish critic Cecil Gray asserted "the typical Finn has been described by ethnologists as 'of middle height, muscular, broad-shouldered, with round head, broad face, concave nose, fair complexion, and blue or grey eyes,'" and then exclaimed, "this might almost be the passport description of Sibelius, so closely does he conform in physique to the national type."

Such racially charged language was not at all unusual in British and American music criticism during this period. In 1920, the American composer Daniel Gregory Mason railed against the "Jewish infection in our music," demanding querulously, "How, stimulated as it is to an abnormal appetite for the purely sensuous luxury of the ear by the Oriental gift for lavish ornamentation, shall it be able instantly to pitch its demands, so to speak, in another key when it listens to the plain texture, the

austere sparseness of Anglo-Saxon musical speech?" While Mason's offensive rhetoric is far harsher than anything Gray ever published, the two shared simplistic racial assumptions that resulted from a fascination with the pseudoscience of eugenics.

One of Charles Darwin's cousins, Francis Galton, coined the word "eugenics" in 1883 and developed its hypotheses. Galton and other eugenicists posited that human beings should be bred according to bloodlines in the same manner as thoroughbred horses. More ominously, Galton, along with such successors as Madison Grant, advocated culling humanity of the physically weak and mentally challenged in order to satisfy their fantasy of a purely hygienic world. A wealthy conservationist who founded the Bronx Zoo, Grant was a fanatical eugenicist who published an influential tome, *The Passing of the Great Race or the Racial Basis of European History* (1916). In this classic of "scientific racism," Grant painstakingly constructed a bogus pyramid of races at the capstone of which he placed the hardy peoples of the Baltic region, the Nordics. (Grant's volume was quickly translated into German and eventually provided the Nazis with citations to support their racial policies.)


Amy Beach

Critics who praised Sibelius often employed a vocabulary derived from eugenics, incongruously casting the high-strung and sybaritic composer as an archetype of Nordic manhood, which Grant hailed as a "race of soldiers, sailors, adventurers and explorers, but above all, of rulers, organizers and aristocrats." As Gray wrote, "if I call Sibelius a primitive, I do not intend to suggest that his work is necessarily crude, unfinished, or technically incompetent . . . the instincts of a primitive race are keener and surer than those of civilized races." Far from being a fearless Nordic primitive, however, Sibelius was often consumed by anxiety and regret; no hero, he rued bitterly the rare instances when he commented directly on current events through music and then faced the consequences. Expressions of generalized cultural nationalism, such his setting of Abraham Viktor Rydberg's *Atenarnes Sång*, Op. 31, No. 3 (Song of the Athenians, 1899), the virile tone poem about a warrior from the *Kalevala*, *Tiera* for brass and percussion (c. 1899), and the monodrama *Skogsrået*, Op. 15 (The Wood Nymph, 1894), lost him no sleep. But how Sibelius regretted his *March of the Finnish Jäger Battalion* (1917), written especially for an elite right-wing corps trained in Germany to combat the Bolshevist menace, on that day during the horrific Finnish Civil War (1918) when Bolshevist troops ransacked his house at Järvenpää.

As exemplified by Mason's repulsive assertions, a depressing number of American composers intertwined the cult of the North with racial prejudice. In response to Dvořák's suggestion in 1893 that American composers might create a national school of composition based on Native American and African American traditions, Amy Marcy Beach declared, "We of the North should be far more likely to be influenced by the old English, Scotch, or Irish songs, inherited with our literature from our ancestors." Beach's aesthetics reflected her politics: she was a conservative Republican as well as a member of the Daughters of the American Revolution, an organization that did not endorse racial diversity whatsoever during the years when she was a member. By 1907, however, Beach's aesthetics, if not her politics, had evolved to the point that she used Inuit folk music as the basis of one of the

most Northerly pieces ever written by an American, a piano suite entitled *Eskimos*, Op. 64 (1907). Her European ancestors had not loosened their grip, however, since Grieg's Lyric Pieces were her model.

A member of the next generation of American composers, Howard Hanson was intensely invested in his Scandinavian heritage. Hanson, who was the director of the Eastman School of Music for 40 years, was deeply influenced by Sibelius. (The position at Eastman was earlier offered to Sibelius.) Hanson's First Symphony, to which he gave the title "Nordic," is heavily indebted to Sibelius's symphonic example. The American composer modestly described his score as possessing "the solemnity, austerity, and grandeur of the North." The cool lyricism of Hanson's Pastorale for oboe and piano, Op. 38 (1949), can justly be characterized as an evocation of a Scandinavian landscape in the Sibelian tradition.

While Hanson was evoking a Scandinavia situated far from the European Theater, the Scandinavian composers themselves were extremely close to it. It is no surprise that each composer reacted differently to Nazism. Habitually cautious, Sibelius privately recorded his discomfort with Hitler's racial policies in his diary while maintaining as much public silence as possible. Sibelius was silent on the manner in which the Nazis exploited for propaganda the work of earlier composers whom they deemed sufficiently "Aryan," especially Anton Bruckner, whose Third Symphony (1873, rev. 1877 and 1888–89), he admired greatly in 1890 when he heard it as a student in Vienna. Others, such as Yrjö Kilpinen in Finland and Kurt Atterberg in Sweden, coped with the new political reality by exhibiting different degrees of ethical culpability.

Of the two, Kilpinen was the more severely compromised by his collaboration with the Nazis. The songs in his *Tunturilauluja*, Op. 52 (Songs of the Fells) are quintessential examples of his uncomplicated and tonal style, songs that exemplified to perfection the Nazis' preferred musical aesthetic of folk-like simplicity. The Nazis lionized Kilpinen, a strikingly handsome man who conformed to the stereotype of Nordic manhood far better than Sibelius. Fawning essays lauding his music appeared in *Suomi-Saksa* (*Finland-Germany*), a periodical that specialized in propaganda about the putative racial connections shared by the two countries. Kilpinen's pro-Nazi sympathies doomed his hundreds of songs to desuetude after the war.

The Swedish composer and critic Kurt Atterberg admired the Nazis' conservative aesthetics, which harmonized perfectly with his own reactionary views concerning the danger posed by modernism to conservative nationalistic art like his own. In his newspaper columns, Atterberg reported on German musical conferences in a slyly euphemistic fashion so as to mislead his Swedish readers about the dire consequences of the Nazis' artistic and racial policies. Atterberg exploited his international reputation—Toscanini and Beecham conducted his powerful Sixth Symphony, Op. 31, which was equally successful when he recast it as the Piano Quintet in C Major, Op. 31bis—to legitimize Nazism in Sweden. An artful dodger, Atterberg's postwar reputation declined due in part to his cynical double-dealing, an object lesson for those who believe that the purity of art, like racial purity, must be protected from adulteration by the messy intrusion of reality.

—Byron Adams, University of California, Riverside

PROGRAM EIGHT

From the Nordic Folk

Saturday, August 20
Olin Hall
10 a.m. Performance with Commentary by Daniel M. Grimley, with Piia Kleemola, violin; Anna Polonsky, piano; Sophie Shao, cello; Pei-Yao Wang, piano; Orion Weiss, piano

Edvard Grieg (1843–1907)

From *Slåtter* (Norwegian Peasant Dances), Op. 72 (1902–03)
Gibøens bruremarsj (Gibøen's Bridal March)
Jon Vestafes springdans (Jon Vestafe's Leaping Dance)
Bruremarsj etter Myllarguten (Bridal March after Myllarguten)
Knut Luråsens halling II (Knut Luråsen's Halling II)

Jean Sibelius (1865–1957)

Six Finnish Folk Songs (1902–03)
Minun kultani (My Beloved Is Beautiful)
Sydämestäni rakastan (I Love You Deeply)
Ilta tulee, ehtoo joutuu (Evening Comes)
Tuopa tyttö, kaunis tyttö (The Beautiful Girl)
Velisurmaaja (Fratricide)
Häämuistelma (Wedding Memories)

Toivo Kuula (1883–1918)

From Five Pieces, for violin and piano, Op. 3a (1906)
Folk Song (I)
Folk Song (II)

Béla Bartók (1881–1945)

From 15 Hungarian Peasant Songs (1914–18)
Old Dance Tunes (nos. 7–15):
Allegro
Allegretto
Allegretto
L'istesso tempo
Assai moderato
Allegretto
Poco più vivo
Allegro
Allegro

Percy Grainger (1882–1961)

From *La Scandinavie* (Scandinavian Suite), for cello and piano (1902)
Swedish Air and Dance
A (Swedish) Song of Värmeland
Air and Finale on Norwegian Dances

Karol Szymanowski (1882–1937) **From Mazurkas, Op. 50 (1924–26)**
I. Sostenuto. Molto rubato
XIII. Moderato
XX. Allegramente. Con brio (Rubasznie)

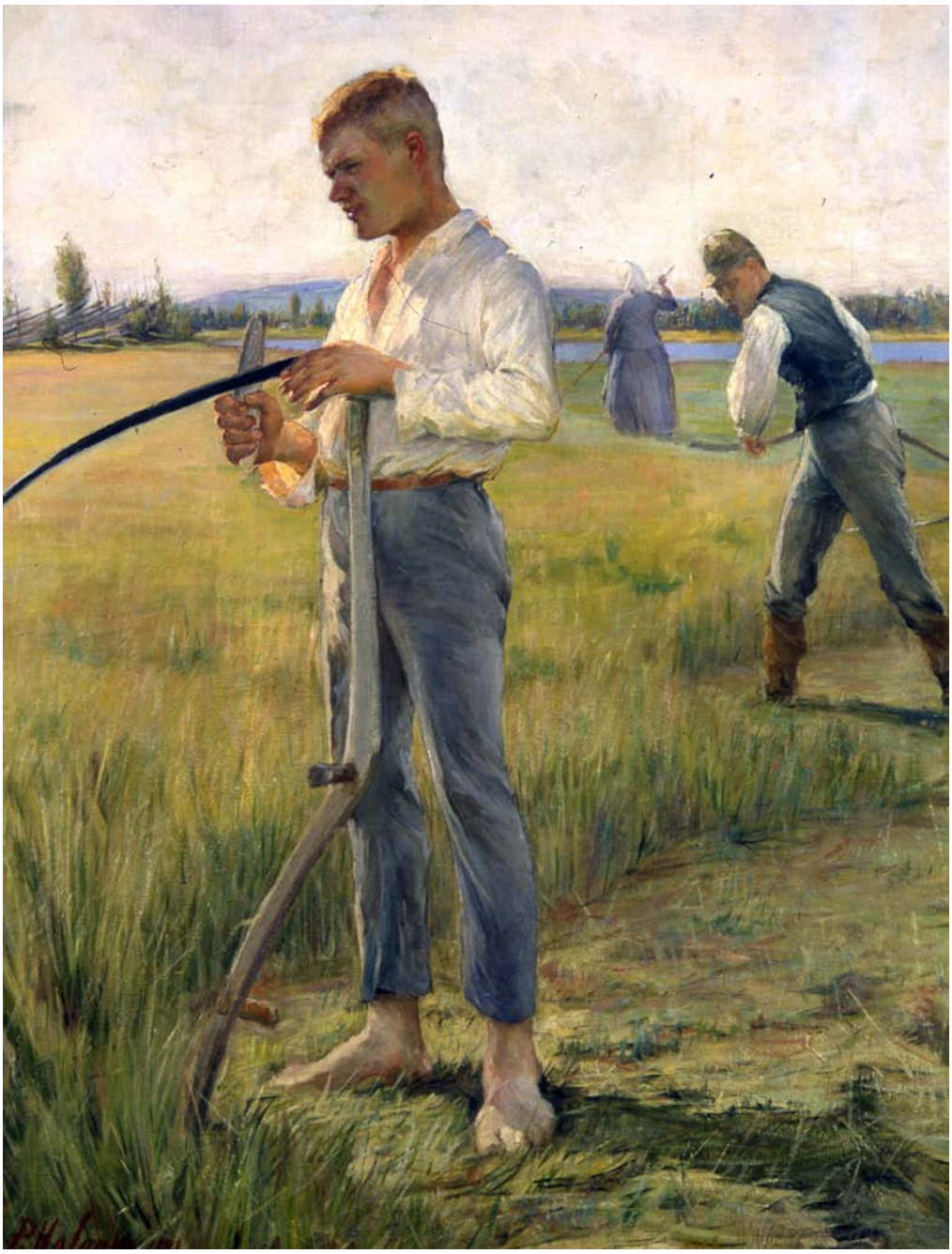
Maurice Ravel (1875–1937) **"La vallée des cloches," from *Miroirs* (1904–05)**

PROGRAM EIGHT NOTES

For many composers at the start of the 20th century, the creative encounter with the indigenous musical practices of their native lands was decisive. Especially for countries on the so-called edge of Europe—Scandinavia, Finland, and Eastern Europe—collecting folk music became a means of asserting cultural difference, celebrating a spirit of independence that distinguished them from mainstream centers of musical life in Germany and France. Interest in folk song was partly a scholarly endeavor, but it was also driven by a cultural political agenda: the desire for musical innovation and originality of expression could be mapped onto the urgent need for national identity or political emancipation. Inclusive and exclusive, prospective and deeply reactionary, the sense of community promoted by the idea of the "folk" provided a continual inspiration for a generation of composers working at the cutting edge of musical modernism.

Edvard Grieg was at the forefront of such debates in Norway. Like Finland, Norway increasingly sought political independence (from Swedish rule) throughout the 19th century. Born and raised in Bergen on the west coast, Grieg had studied at the Leipzig Conservatory and spent his early professional career in Copenhagen. Throughout his life, he felt torn between his cosmopolitan training and the folk music traditions of western Norway, especially the characteristic sound of the Hardanger fiddle with its sympathetic strings, intricate rhythms, and complex double-stopping. The tunes for the *Slåtter* (Norwegian Peasant Dances), Op. 72, were transcribed in 1902 by one of Grieg's younger colleagues, violinist and composer Johan Halvorsen, from a fiddler named Knut Dahle. Each of the tunes is associated with a particular player and specific dance type. "Gibøen's Bridal March" is a stately procession that gradually grows in range and volume before fading away, as though passing into the distance. The leaping dance that follows is more explosive, culminating in a series of spectacular jumps for the pianist. The "Bridal March after Myllarguten" ("the Miller's boy," a stage name for one of the leading Hardanger players) is tinged by an almost unbearable sense of regret, and finishes with the soft tingling of church bells. Bells might also be heard in the final number from this selection, "Knut Luråsen's Halling II," a moderately paced dance that continually shifts between duple and triple meter, generating a dazzling rhythmic complexity in its central pages.

One of the final visitors to Grieg's villa, Troldhaugen, in his last summer of 1907 was the Australian composer and pianist Percy Grainger. Grainger shared Grieg's intense interest in folk song, which had inspired his own collecting trips in the English countryside. Unlike Grieg, however, Grainger was fascinated by transcribing folk melodies in the field, and he became an early advocate of the phonograph. Grainger was a keen enthusiast for all aspects of Nordic culture, which, in his mind, were associated with deeply problematic assumptions regarding race and ethnic character. He composed the *Scandinavian Suite* in 1905 for his friend, Danish cellist Herman Sandby, and used tunes from Sweden, Denmark, and Norway. Of the movements played today, the "Swedish Air and Dance" pits a wistful opening melody against a livelier contrasting episode, draped with luxuriant chromatic harmonies. The second number is a setting of the well-known 19th-century tune "Ack Värmeland, du Sköna" (Värmeland the Beautiful), while the finale is a set of variations on a western Norwegian tune whose magical opening measures suggest the echoing turns of a traditional mountain herding call.



The Haymakers, Pekka Halonen, 1891

Interest in folk music in Finland was no less intense than in Norway. The heart of the Finnish repertoire consists of runic melodies—narrative ballads, of a strongly modal character, that intone texts associated with the Finish national epic, the *Kalevala*. Sibelius heard a number of runic singers in the years around 1890—notably Larin Paraske—and their melodies had a powerful impact on his creative work, although he later denied any such influence. The idea for the Six Finnish Folks Songs was first suggested in 1902 by Sibelius's friend Axel Carpelan, who had Grieg's Lyric Pieces in mind. The results, published the following year, are characteristically powerful miniatures, from the epic opening chords of "Minun kultani" (My Beloved Is Beautiful) to the stormy syncopations of "Velisurmaaja" (Fratricide).

Lemminkäinen's Mother, Akseli Gallen-Kallela, 1897

Sibelius's younger contemporary, the remarkably gifted Toivo Kuula, was born in Vaasa on the Bothnian coast, in western Finland, in 1883, and tragically killed in a shooting accident at the end of the Finnish Civil War in 1918. The majority of his output consists of chamber music and evocative choral works, combining elements of his local folk-music traditions with rich contrapuntal textures and late-Romantic harmony. The folk-song arrangements for violin and piano, from Op. 3a, were completed as a graduation exercise from the Helsinki Music Institute, but remain amongst Kuula's most popular and approachable works.

The reputation of Grieg's music, and of the *Slåtter* in particular, extended far beyond Scandinavia and the north. Grieg's work was especially popular in Paris among members of the avant-garde group *Les apaches*, which included Maurice Ravel and Manuel de Falla, and for whom "le nouveau Grieg" became a stimulating point of compositional departure. It was presumably in Paris that Béla Bartók first heard Grieg's latest music; he visited Norway in 1908 and even purchased a Hardanger fiddle of his own. Bartók's 15 Hungarian Peasant Songs readily recall Grieg's earlier arrangements, with their rhythmic vitality and continually shifting modal contexts. No less inventive are Karol Szymanowski's Mazurkas, Op. 50, based on fiddle tunes from the Tatra Mountains in southern Poland. The opening number suggests an alluring folk exoticism, while the second is a wistfully melancholic melody, circling round an affective modal chromaticism. Perhaps the most remarkable instance of Grieg's influence can be found in Ravel's piano miniature, "La vallée des cloches" (The Valley of Bells) from his *Miroirs* of 1904–05. Grainger later arranged Ravel's piece for a sonorous combination of marimba, vibraphone, and piano. But amid the distant sounds of temple bells and gamelan harmonies, it is the mountains and fjords of Grieg's western Norway that cast their alluring spell.

—Daniel M. Grimley, University of Oxford; Scholar in Residence, Bard Music Festival

PROGRAM NINE

Finnish Modern

Olin Hall
Saturday, August 20
1 p.m. Preconcert Talk: Veijo Murtomäki
1:30 p.m. Performance

Leevi Madetoja (1887–1947)

***Syksy* (Autumn), Op. 68 (1930) (Onerva)**
Syksy (Autumn)
Lähtö (The Departure)
Luulit, ma katselin sua (You Thought I Was Watching You)
Hyvää yötä (Good Night)
Lintu sininen (Blue Bird)
Ijät hyrskyjä päin (Ever against the Breakers)
Marguerite Krull, soprano
Anna Polonsky, piano

Aarre Merikanto (1893–1958)

"Schott" Concerto (1924)
Largo—Allegro
Largo—Vivace
Allegro vivace
Miranda Cuckson, violin
Laura Flax, clarinet
Jeffrey Lang, horn
Erica Kiesewetter and Ellen Payne, violin
Nardo Poy and Sarah Adams, viola
Roberta Cooper and Elina Snellman-Lang, cello
Geoffrey McDonald, conductor

INTERMISSION

Erkki Melartin (1875–1937)

String Trio, Op. 133 (1926–27)
Andante
Andante funebre
Presto
Finale: Vivace
Carmit Zori, violin
Beth Guterman, viola
Sophie Shao, cello

Jean Sibelius (1865–1957)

String Quartet in D Minor, *Voces intimae*, Op. 56 (1909–10)
Andante—Allegro molto moderato
Vivace
Adagio di molto
Allegretto (ma pesante)
Allegro
Daedalus Quartet

PROGRAM NINE NOTES

Finland's transformation from a largely rustic backwater of the Russian empire before independence in 1917 to a fully fledged member of the international community and a center for cutting-edge technology and development (not least the mobile phone industry) is one of the most remarkable narratives in 20th-century European history. Yet this process was not undertaken without considerable strain, and the musical products of this era—particularly the work of Finnish composers from the 1920s and 1930s—offer a vivid insight into Finland's complex and sometimes painful emergence onto the world stage.

Of the three younger Finnish composers represented in this afternoon's program, it is the first, Leevi Madetoja, who was closest temperamentally and professionally to Sibelius. Born in 1887 in Oulu, Madetoja's output included three epic symphonies (obvious successors to the Sibelius canon) as well as two large-scale operas, *Juha* and *The Ostrobothnians*. Madetoja was powerfully influenced by the landscape and folk music of his native region, but he also spent time in Paris, and his later music is characterized by a remarkable harmonic sophistication and transparency of texture. The song cycle *Syksy* (Autumn), completed in 1930, is a setting of poems by Madetoja's wife, the radically innovative and independent writer L. Onerva (Hilja Onerva Lehtinen). The whole set is permeated by a mood of nostalgia and regret. The uneasy ostinato that opens the first song, "Syksy," from which the cycle takes its title, suggests a state of emotional unease and turbulence. The third number, "Luulit, mä katselin sua" (You Thought I Was Watching You), is a radiant song of remembrance and passionate longing, while the fifth, "Lintu sininen" (Blue Bird), has an expansiveness that recalls the slow movement of Madetoja's eloquent Second Symphony. The restless and ultimately defiant final song, "Ijät hyrskyjä päin" (Ever against the Breakers) resists any easy sense of closure or resolution.

Aarre Merikanto is one of the most striking characters in Finnish music. Son of the composer and critic Oskar Merikanto, he studied in Leipzig with Max Reger and with Sergei Vasilenko at the Moscow Conservatory. His cosmopolitan background was reflected in the radically modernist language of Merikanto's music in the 1920s, culminating in his *Symphonic Study* of 1928, a work that he believed would never be played during his lifetime and that he subsequently attempted to destroy. A more positive fate befell the Chamber Concerto for violin, clarinet, horn, and string sextet from 1924, which was awarded joint first prize in a competition sponsored by the German publishing firm Schott alongside pieces by Paul Dessau, Ernst Toch, and Alexander Tscherepnin. The work is in an advanced, freely chromatic language that looks strongly toward Berg, Hindemith, and Skryabin. After a mysterious nocturnal slow introduction, the first movement is a kind of sonata form, with contrasting second subject. The second movement begins with an icy ostinato and wintry clarinet solo before proceeding to an animated folksy central section, an embedded scherzo, and a brief, chilling coda. The final movement opens with a wild storm that seems about to bring the concerto to a frenzied close, but the final page is altogether more ominous: a bluff extinguishing of the light.

Like Sibelius, Erkki Melartin studied with Martin Wegelius at the Music Institute in Helsinki before working with Robert Fuchs in Vienna, though his later musical enthusiasms led him increasingly in a more Gallic direction. Melartin composed six symphonies and an opera, *Aino*, in addition to four luminous string quartets, the last of which dates from 1910. The later String Trio, Op. 133, which was written in the early 1920s, tackles the particularly challenging problems of balance and voicing of this combination of instruments. The work overcomes the obstacles in a masterly fashion, and proves to be a compelling exercise in textural variation and melodic invention. The opening movement begins with a wistful introduction before unfolding a more playful and bluesy sonata allegro. The second movement is a somber funeral dirge, but the vitality and whole-tone harmonies of the

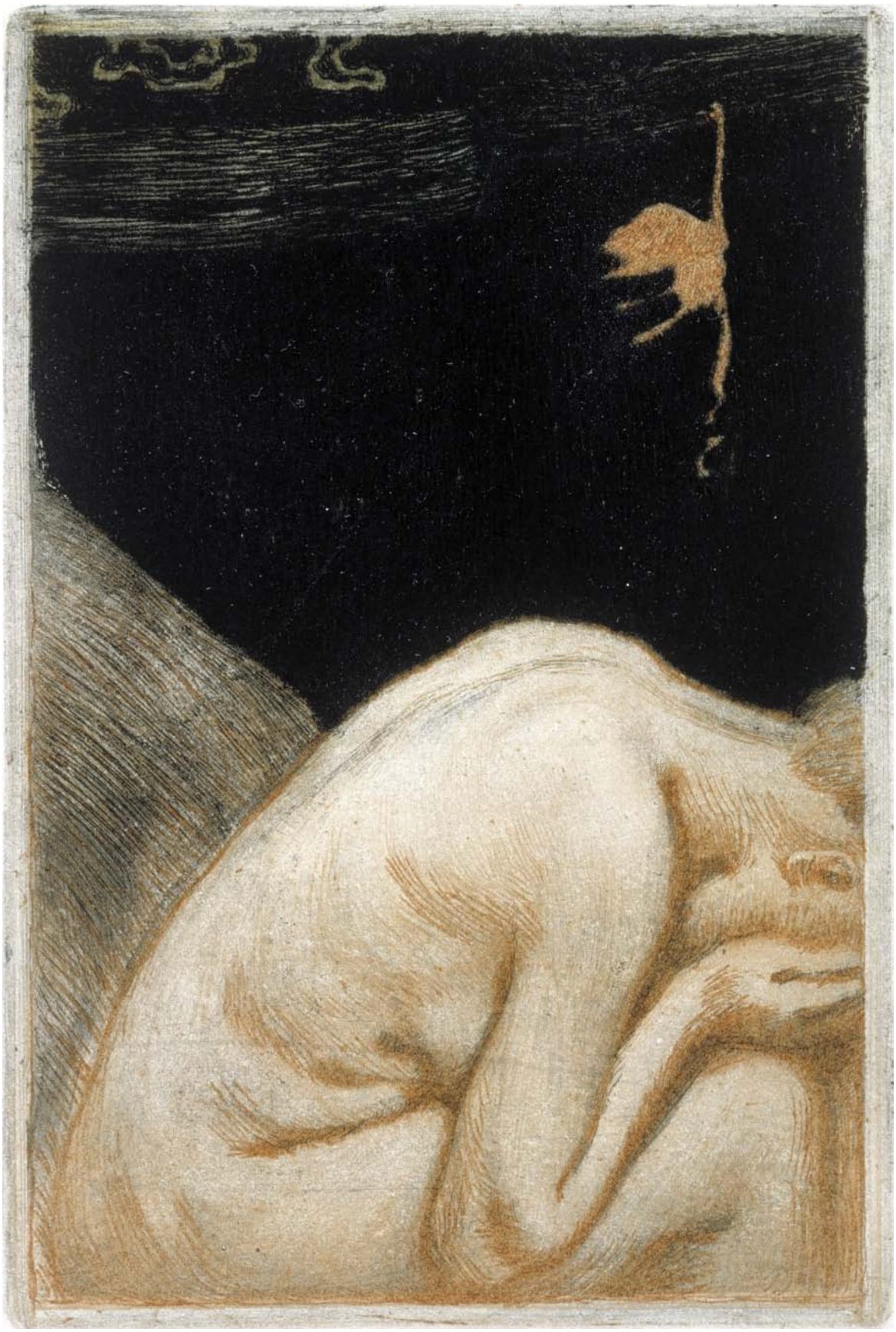
Musicians, Magnus Enckell, 1906

scherzo suggest the influence of Debussy and Ravel. The finale is carefully balanced between passages of motoric energy and more poised balletic episodes that evoke a stylized folk idiom, but the closing measures return enigmatically to the more introverted, thoughtful mood of the opening.

Sibelius's sole mature String Quartet, *Voces intimae*, was written in 1909–10 in Berlin, Paris, and London, at a time when the composer was grappling with his Fourth Symphony and confronting the problems of continental European musical modernism. Sibelius had been an enthusiastic chamber music player ever since his youth, and a number of important works survive from his early years (including the Piano Quintet in G Minor, featured in Program 2).

The String Quartet, however, is on a broader, altogether symphonic scale. The work, unusually, is in five movements: the first begins with a telegrammatic slow introduction that prefaces a highly compressed and intense sonata allegro. Much of the music's drama is generated by the structural and expressive tension between its initial modal (dorian) profile and richer, more chromatic harmonic fields. Appended to this movement is a mercurial scherzo, an effervescent fairy-dance in the spirit of Mendelssohn's *A Midsummer Night's Dream*, which magically transforms the thematic material of the preceding Allegro. The emotional heart of the quartet is the central Adagio di molto—one of Sibelius's finest and most sustained melodic inspirations, comparable with the elevated Largo from the Fourth Symphony. The quartet takes its subtitle from an inscription Sibelius added over the mysterious E-minor chords that punctuate the texture at the end of the first subject, as though Sibelius suddenly gains access to an infinitely distant, archaic musical realm. The Allegretto that follows is a rugged dance, half-waltz and half-ländler, suggesting an almost Mahlerian irony. The finale, however, is a dashing Moto perpetuo, whose increasingly brilliant figuration drives the music toward an irresistible close.

—Daniel M. Grimley, University of Oxford; Scholar in Residence, Bard Music Festival



PROGRAM TEN

The Heritage of Symbolism

Sosnoff Theater
Saturday, August 20
7 p.m. Preconcert Talk: Anne-Marie Reynolds
8 p.m. Performance: American Symphony Orchestra, conducted by Leon Botstein, music director

Jean Sibelius (1865–1957)	***The Swan of Tuonela*, Op. 22, No. 2 (1895, rev. 1897, 1900)** ***Lemminkäinen's Return*, Op. 22, No. 4 (1895, rev. 1897, 1900)**
Väinö Raitio (1891–1945)	***Joutsenet* (The Swans), Op. 15 (1919)**
Jean Sibelius	**Symphony No. 4 in A Minor, Op. 63 (1911)** Tempo molto moderato, quasi adagio Allegro molte vivace Il tempo largo Allegro

INTERMISSION

Jean Sibelius	***The Oceanides*, Op. 73 (1914)**
Carl Nielsen (1865–1931)	**Symphony No. 3, Op. 27, *Sinfonia espansiva* (1910–11)** Allegro espansivo Andante pastorale Allegretto un poco Finale: Allegro *Yulia Van Doren, soprano* *Tyler Duncan, baritone*

PROGRAM TEN NOTES

In the German-speaking lands, the debate over "absolute" and "program" music took on ideological dimensions in the second half of the 19th century, as the followers of Brahms and Wagner formed opposing camps whose aesthetic goals had little in common with one another. Elsewhere, few composers felt they had to choose between the two approaches, and thus we see two parallel streams of symphonies and tone poems running through Sibelius's career. The two were complementary, with no contradiction between the symphony, embodying what Sibelius famously called "profound logic," and the tone poem, usually based on mythological themes that were equally profound. The same duality may also be found in other Nordic composers, such as the Danish master Carl Nielsen, author of six symphonies and the tone poem *Pan and Syrinx*.

Sibelius's four *Kalevala Legends* (also known as the "Lemminkäinen Suite") were inspired by one of the national epic's heroes, a charismatic skirt-chaser, courageous to the point of recklessness, filled with a spirit of adventure and boundless energy. At tonight's concert, we shall hear the last two movements. Lemminkäinen has been killed during a fateful trip to Tuonela, the underworld, and his body chopped up into tiny pieces. But his mother, a sorceress, puts her son's body back together

The Swan of Tuonela, Akseli Gallen-Kallela, 1904–05

and Lemminkäinen returns to life, as healthy and vigorous as ever. The celebrated *Swan of Tuonela* evokes this mystical bird, floating in the river of death, by means of a long, sorrowful English horn solo. A motif that previously sounded gloomy and foreboding in *Lemminkäinen's Return* is reprised here bright and full of energy. The entire movement is one great crescendo and accelerando, based on this one motif and its variants. It opens in the dark minor mode, and ends gloriously in the major.

Sibelius's gigantic stature tends to overshadow the accomplishments of most of his younger contemporaries in Finland. The music of Väinö Raitio fell into neglect soon after his untimely death from cancer in 1945. Yet Raitio has been enjoying a revival in the last 20 years; there is even a Raitio Society in Helsinki. Based on a poem by Otto Manninen (1872–1950), *The Swans* was written in 1919, the same year Sibelius completed the final revision of his Fifth Symphony. Some critics may dismiss Raitio as an "epigone," but a national school is inconceivable without followers building upon the accomplishments of a recognized master. Raitio's brief tone poem certainly represents a well-formed new branch on the tree of Finnish symphonic music in the early 20th century.

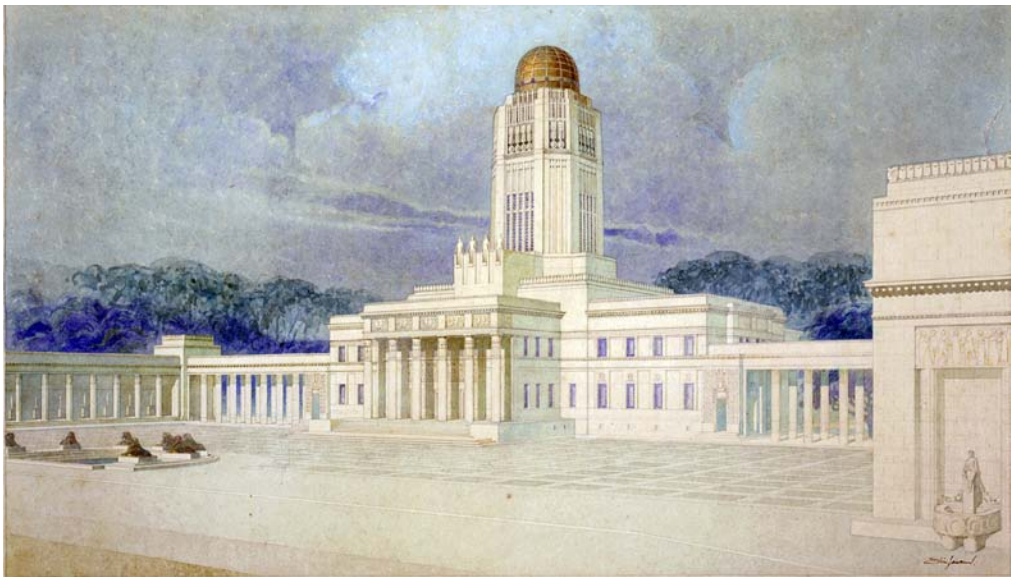
At the first performance of Sibelius's Fourth Symphony in 1911, the audience was perplexed: the dark and brooding work they heard was a far cry from what they had come to expect from the author of *Finlandia* and the Second Symphony. Writing 20 years later, the English critic Cecil Gray claimed that Sibelius's Fourth was every bit as modern as anything Schoenberg ever wrote—and even in 2011, there is no reason to disagree with this view. Yet Sibelius achieved his innovations without taking the radical step of abolishing tonality; he merely used the traditional major and minor harmonies in such a way that they became almost unrecognizable, and treated orchestral color as a compositional parameter equal in importance to harmony, melody, and rhythm. Tortuous string lines, played with mutes and on the fingerboard, create a mysterious atmosphere in the first movement. The second movement hints at the scherzo and the waltz, but continually undermines those allusions both structurally and expressively. A monumental Largo stands in third place, whose theme evolves through three successive, increasingly intense, surges.

The conductor Herbert Blomstedt once called the finale of Sibelius's Fourth "an essay in trying to be happy which fails—on purpose." Once more, a lively motion gets under way, but dark harmonies and unexpected melodic deflections constantly thwart, or at least tone down, our joyous expectations. An ominous chorale theme (derived from sketches for a never-completed setting of Edgar Allan Poe's *The Raven*) then takes over. Finally, a poignant descending major seventh, identical to the "death-motif" in Strauss's *Till Eulenspiegel* (1895), seals the fate of the music, which ends with a series of minor triads, repeated by the strings with a heartbreaking matter-of-factness.

Three years after the Fourth Symphony, Sibelius composed *The Oceanides* on the occasion of his first and only visit to the United States. He had been invited by Carl Stoeckel, the founder of the Norfolk Festival in Connecticut, to conduct a program of his own works, which was to include a world premiere. He was also to receive an honorary doctorate from Yale University.

The Oceanides is the only work in which Sibelius was inspired by Greek mythology instead of the Finnish legends of the *Kalevala*. The Oceanides were the daughters (several thousand of them) born to the Titan Oceanus and the nymph Tethys. The Finnish title of the work, *Aallottaret*, means "Daughters of the Waves," suggesting a similarity with Sibelius's previous tone poem, *Luonnotar* (Nature's Spirit), which likewise evoked a female supernatural being inhabiting nature.

Sibelius wrote three entirely different versions of *The Oceanides*; the first two have never been performed. The first version, *Rondo of the Waves*, was in three separate movements —more a symphony



Peace Palace Plan in Haag, Eliel Saarinen, 1906

than a tone poem, or maybe some kind of a response to Debussy's three-movement *La mer* from 1905. The second version, in one movement, was sent to Stoeckel, but was finally replaced by the new composition that we know. The ascending and descending scales, the string tremolos and harp glissandos, represent an ocean and gusts of wind that, in spite of the Greek associations of the title, sound definitely Nordic. A gigantic surge of the waves brings about the piece's only fortissimo outburst, after which the waves gradually calm down. The Sibelius scholar Erik Tawaststjerna heard in this ending "the immutability and vastness of the ocean waters into which the Oceanides themselves do not venture."

One hundred years ago, even as Sibelius was working on his Fourth Symphony, his colleague and exact contemporary across the Baltic Sea, Carl Nielsen, was putting the finishing touches on his Third, which he called *Sinfonia espansiva*. The two great symphonists had spent time together both in Copenhagen and Helsinki, but they were not particularly close; they were complete opposites, both stylistically and temperamentally. Whereas Sibelius had a strong tendency for melancholy introspection, his Danish colleague was buoyantly extroverted. The two symphonies on tonight's program are perfect examples of this difference. The *Espansiva* opens with a striking set of unison A's spaced at irregular intervals, and while the thematic and modulatory processes of the first movement are highly innovative, the lifeblood of the music is in its rhythmic organization, for example in the way more irregular metric groupings are transformed into a grandiose waltz fantasy about halfway through. The "pastorale" feeling of the slow second movement comes in part from the numerous long-held pedal notes, none more beguiling than the last (and longest) one, in which two solo voices (baritone and soprano) add their textless melismas to the lush orchestral texture.

After an opening horn signal, the third movement progresses from an expressive oboe melody to a lively contrapuntal section leading to a fortissimo climax, followed by a return to the initial lyricism. The vigorous finale takes a hymn-like melody and puts it through its paces, once again using extensive counterpoint; a heroic restatement of the hymn concludes the symphony.

—Peter Laki, Bard College

The Defense of the Sampo, Akseli Gallen-Kallela, 1896

PANEL TWO

Sibelius and the 20th Century

Olin Hall
Sunday, August 21
10 a.m.–noon
Ian Buruma, moderator; Leon Botstein; Tomi Mäkelä; Jann Pasler

PROGRAM ELEVEN

Nostalgia and the Challenge of Modernity

Olin Hall
Sunday, August 21
1 p.m. Preconcert Talk: Richard Wilson
1:30 p.m. Performance

Jean Sibelius (1865–1957)

Sonatina in E Major, for violin and piano, Op. 80 (1916)
Lento—Allegro
Andantino
Lento—Allegretto
Eric Wyrick, violin
Melvin Chen, piano

***Five Esquisses*, Op. 114 (1929)**
Maisema (Landscape)
Talvikuva (Winter Scene)
Metsälampi (Forest Lake)
Metsälaulu (Song in the Forest)
Kevätnäky (Spring Vision)
Melvin Chen, piano

***Ett ensamt skidspår* (The Lonely Ski Trail) (1925)**
Mary Caponegro, narrator
Melvin Chen, piano

Ottorino Respighi (1879–1936)

***Il tramonto* (The Sunset) (1914) (Shelley)**
Jennifer Johnson Cano, mezzo-soprano
Eric Wyrick and Alisa Wyrick, violin
Calvin Wiersma, viola
Jonathan Spitz, cello

Richard Strauss (1864–1949)

Sonatina No. 1, "Aus der Werkstatt eines Invaliden" (1943)
Allegro moderato
Romance and Minuet
Finale
Bard Festival Chamber Players and Students of The Bard College Conservatory of Music
Leon Botstein, conductor

PROGRAM ELEVEN NOTES

Beethoven was deaf, Schubert died young, Schumann went crazy—biography trades in such potent shorthand characterizations, distilling complex lives to a simplistic core. Sibelius has dual attributes: he is the quintessential Finn, his country's central cultural figure, and he stopped composing around age 60, although he lived to 91. Various musical and personal factors account for what no doubt was an overdetermined situation leading to the so-called Silence of Järvenpää. Some suspect that Sibelius increasingly felt out of sync with his age, as musical Modernism charted a new course in the 20th century. It became easy for critics to dismiss him, along with Ottorino Respighi and Richard Strauss, as conservative, nostalgic, even reactionary figures, both in their music and in their political affiliations.

All the works on this afternoon's program were written in the aftermath of the musical innovations associated with Schoenberg's move to atonality around 1908 and the scandalous premiere of Stravinsky's *The Rite of Spring* in 1913. The pieces by Sibelius and Strauss came in a time of war or in its wake—the First World War for Sibelius, the Second for Strauss. For many artists the unimaginable devastation of these conflicts dealt a fundamental blow to the traditional humanistic values of great art.

Sibelius continuously negotiated an uneasy and ambivalent place between the revolutionary musical experimentation of the early 20th century and a listener-friendly traditionalism that made him one of the most popular composers of his time, especially in America and England. The three works on this program came late in his active career. The Violin Sonatina in E Major may reflect not so much a philosophical nostalgia as a professional one: Sibelius had harbored early hopes of becoming a violin virtuoso. Although he made a lasting contribution to the violin literature with his popular concerto and other works for the instrument, his performing ambitions came to naught. In 1915 he wrote a sonata whose relatively modest and classical scope led him, on further reflection, to publish it as a sonatina. The music's design and expression are no less intricate and engaging than many of Sibelius's larger pieces—indeed, the sonatina repeatedly echoes the newly completed Fifth Symphony, that epic score with which he had marked his 50th birthday celebrations.

Sibelius composed about a dozen works to be recited with instrumental accompaniment; his two most significant melodramas were performed earlier in this festival. *The Lonely Ski Trail* is his last one, a brief piece with piano accompaniment that uses a poem by Bertel Gripenberg dealing with isolation in a bleak Nordic landscape. Sibelius composed the work for publication in the Christmas issue of a Finnish magazine. After the Seventh Symphony and *Tapiola*, he wrote only small pieces, occasional works, and revisions of earlier compositions. (The status of an allegedly destroyed Eighth Symphony returns us to the realm of biographical mythology.) *Five Esquisses* for piano, the latest works we hear in this festival, date from 1929 but were not published until 1973. Sibelius had earlier composed many short piano pieces, often with a salon character motivated by commercial interests. *Five Esquisses*, commissioned by the New York publisher Carl Fischer, are more forward-looking, a series of nature pieces that are harmonically adventuresome.

Unlike the works of Sibelius and Strauss on this program, which are late works by internationally eminent composers who lived long lives, Respighi's *Il tramonto* (The Sunset) is a relatively early piece by a less widely celebrated figure who lived a relatively short life. Respighi's career nonetheless counters expectations: he became best known for orchestral music rather than opera, unusual for an Italian composer of his time. After studies with Giuseppe Martucci in Bologna, Nikolay Rimsky-Korsakov in St. Petersburg, and Max Bruch in Berlin, Respighi settled in Rome, the city in which he

spent the rest of his career and that he famously honored in the trilogy *Fountains of Rome*, *Pines of Rome*, *Roman Festivals*. *Il tramonto* is the second piece of another trilogy, settings of poems by Percy Bysshe Shelley; the earlier *Aretusa* and *La sensitiva* are for voice and orchestra, while this one is scored for soprano with string quartet or string orchestra. Shelley's poem concerns young lovers strolling at sunset as the man waxes nostalgically, looking forward to the next day. In the morning he is dead, but his beloved lives a long life yearning to find the peace he now has.

While it was not unexpected for international audiences to cast Sibelius as a provincial conservative, for decades many musicians, critics, and listeners viewed Strauss as the preeminent Modernist composer. In books surveying contemporary music from the early 20th century, Strauss is often positioned as the principal figure. His vast tone poems broke sonic barriers, while his opera *Salome* scandalized audiences, at least in those opera houses where performances were allowed at all. If Strauss had died in 1911 (the year his friend and rival Gustav Mahler died at age 50), his stature might be viewed differently than it is today.

But Strauss lived on and on. He turned first to writing more approachable operas such as *Der Rosenkavalier* and *Ariadne auf Naxos*, and then to grand mythic ones of Wagnerian scale and ambition. Politics made their mark on his career as well, with actions—and inactions—during the Nazi era that tarnished his reputation. During the closing years of the Second World War, and then before his death in 1949 at age 85, he produced an astonishing series of works. After decades devoted almost exclusively to opera, Strauss returned to instrumental ensembles, principally ones featuring winds and brass. He did not give these pieces opus numbers, viewing his magnificent last opera, *Capriccio* (1941), as his official farewell statement. (His next work, he quipped, would be "scored for harps.") The Second Horn Concerto, Oboe Concerto, two wind sonatinas, Duett-Concertino for Clarinet and Bassoon, and the *Metamorphosen* for 23 strings are the major compositions from these final years, which conclude with a vocal masterpiece: the *Four Last Songs*.

As his daily life became increasingly difficult, the depressed Strauss, nearing age 80, followed the suggestion of friends and family that he return to composing. He affected to belittle these fruits of his Indian summer as just something to do "so that the wrist does not become too stiff and the mind prematurely senile," but they appear to have been his salvation in trying times. Some of the late instrumental works look back to compositions he had written at the very beginning of his career, a time when he was still under the influence of his father, a celebrated horn player and Brahms enthusiast. At age 16 Strauss had enjoyed his first public success with a delightful Serenade in E-flat Major for 13 wind instruments, Op. 7, which he followed with a Suite in B-flat Major, Op. 4, for the same instrumentation. More than 60 years later, in the spring and summer of 1943, he revived this early interest in wind ensembles. He gave the Sonatina No. 1 in F Major the title "From an Invalid's Workshop," and now used 16 instruments, adding an extra clarinet, a basset horn, and bass clarinet, as he found "impossible" the earlier pieces in which pairs of woodwinds had to contend with four horns. The Second Sonatina, scored for the same 16 instruments and titled "The Happy Workshop," is dedicated to the "spirit of the divine Mozart."

This concert challenges us to reconsider the standard narrative of 20th-century musical Modernism, which turned out to be short-lived and generally unloved. The late compositions of Sibelius and Strauss, initially seen as conservative and out of step with their time, now seem prescient, pointing toward concerns associated with the later Postmodernism of the century and our own sense of anxiety and contingency in the early years of the next.

—Christopher H. Gibbs, Artistic Codirector, Bard Music Festival;
James H. Ottaway Jr. Professor of Music, Bard College

PROGRAM TWELVE

Silence and Influence

Sosnoff Theater
Sunday, August 21
3:30 p.m. Preconcert Talk: Christopher H. Gibbs
4:30 p.m. Performance: American Symphony Orchestra, conducted by Leon Botstein, music director

This afternoon's concert is dedicated to the memory of John C. Honey '39, longtime trustee of Bard College, friend, neighbor, scholar, and teacher.

Jean Sibelius (1865–1957)	***Tapiola*, Op. 112 (1926)**
Samuel Barber (1910–81)	**Symphony No. 1, Op. 9 (1936)** Allegro ma non troppo—Allegro molto— Andante tranquillo—Con moto

INTERMISSION

Ralph Vaughan Williams (1872–1958)	**Symphony No. 5 in D Major (1938–43, rev. 1951)** Preludio Scherzo Romanza Passacaglia
Jean Sibelius	**Symphony No. 7 in C Major, Op. 105 (1924)** Adagio—Adagio—Allegro molto moderato

PROGRAM TWELVE NOTES

In a letter dated December 5, 1955, Ralph Vaughan Williams, who was 83, wrote to Jean Sibelius, who was about to celebrate his 90th birthday: "This is to greet you on your birthday and to tell you what I [am] sure you already know of the great influence your compositions have had on English musicians including myself." Never prone to hyperbole, Vaughan Williams was simply reporting the lasting impact of Sibelius's music upon British musical life. Sibelius had consolidated his reputation in Great Britain more than 40 years earlier when he conducted the first performance there of his Fourth Symphony on October 1, 1912, at the Leeds Festival. Echoing the sentiments of many progressive English musicians at the time, the young composer Philip Heseltine (who had not yet assumed the pseudonym "Peter Warlock") enthused, "Sibelius' new symphony was by far the best event of the evening: it is *absolutely original*."

After the startling impact of the Fourth Symphony, the British valuation of Sibelius was set by two late works, the Seventh Symphony, Op. 105, and the tone poem *Tapiola*, Op. 112. Entitled *Fantasia sinfonica* at its world premiere in Stockholm on March 24, 1924, the Seventh Symphony is an extreme example of Sibelius's techniques of motivic generation and formal compression. While the form of the work has elicited a range of analytical hypotheses, its single movement can be outlined as follows: an opening Adagio functions as an exposition during which all of the thematic material is stated; a more flowing section develops these themes; a scherzo marked *vivacissimo* provides con-

Ralph Vaughan Williams conducting the premiere performance of his Fifth Symphony, 1943

trast; a central Adagio constitutes the climax; and the score is capped by a finale whose coda restates the opening thematic material.

A symphony in all but name dating two years later, *Tapiola* is a tone poem that evokes a figure from Finnish mythology, Tapio, the brooding god of the dark forests. The German-born American conductor Walter Damrosch persuaded a vacillating Sibelius to compose the piece, and Damrosch conducted the New York Symphony at the premiere in Carnegie Hall on December 26, 1926. Both the Seventh Symphony and *Tapiola* were accorded critical accolades in Britain and America. These two scores whetted the appetite of the composer's admirers in both countries, but, unaware of the creative pall that had descended upon Järvenpää, they waited in vain for the appearance of an Eighth Symphony. In a 1947 birthday greeting to Sibelius, Vaughan Williams pleaded, "Please give us another symphony!"

Sibelius's influence upon British composers continued throughout the decades of his silence—and after. Arnold Bax dedicated his Fifth Symphony (1932) to Sibelius; later symphonies by William Walton, Edmund Rubbra, Robert Simpson, and Peter Maxwell Davies all bear distinct traces of the Finnish composer's style. Vaughan Williams acknowledged his debt in the dedication of his Fifth Symphony, which was premiered, with the composer conducting the London Philharmonic, on June 24, 1943. The dedication on the published score of this symphony reads "To Jean Sibelius, without permission," but the original dedication on the manuscript was more to the point: "Dedicated (without permission and with deepest admiration) to Jean Sibelius, whose great example is worthy of all imitation." (The reason for the words "without permission" can be explained by wartime circumstance, as Finland, which contracted an unholy alliance with the Nazis to stave off the Soviets, was an enemy combatant at the time.)

Vaughan Williams sent Sibelius a copy of the score in 1946, after the war, and was disappointed by the typewritten letter of acknowledgment (in stilted English) sent from Järvenpää. If only Vaughan Williams had known of Sibelius's spontaneous reaction to the Fifth Symphony, recorded in a diary

entry just after he had heard a broadcast of it in 1943. The Finnish composer praised his British colleague's "civilized and humane" style, "like a caress from a summer world."

In 1947, the same year in which he demanded that Sibelius provide the world with a new symphony, Vaughan Williams singled out two young American composers for praise: "We've been hearing quite a lot of young American music here. Barber and Roy Harris seem to me to come out best." While Sibelius's influence in the United States was never as pervasive as it was in Great Britain, American composers such as Roy Harris, whose Third Symphony (1939) is obviously modeled on Sibelius's Seventh, were inspired by his symphonic achievement. Howard Hanson, all of whose seven symphonies are indebted to the Finnish composer, preached a Sibelian gospel to such students as Peter Mennin at the Eastman School of Music.

That Vaughan Williams singled out Samuel Barber alongside Harris is unsurprising. In 1932 Barber showed his setting of Matthew Arnold's "Dover Beach" to the English composer, who was favorably impressed. Barber later confided to Vaughan Williams's second wife, Ursula, that her husband had "encouraged me when no one believed in my music." Both Barber and Vaughan Williams shared a keen appreciation of Sibelius's work. In 1934, Barber, who once wrote an unabashed fan letter to Sibelius (and received an encouraging reply), conducted what he believed to be the Viennese premiere of Sibelius's *Rakastava* for strings, Op. 14.

Barber had heard Sibelius's music performed constantly during his studies at the Curtis Institute of Music in Philadelphia; indeed, it is hard to overstate the frequency with which Sibelius's symphonic works appeared on American concert programs during the 1930s. As Howard Pollack has noted, "Unbelievably, in a single week in November 1933, New York heard Stokowski conduct the Fourth, both Koussevitzky and Artur Rodzinski conduct the First, Otto Klemperer conduct the Second and the Seventh, Bruno Walter conduct the Seventh and *The Swan of Tuonela*, and Toscanini conduct another tone poem, *En saga*." Olin Downes, the chief music critic of the *New York Times*, lavished ecstatic praise on both the man and his music. (Downes once began a letter to Sibelius with the salutation "Dear Friend and Great Master, whom I love and adore.")

Barber made a close study of one of Sibelius's late works while he was at work on his own Symphony in One Movement, which was first performed on December 13, 1936, by the Philharmonic Augusteo of Rome conducted by Bernardino Molinari. In her biography of Barber, Barbara B. Heyman reproduces a page of the composer's analysis of Sibelius's Seventh Symphony that was found among his sketches for the First Symphony. Commenting on the mixed reception that the volatile Roman audience accorded his piece, Barber recalled that "at the time it was considered too dark-toned, too Nordic and Sibelian." After the first performance of the work in New York, critics were quick to note Sibelian reminiscences: reviewing the symphony for the *Herald Tribune*, for example, Francis D. Perkins detected "a hint or two of Brahms here, a reminder of Sibelius there."

Barber's First and Vaughan Williams's Fifth symphonies are strikingly similar: both composers cast their finales in the form of a passacaglia; both feature the English horn in a manner that echoes Sibelius's plangent tone poem, *The Swan of Tuonela*, Op. 22, No. 2; and both make extensive use of Sibelian pedal-points. Oddly enough, the younger composer's score is the more retrospective of the two. For all of Barber's edgy, chromatic harmonies, his symphony speaks in the rhetoric of the Beethovenian succession. By contrast, Vaughan Williams assimilated Sibelius's formal procedures so thoroughly that he can utterly jettison Teutonic models and refashion the symphony on his own idiosyncratic terms. Following the spirit rather than the letter of Sibelius's example, Vaughan Williams pays the more profound tribute to a composer whose "great example is worthy of all imitation."

—Byron Adams, University of California, Riverside

Pisavuori Hill, Nilsia, I. K. Inha, 1893

BIOGRAPHIES

Byron Adams was awarded the first Ralph Vaughan Williams Research Fellowship in 1985. He is coeditor of *Vaughan Williams Essays*, and contributed entries on William Walton and Sylvia Townsend Warner to the revised *New Grove Dictionary of Music and Musicians*. He has published articles and reviews in journals such as *19th-Century Music, Music and Letters*, and the *John Donne Journal*, and has contributed to *Queer Episodes in Music and Modern Identity* (2002), *Vaughan Williams Studies* (1996), *The Cambridge Companion to Elgar* (2004), and *Walt Whitman and Modern Music* (2000). He is the editor of the Bard Music Festival volume *Elgar and His World* (2007). Adams is professor of composition and musicology at the University of California, Riverside.

Violist **Sarah Adams** performs this season with the New York Chamber Ensemble, Claring Chamber Players, Sherman Chamber Ensemble, Friends of Mozart, Saratoga Chamber Players, and, as member of Cassatt Quartet (under the name All-Stars), at Symphony Space, Bargemusic, and Music Mountain Festival. She is principal violist with the Brooklyn Philharmonic and Riverside Symphony, and frequently performs as guest principal violist with the American Symphony Orchestra. A member of the American Ballet Theatre Orchestra, she has also appeared with the Orpheus Chamber Orchestra, New York City Opera, Orchestra of St. Luke's, Metropolitan Opera, and New York Philharmonic. Adams has been soloist with the Jupiter and Riverside symphonies, Orchestra of St. Luke's, and Washington Square Music Festival, and has appeared at numerous festivals. She has recorded for the Atlantic, Dorian, Koch, New World, Nimbus Nonesuch, and Virgin labels. She teaches viola and chamber music at Columbia University.

Cellist **Edward Arron** has appeared in recital, as a soloist with orchestra, and as a chamber musician throughout the United States, Europe, and Asia. This season will mark his ninth as the artistic director of the Metropolitan Museum Artists in Concert. In the fall of 2009, Arron succeeded Charles Wadsworth as the artistic director, host, and resident performer of the Musical Masterworks concert series in Old Lyme, Connecticut, as well as the concert series in Beaufort and Columbia, South Carolina. He is also the artistic director of Caramoor Virtuosi. Arron has performed at Carnegie's Weill and Zankel Halls, Lincoln Center's Alice Tully and Avery Fisher Halls, New York's Town Hall, and the 92nd Street Y, and is a frequent performer at Bargemusic. Past summer festival appearances include Ravinia, Salzburg, Mostly Mozart, BRAVO! Colorado, Tanglewood, Bridgehampton, and Isaac Stern's Jerusalem Chamber Music Encounters, among others. He has participated in the Silk Road Project and has toured and recorded as a member of MOSAIC, an ensemble dedicated to contemporary music.

James Bagwell has been director of choruses for the Bard Music Festival since 2003, and has conducted SummerScape's operetta productions since 2004. In 2009 he was appointed music director of the Collegiate Chorale and principal guest conductor of the American Symphony Orchestra. He has prepared the Concert Chorale of New York since 1993 for a number of appearances, most notably the Mostly Mozart Festival. In addition to his work in New York, he is music director of the May Festival Youth Chorus in Cincinnati, and was for 10 seasons music director of Light Opera Oklahoma, where he conducted some 25 productions. He has taught at Bard College since 2000, where is director of the Music Program and codirector of Graduate Conducting Program.

The Bard Festival Chorale was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

Reed Birney won a 2006 Obie Award for Sustained Excellence in Performance and a Special Drama Desk Award in 2011. New York appearances include, among others, *A Small Fire* (Playwrights Horizons); *The Dream of the Burning Boy*, *Tigers Be Still* (Roundabout) *Blasted* (Soho Rep); *Stuff Happens* (The Public, Drama Desk Award for Outstanding Ensemble); *Our Leading Lady* (MTC); *Bug* (Barrow Street); *Loose Knit*, *The Family of Mann* (Second Stage); *The Common Pursuit* (Promenade); and *Volunteer Man* (Rattlestick), as well as a series of plays at Playwrights Horizons. Regional includes *The Lisbon Traviata* (Seattle Rep) and the world premiere of Neil Simon's *Hotel Suite* (Walnut Street). TV work includes episodes of *Gossip Girl*, *Kings*, and *My Generation*. Films include *Changeling* and *A Perfect Murder*, among others.

Leon Botstein has been music director and principal conductor of the American Symphony Orchestra since 1992. In 2010 he became conductor laureate of the Jerusalem Symphony Orchestra, which he has served as music director since 2003. He is the founder and artistic codirector of the Bard Music Festival, which celebrates its 22nd season this year, and also of the renowned Bard SummerScape festival. He has been president of Bard College since 1975.

Botstein has guest conducted major orchestras throughout the world. Among his recordings are operas by Strauss, Dukas, and Chausson, as well as works of Shostakovich, Dohnányi, Liszt, Bruckner, Bartók, Hartmann, Reger, Glière, Szymanowski, Brahms, Copland, Sessions, Perle, and Rands. Many recordings of his performances with the American Symphony Orchestra are now available to download.

Botstein is the editor of *The Musical Quarterly* and the author of numerous articles and books. He recently gave the prestigious Tanner Lectures in Berkeley, California. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class, from the government of Austria. He is a 2009 recipient of the Carnegie Foundation's Academic Leadership Award, and in 2010 he was inducted into the American Philosophical Society.

Mezzo-soprano **Teresa Buchholz** is known for her colorful, clear voice and thoughtful interpretation. She last appeared at the Bard Music Festival in 2010, performing Hanns Eisler's *Tagebuch* cantata. Other performances for the 2009–10 season included solo engagements with the Duke Symphony (Dorabella in *Cosí fan tutte*), Berkshire Bach Society (Bach's *Christmas Oratorio*), and East Texas Symphony (Handel's *Messiah*), and a role with Teatro Grattacielo at Lincoln Center's Rose Theatre (Serena in Wolf-Ferrari's *I gioielli della Madonna*). Recent performances include *Messiah* with the Rhode Island Civic Chorale and Orchestra, Bach's Mass in B Minor with the Greenwich Choral Society, and a return to the Amor Artis Orchestra for Mendelssohn's *Elijah*. A graduate of Yale University Opera Program, Indiana University, and the University of Northern Iowa, Buchholz was delighted to have spent several summers as a young artist with the Santa Fe Opera, Opera Theatre of St. Louis, and Natchez Opera.

Scott Burnham is Scheide Professor of Music History at Princeton University, where he served as chair of the Department of Music from 2000–08. He is also on the associated faculty of Princeton's Department of German and lectures occasionally in the Princeton Humanities Program. The author of *Beethoven Hero* (1995) and coeditor (with Michael P. Steinberg) of *Beethoven and His World* (2000), Burnham is currently completing a monograph on the music of Mozart. A diverse collection of his essays, *Sounding Values*, appeared in 2010 as a volume in the Ashgate Press series Contemporary Thinkers on Critical Musicology.

Ian Buruma's most recent books include *Taming the Gods: Religion and Democracy on Three Continents* (2010); *Inventing Japan: 1853–1964* (2003); *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (2006); and *Occidentalism: The West in the Eyes of Its Enemies* (2004; coauthored with Avishai Margalit). He is a regular contributor to *New York Review of Books, New York Times Magazine, New Republic, New Yorker*, and *The Guardian*. He has taught at Bard since 2003, and is the College's Henry R. Luce Professor of Human Rights and Journalism.

Mezzo-soprano **Jennifer Johnson Cano**, a 2011 Sara Tucker Study Grant Recipient, joined the Lindemann Young Artist Development Program at the Metropolitan Opera in 2008 and made her debut there in 2009–10, singing a Bridesmaid in *Le nozze di Figaro* and Sandman in *Hansel and Gretel*. This season she bowed as Wellgunde in *Das Rheingold* and performed Ludmilla in the Metropolitan Opera and The Juilliard School's joint production of *The Bartered Bride*, conducted by James Levine. As First Prize winner of the 2009 Young Concert Artist International Auditions, she gave recital debuts in New York City at Merkin Hall and Washington, D.C., at Kennedy Center. Cano begins this season with her third residency at the Marlboro Festival and in concert with the Metropolitan Opera's summer recital series. Other appearances include the Hollywood Bowl with Rafael Frühbeck de Burgos; the New York Philharmonic; the World Doctors Orchestra in Washington, D.C.; and returns to Chicago Opera and the Met. As a Young Concert Artist winner, she was awarded both the Mecklenburg-Vorpommern Festival and Princeton University prizes.

Mary Caponegro is the author of several short story collections, including *All Fall Down*, *Tales from the Next Village*, and *The Star Café*. She is a contributing editor to *Conjunctions* magazine and has had work published in *Review of Contemporary Fiction, Epoch, Sulfur, Gargoyle*, and *Iowa Review*, among other journals. She is the Richard B. Fisher Family Professor in Literature and Writing at Bard College.

Pianist and violinist **Melvin Chen** holds a B.S. degree in chemistry and physics from Yale University; two M.M. degrees (violin and piano) from The Juilliard School; and a Ph.D. in chemistry from Harvard University. Among his many honors, he received a Pierre Mayer Award as outstanding violinist from Tanglewood Music Center. He is a member of the Chamber Music Society, Lincoln Center; Bargemusic; Music from Angelfire; and Chamber Music Northwest. Chen has been on the faculty at Yale School of Music and Holy Cross College, and currently is associate professor of interdisciplinary studies at Bard College and associate director of The Bard College Conservatory of Music.

Teresa Cheung is music director of the Bard College Orchestra, resident conductor of the American Symphony Orchestra, and music director and conductor of Altoona Symphony Orchestra. Since 2004 she has been the assistant conductor for the Bard Music Festival and SummerScape, serving as rehearsal conductor for the festivals' opera and concert productions. Equally at home with both orchestral and vocal genres, she is in frequent demand for symphonic, choral, and operatic productions in the United States and Canada. A native of Hong Kong, Cheung earned her M.M. in conducting from the Eastman School of Music. She is a recipient of the JoAnn Falletta Conducting Award for the most promising female conductors.

Cellist **Roberta Cooper** won the Artists International Competition and was a member of the Walsh-Drucker-Cooper Trio, which has performed in major series in New Orleans, New York City, and Washington, D.C., and made its European debut last year. A member of the American Symphony Orchestra, American Composers Orchestra, and Westchester Philharmonic, she has also performed with the Berlin Philharmonic, Brooklyn Philharmonic, New York City Opera, and the orchestras of both New York City Ballet and American Ballet Theatre. Cooper has performed with harpsichordist Kenneth Cooper and the Berkshire Bach Society and has appeared with the Emerson Quartet on its European performances of *Verklärte Nacht* in Germany and Austria. Cooper was a student of Lorne Munroe and Harvey Shapiro at The Juilliard School, where she received her bachelor's and master's degrees.

Violist **Nicholas Cords**'s busy touring schedule has led him in recent years to Carnegie Hall, Concertgebouw, Alice Tully Hall, Cologne Philharmonie, and the Library of Congress. As a soloist, he has appeared with the Philadelphia Orchestra, Chicago Symphony, Minnesota Orchestra, and New York String Seminar Orchestra. His chamber music credits include the Schleswig-Holstein, Santa Fe, Tanglewood, Piccolo Spoleto, Lincoln Center, Mostly Mozart, Ravinia, Smithsonian Folklife, and Charlottesville festivals. Cords is a regular member of Yo-Yo Ma's Silk Road Ensemble, and also belongs to Caramoor Virtuousi, An die Musik, Richardson Chamber Players, and Metropolitan Museum Artists in Concert. He is a founding member of Brooklyn Rider, a multifaceted string quartet dedicated to creative programming, expansion of the repertoire, and innovative collaborations. His teachers have included Karen Tuttle, Harvey Shapiro, Joseph Fuchs, and Felix Galamir.

A native of San Diego, soprano **Faylotte Crayton** is currently in the Graduate Vocal Arts Program at The Bard College Conservatory of Music. She received her B.M. from The Juilliard School, where she performed such roles as Tytania in Britten's *A Midsummer Night's Dream* and Lucia II in Hindemith's *A Long Christmas Dinner*. The granddaughter of an award-winning Arkansan yodeler, Crayton was raised singing folk music and also performed musical theater. In March, she debuted works by Conor Brown, John Boggs, and Matthew Schickele at the Morgan Library, in a program titled "First Songs: Dawn Upshaw and the Bard Graduate Vocal Arts Program." She made her American Symphony Orchestra debut this past April, singing the soprano solo in Brahms's *Ein deutsches Requiem*, conducted by Leon Botstein.

Praised as "fiercely gifted" (*Time Out NY*) and "a brilliant young performer" (*New York Times*), violinist **Miranda Cuckson** is in demand as a soloist and chamber musician with a wide repertoire. She has made four CDs for Centaur Records: concertos by Korngold and Ponce with the Czech National Symphony, and music by Ralph Shapey, Donald Martino, and Ross Lee Finney, for which she was awarded grants from the Copland and Ditson funds. Recent CDs include new music by Shapey and Michael Hersch. Last season she gave a concerto performance at Carnegie Hall with the American Symphony Orchestra and a concert at the Library of Congress honoring Fritz Kreisler. Winner of the Presser Award, she has performed at the Berlin Philharmonie, 92nd Street Y, Bargemusic, and the Marlboro, Bodensee, and Lincoln Center festivals, as well as in recital at Carnegie's Weill Hall. She studied at Juilliard with Robert Mann, Dorothy DeLay, and Felix Galimir, and received her doctorate in 2006.

Harpist **Sara Cutler** has appeared as concerto soloist at Carnegie Hall, Lincoln Center, Brooklyn Academy of Music, and Kennedy Center as well as the Edinburgh Festival in Scotland and Festival of Two Worlds in Spoleto, Italy. She has premiered and performed many 20th-century concertos, such as Elizabeth Larson's *Concerto: Cold, Silent Snow*, Gian-Carlo Menotti's *Cantilena and Scherzo*, and Malcolm Williamson's *Au Tombeau du Martyr Juif*. For many years, Cutler collaborated with flutist Linda Chesis and performed around the world with her. She has participated in the Bard Music Festival almost since its inception and has also appeared at dozens of other summer festivals, from Tanglewood to Costa Rica Chamber Music Festival. She is principal harp with the American Symphony Orchestra and New York City Ballet Orchestra and solo harpist with the Dance Theatre of Harlem. Cutler is on the faculty of Brooklyn College's Conservatory of Music and The Bard College Conservatory of Music.

The **Daedalus Quartet** (violinists Min-Young Kim and Harumi Rhodes; violist Jessica Thompson; and cellist Raman Ramakrishnan) has performed in many leading venues, including Carnegie Hall, Lincoln Center, Library of Congress, Corcoran Gallery in Washington, D.C., and Boston's Gardner Museum. Abroad the ensemble has been heard at the Musikverein in Vienna, Mozarteum in Salzburg, Concertgebouw in Amsterdam, and Cité de la Musique in Paris, among others. The Quartet has won plaudits for its adventurous exploration of contemporary music, most notably the compositions of Elliott Carter, George Perle, György Kurtág, György Ligeti, and David Horne. The group has collaborated with some of the world's finest instrumentalists, including Marc-André Hamelin, Simone Dinnerstein, Awadagin Pratt, Joyce Yang, Benjamin Hochman, Paquito D'Rivera, Alexander Fiterstein, Roger Tapping, and Donald Weilerstein. Honors include Lincoln Center's Martin E. Segal Award and Chamber Music America's Guarneri String Quartet Award.

Pianist **Daniel del Pino** has established himself as one of the leading Spanish concert pianists. He has performed at prestigious venues in Europe, Morocco, Jordan, Israel, Palestine, Gabon, Japan, Taiwan, Brazil, Mexico, Australia, and the United States, and has also been soloist with the symphonies of Sevilla, Valencia, Galicia, Malaga, Castilla-Leon, Spanish Radio Television, Federal Way, Garland, Las Colinas, New Arlington, Virtuosi di Praga, and the Bucharest Philharmonic George Enescu Orchestra, among others. He is a frequent guest at numerous festivals worldwide, including Segovia, Cadaqués, Ayamonte, Alfas del Pi, Itu (Brazil), the Morelia Festival (Mexico), Verbier, Musifleuves, Piano en Saintonge (France), Chamber Music International (Dallas), Newport Music Festival, and the Haifa Chamber Music Society.

Pianist **Gustav Djupsjöbacka** was elected rector of the Sibelius Academy in Helsinki, his alma mater, in 2004. A specialist of Scandinavian lied composition, he has taught vocal interpretation at many summer courses in Finland and has given master classes at conservatories throughout Europe and the United States, including Queen Elizabeth College in Brussels, Mariinsky Academy in St. Petersburg, and Syracuse University. Djupsjöbacka has collaborated with most of Finland's top singers in performances in Finland, in many European countries, and in North, Central, and South America. His recordings include songs by Schubert, Sibelius, Madetoja, and Kilpinen for the Finlandia, Ondine, and Naxos labels. He frequently serves on the jury of international music competitions; is a music critic for *Hufvudstadsbladet*; and curates programs on vocal music for the Finnish Broadcasting Company. He is the author of a guide to Finnish art songs, *Istumme ilokivelle*, and editor of song collections by Yrjö Kilpinen and Aarre Merikanto, as well as the critical edition of the songs of Toivo Kuula.

Baritone **Tyler Duncan**'s recent opera credits include his debut at the American Spoleto Festival as Friendly in *Flora*; his first Dandini in Rossini's *La cenerentola,* for Pacific Opera Victoria; Papageno in Mozart's *Die Zauberflöte* (sung previously in Rotterdam and Utrecht) for his Greensboro Opera debut; Purcell's *The Faerie Queen* with Early Music Vancouver; and the title role of Mozart's *Le nozze di Figaro* with the Munich Chamber

Orchestra under Christoph Poppen. On the concert stage, his repertoire has ranged from Janáček's *Glagolitic Mass* (Toronto Symphony/Peter Oundjian) and Haydn's *Die Schöpfung* (Québec, Montreal, and Winnipeg symphonies) to Beethoven's Ninth Symphony (Philharmonie der Nationen/Justus Frantz), Handel's *Messiah* (Toronto Symphony, San Francisco's Philharmonia Baroque and Portland Baroque), and Vaughan Williams' *Five Mystical Songs* (Berkshire Choral Festival and Carnegie Hall with Kent Tritle and the Oratorio Society of New York). Awards include prizes from the Naumburg, Wigmore Hall, and ARD competitions.

Laura Flax is principal clarinetist with New York City Opera Orchestra and the American Symphony Orchestra. Formerly a member of the San Francisco and San Diego symphonies, she has been a guest with New York Philharmonic, St. Luke's, Orpheus, and American Composers orchestras. Her solo appearances include performances with Jerusalem Symphony, Bard Festival Orchestra, American Symphony Orchestra, and Puerto Rico Symphony. A member of the Naumburg Award–winning Da Capo Chamber Players for 20 years, Flax was involved in more than 100 premieres, including works by Joan Tower, Shulamit Ran, Philip Glass, and Elliott Carter. As a chamber artist, she has appeared with Jaime Laredo's Chamber Music at the Y series, Suzuki and Friends in Indianapolis, Da Camera of Houston, and Bard Music Festival. Her recordings of Joan Tower's *Wings* and the music of Shulamit Ran are available on the CRI label and Bridge records, respectively. She serves on the faculty of The Bard College Conservatory of Music and in Juilliard's Pre-College Division.

Double bassist **Jordan Frazier** was awarded a position in L'Orchestra Ciudad de Barcelona while studying with Donald Palma at the Manhattan School of Music. Some highlights of his career were performances at the 1992 Olympics, a tour of Japan and Korea, and recordings for EMI with Alicia de la Rocha and Victoria de los Angeles. He has toured with the Orpheus Chamber Orchestra and is a member of the American Composers Orchestra, American Symphony Orchestra, and Westchester Philharmonic. In the summer, he performs as principal bassist at the Carmel Bach Festival. He has also performed and recorded with the Tafelmusik Baroque Orchestra of Toronto. Recording credits include Sony Classical, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, artistic codirector of the Bard Music Festival, and associate editor of *The Musical Quarterly*. He edited *The Cambridge Companion to Schubert* and is the author of *The Life of Schubert*, which has been translated into four languages. Since 2000 he has written the program notes for the Philadelphia Orchestra. He is coeditor, with Dana Gooley, of *Franz Liszt and His World* (2006).

Glenda Dawn Goss is the author and editor of various books on Renaissance and American music and on Jean Sibelius. Her most recent volume, *Sibelius: A Composer's Life and the Awakening of Finland*, received the ASCAP Deems Taylor Award in 2010. Along with an award-winning *Guide to Research* and two Sibelius letter editions, she has also produced a critical edition of *Kullervo* (2005). Former editor-in-chief of the Sibelius works, she currently teaches at the Sibelius Academy, Helsinki.

Daniel M. Grimley is a university lecturer in music at the University of Oxford and is the tutorial fellow in music at Merton College, having taught previously at the Universities of Surrey and Nottingham. He has published widely on Scandinavian and Finnish music, the work of Edward Elgar and Ralph Vaughan Williams, and music and landscape. His books include *Grieg: Music, Landscape, and Norwegian Identity* (2006) and *Carl Nielsen and the Idea of Modernism* (2010), and he edited the *Cambridge Companion to Sibelius* (2004). Future projects include a study of music and landscape in Nordic music, 1890–1930. He is the editor of this year's Bard Music Festival volume, *Jean Sibelius and His World*.

Violist **Marka Gustavsson** has performed in major halls across Europe, Canada, and the United States, as well as Japan and Israel. She has been invited as collaborator and teacher to many festivals, including Bard, Mostly Mozart, Skaneateles, Portland, Bennington, and Newport, and has played concerts and given master classes at such schools as Yale, Eastman, Indiana University, Northwestern, Banff Centre, and Cleveland Institute. A dedicated chamber musician with a strong interest in new music, Gustavsson has collaborated with composers such as John Halle, Joan Tower, Kyle Gann, George Tsontakis, Yinam Leef, Katherine Hoover, Martin Bresnick, and Tan Dun. She is a member of the Colorado Quartet, which recently released the complete Beethoven Quartets on Parnassus Records. Gustavsson teaches at Bard College and, with the Colorado Quartet, serves as faculty with Soundfest Chamber Music Festival and Quartet Institute, for which she is artistic codirector.

Violist **Beth Guterman** has performed recently at Zankel Hall, Alice Tully Hall, Merkin Concert Hall, Jordan Hall, and Aspen's Harris Hall and Benedict Music Tent. As a member of the International Sejong Soloists, she has toured extensively in the United States and Asia. Some of her past collaborators include Lynn Harrell, Masao Kawasaki, and Alexander Kerr. Guterman has performed concertos with the Spoleto USA Orchestra, Juilliard Symphony, and Aspen's Sinfonia Orchestra. She has appeared as principal violist with the IRIS Chamber Orchestra, Metamorphosen Chamber Orchestra, Juilliard Symphony and Orchestra, Aspen Sinfonia Orchestra, and Spoleto USA Orchestra. She can be heard on recordings of Brad Lubman's Quartet for strings and electronics (Tzadik) and chamber works by Stephen Hartke (Naxos). Her teachers include Masao Kawasaki, Misha Amory, Catherine Carroll, Heidi Castleman, and Michael Zaretsky.

Christopher Hailey is the director of the Franz Schreker Foundation. He has published a biography of Schreker (1993) and edited the correspondence between Paul Bekker and Schreker, as well as several scores by Schreker and Alban Berg. He is a coeditor of the correspondence between Alban Berg and Arnold Schoenberg (English, 1987; German, 2007) and a cotranslator of Theodor W. Adorno's biography of Berg (1991). From 1999 to 2002 he was the first visiting professor at the Wissenschaftzentrum Arnold Schönberg (Vienna), and during 2006–07 was a member of the Institute for Advanced Study in Princeton. Hailey was the Bard Music Festival's scholar in residence for 2010 and editor of *Alban Berg and His World*.

Baritone **John Hancock** has appeared with the Metropolitan Opera as the Count in *Le nozze di Figaro*, Dr. Falke in *Die Fledermaus*, Albert in *Werther*, de Brétigny in *Manon*, and Marcello in *La bohème*, and with the San Francisco Opera as Sharpless in *Madama Butterfly*, Prince Yeletsky in *Pique Dame*, and Lescaut in *Manon Lescaut*. Throughout his career he has had leading roles with New York City Opera, Washington National Opera, Opera Company of Philadelphia, Atlanta Opera, Glimmerglass Opera, and Florida Grand Opera, among others. Concert engagements have included Bilbao Symphony Orchestra, l'Orchestre Métropolitain de Montréal, Canadian Opera Orchestra, Atlanta Symphony Orchestra, American Symphony Orchestra, NOS Dutch National Radio Orchestra, Israeli Chamber Orchestra, and the Orchestra of St. Luke's at Carnegie Hall.

Kyle Hoyt, an active French horn player in the New York City metropolitan area, recently joined New Haven Symphony Orchestra and Chamber Orchestra of New York. As soloist, he has appeared with the Jerusalem and Ann Arbor Symphony orchestras and in recital at the Jerusalem Music Center. Hoyt performs frequently with the American, Detroit, and New Jersey Symphony orchestras. He was associate principal horn of the Jerusalem Symphony Orchestra and has held positions with the Columbus and Syracuse Symphony orchestras. He is a former member of the Israel Contemporary Players. He frequently plays for Broadway shows and has recorded for NFL Films and ESPN. He earned his B.M. at the University of Michigan and M.M. at the Manhattan School of Music. His principal teachers were Bryan Kennedy, Soren Hermansson, Erik Ralske, and Jeffrey Lang.

Finnish mezzo-soprano **Melis Jaatinen** began her vocal studies with Barbro Marklund at the Norwegian Academy of Music after studying musicology at the University of Oslo. She continued her vocal studies with Marjut Hannula at Sibelius Academy in Helsinki, where she received her master's degree in 2009. In 2005 Jaatinen made her debut as Cherubino in *The Marriage of Figaro* at Pori Opera; her roles at the Finnish National Opera have included Lucienne in *Die tote Stadt*, Second Nymph in *Rusalka*, Nancy in *Albert Herring*, Second Lady in *The Magic Flute*, and Monitor in *Suor Angelica*. As a soloist trainee at Finnish National Opera, she will perform Mercedes in Bizet's *Carmen*, Sesto in Handel's *Julius Caesar*, and Zara in Reinvere's *Purge*. Her repertoire includes all well-known Bach oratorios, Mendelssohn's *Paulus*, Mozart's Requiem, and Rossini's *Petite messe solennelle*. She has recorded songs by Grieg for the Finnish National Broadcasting Company Yle. Her studies have been supported by grants from the Finnish Culture Foundation, as well as the Pro Musica and Wegelius foundations.

Kay Redfield Jamison is the Dalio Family Professor in Mood Disorders and professor of psychiatry at the Johns Hopkins University School of Medicine. She is codirector of the

Johns Hopkins Mood Disorders Center and a member of the governing board of the National Network of Depression Centers. She is also honorary professor of English at the University of St. Andrews in Scotland and the author of the national bestsellers *An Unquiet Mind* and *Night Falls Fast*, as well as *Touched with Fire*, *Exuberance*, and *Nothing Was the Same*. Jamison is the coauthor of the standard medical text on bipolar illness, *Manic-Depressive Illness: Bipolar Disorders and Recurrent Depression,* and the recipient of numerous national and international literary and scientific honors, including a MacArthur Award. In 2010 she married Thomas Traill, a cardiologist and professor of medicine at Johns Hopkins.

Jeffrey Kallberg is professor of music history and associate dean for Arts and Letters at the University of Pennsylvania. He has published widely on the music and cultural contexts of Chopin, most notably in his book, *Chopin at the Boundaries: Sex, History, and Musical Genre* (1998). His critical edition of *Luisa Miller,* for *The Works of Giuseppe Verdi*, has been performed throughout the world. Kallberg is also the author of articles on "Gender" and "Sex, Sexuality" for *The New Grove Dictionary of Music and Musicians* (2d ed., 2001). His current projects include a book on Chopin and the culture of the nocturne, an examination of the convergences of sex and music around 1800, and a study of Scandinavian song in the first half of the 20th century.

Violinist **Erica Kiesewetter** has been the concertmaster of the American Symphony Orchestra since 2000 and has appeared as soloist in the two concerti of Alban Berg with the orchestra. She performed the Berg Violin Concerto with the Jerusalem Symphony in Israel, conducted by Leon Botstein. She has performed the Sibelius concerto with the American Symphony, Northeastern Pennsylvania Philharmonic, and Long Island Philharmonic, as well as Baroque concerti with Stamford Symphony and Amici New York. She also performed the North American premiere of two violin pieces by Enrique Granados with pianist Douglas Riva. An avid chamber musician, she was first violinist of the Colorado Quartet from 1979–82 and a member of the Leonardo Trio for 14 years. She is on the faculty of The Bard College Conservatory of Music.

Jennifer Kim is a versatile violinist who performs throughout the United States. As an orchestral musician, she performs with the American Symphony Orchestra, Harrisburg Symphony Orchestra, and CounterPoint Chamber Orchestra, and frequently appears as a substitute with the National Symphony Orchestra and Chicago Symphony Orchestra. She has performed chamber music at Alice Tully Hall at Lincoln Center, Weill Hall at Carnegie Hall, Miller Theater, and Kennedy Center Millennium Stage. She also has performed with the New World Symphony; Pacific Music Festival Orchestra, Japan; Verbier Festival Orchestra, Switzerland; and has taught master classes at the Mozarteum in Austria and Great Mountains Music Festival in Korea. She holds a B.A. degree in economics from Columbia University and an M.M. degree in violin performance from The Juilliard School, where she studied with Naoko Tanaka.

Piia Kleemola's performances involve a broad range of musical styles, although she is known in particular as an interpreter of South Ostrobothnian fiddle folk music. She also has studied Swedish, Norwegian, and Irish fiddle traditions. Kleemola has participated in various dance and theater productions as a composer, musician, and performer. In addition to her solo performances, she also appears in different bands, such as Pauli Hanhiniemi & Hehkumo, Henriksson, Kleemola-Prauda, and Hyperborea. The awards received by these ensembles include several EtnoEmma nominations and a Nordic folk music championship in a band competition. Kleemola also sings and performs on viola, kantele (Finnish zither), and jouhikko (Finnish bowed lyre). She recently completed her Ph.D. at the Sibelius Academy. Among her teachers are Arto Järvelä, Ellika Frisell, and Ritva Talvitie (Nordic folk music), and Timo Hannula, Adam Nowak, Mauno Järvelä, and Henriette Rantalaiho (classical violin).

Oboist **Alexandra Knoll** was born in Zimbabwe and emigrated to South Africa at age 10. After graduating from high school, she worked professionally for two years in the Natal Philharmonic Orchestra before moving to the States. She is an alumna of the Curtis Institute of Music and The Juilliard School. Knoll enjoys a multifaceted freelance career: she is a member of the American Symphony Orchestra and plays frequently with the New York Philharmonic, Metropolitan Opera, New York City Opera, New Jersey Symphony, and Orpheus. She is the oboist for the Broadway show *Mary Poppins* and has been featured on recordings by Rufus Wainwright, Lenny Kravitz, and Antony and the Johnsons.

Pekka Korvenmaa is vice dean and director of doctoral research at the School of Art and Design, Aalto University, Helsinki. He is the author of numerous books and articles on Finnish design and culture.

Marina Kostalevsky is associate professor of Russian at Bard College. After graduating cum laude from St. Petersburg Conservatory, she began to work as a pianist for the Bolshoi Theater, Bolshoi Ballet Academy, and Moscow Philharmonic Society. After moving to the United States, she continued her career as a musician while simultaneously earning her Ph.D. in Slavic languages and literature from Yale University. She is the author of *Dostoevsky and Soloviev: The Art of Integral Vision*, plus two books of poetry, plays, and a number of articles on Russian literature and music. She has participated in previous Bard Music Festivals and in Russian Sundays at the 92nd Street Y.

Norwegian violinist **Henning Kraggerud**'s recent appearances include performances with the London Philharmonic; the Detroit, Seattle, and Toronto symphonies; Orpheus Chamber Orchestra at Carnegie Hall; and in recital at Lincoln Center. Highlights of this season include a return engagement with the Cincinnati Symphony, a debut at New World Symphony with Osmo Vanska, and playing and conducting engagements with Britten Sinfonia and the Pacific and Vancouver symphonies. This year, Kraggerud succeeds Leif Ove Andsnes as artistic codirector of the Risør Festival. He has recorded several acclaimed discs on the Naxos and Simax labels, including the complete Ysaye Violin Sonatas, for which he received the prestigious Spelleman CD award. He was also involved in making a documentary about Norwegian violinist and composer Ole Bull. Kraggerud is a recipient of Norway's Grieg Prize and a former recipient of the Sibelius Prize. He is a professor at the Barratt-Due Institute of Music. Kraggerud plays on a 1744 Guarneri del Gesu, provided by Dextra Musica AS, a company founded by Sparebankstiftelsen DnB NOR.

Soprano **Marguerite Krull**'s recent seasons included a last-minute engagement with La Monnaie in Brussels, in the title role of Rossini's *Elisabetta, regina d'Inghilterra*; returns to the New York City Opera for Emilia in Handel's *Flavio* and to Teatro Colón in Bogotá, as Donna Elvira in *Don Giovanni*; debuts with both New Orleans Opera and Opera Grand Rapids as Cherubino in *Le nozze di Figaro*; her debut with the Sonoma County Choral Society in Pergolesi's *Stabat mater*; and a return to Philadelphia with the Tempesta di Mare Orchestra in Handel's *Tra le fiamme*. She has also had a special relationship with the Caramoor Festival, where she has performed several Rossini heroines. An accomplished recitalist, she has appeared in concerts with pianists Garrick Ohlsson, Bradford Gowen, and Brian Suits, and with the harpsichordist Bradley Brookshire. She is a recipient of the prestigious Marian Anderson Foundation Award.

Jeffrey Lang is associate principal horn of the Philadelphia Orchestra and principal horn of the American Symphony Orchestra. Formerly principal horn of the Israel Philharmonic Orchestra, he has been invited as guest principal horn of the Bavarian Radio Orchestra, New York City Opera Orchestra, and Orpheus Chamber Orchestra, and has performed with the New York Philharmonic and Metropolitan Opera. As a soloist, he has appeared with Zubin Mehta, Mung-Whun Chung, Kurt Masur, Leon Botstein, and Rossen Milanov conducting. Chamber music performances include concerts with Bella Davidovitch, Diane Walsh, Simone Dinnerstein, Israel Piano Trio, Wister Quartet, Rolf Schulte, Melvin Chen, Richard Wilson, Canadian Brass, and members of the Philadelphia Orchestra. He has participated in the Kingston Chamber Music Festival, Bard SummerScape, OK Mozart, and Spoleto festivals. Currently on the faculty of Temple University and Bard College, he has given master classes in Israel, Finland, Korea, and the United States.

Soprano **Christiane Libor** was born in Berlin, where she studied at Musikhochschule für Musik Hanns Eisler, Berlin, with Anneliese Fried, and complemented her conservatory education with lessons with Dietrich Fischer-Dieskau, Julia Varady, Edith Mathis, Hans Hotter, Peter Schreier, and Joseph Protschka. Performances of the 2010–11 season include the title role of *Euryanthe* for the Badisches Staatstheater Karlsruhe; the title role of *Fidelio* at the Opéra de Nice, conducted by Philippe Auguin; and Elisabeth in *Tannhäuser* at the Staatstheater Nürnberg, conducted by Christof Prick. On the concert stage, Libor's appearances include performances of Beethoven's Ninth Symphony with Marc Minkowski and Les Musiciens du Louvre Grenoble in Cologne and Mahler's Second Symphony with Markus Stenz and the NHK Symphony in Tokyo, and a return to the Bard Festival.

Peter MacKeith is associate dean and associate professor of architecture at the Sam Fox School of Design & Visual Arts, Washington University in St. Louis, and is a member of the Finnish Cultural Institute–New York advisory board. He directed the international Masters Program in Architecture at Helsinki University of Technology from 1994–99 and previously taught design and architectural theory at Yale University and the University of Virginia. MacKeith has written and lectured extensively on the work of Alvar Aalto and on contemporary Finnish and Nordic architecture in general. A past editor of *Perspecta: The Yale Architectural Journal* (1988), he is also the author and/or editor of *The Finland Pavilions: Finland at the Universal Expositions 1900–1992* (1992); *Encounters: Architectural Essays. A Selection of Essays by Juhani Pallasmaa* (2005); *The Dissolving Corporation: Contemporary Architecture and Corporate Identity in Finland* (2005); and *Archipelago, Essays of Architecture* (2006). He began work as editor of *The SOM Journal* in spring 2011.

Tomi Mäkelä is the author of several books and essays on Finnish music from Fredrik Pacius to Kaija Saariaho and on German modernism from Max Reger to Otto Preminger, as well as books on aspects of virtuosity and music education. He studied music and musicology in Lahti, Vienna, Helsinki, and Berlin; wrote his doctoral dissertation in West Berlin under the guidance of Carl Dahlhaus; and has worked in a variety of academic environments in Finland and Germany (including a research project on exiled musicians in California), along with writing for press and radio. From 1996 to 2008 he was professor of musicology at Magdeburg, and since 2009 he has taught at Martin Luther University of Halle-Wittenberg. An English translation of his monograph *Jean Sibelius: Poesie in der Luft* (2007) is forthcoming from Boydell & Brewer.

Robert Martin is artistic codirector of the Bard Music Festival, vice president for academic affairs at Bard College, and director of The Bard College Conservatory of Music. After receiving his doctorate in philosophy, he pursued a dual career in music and philosophy, holding joint appointments at SUNY Buffalo and Rutgers University. Before coming to Bard, he was assistant dean of humanities at the University of California, Los Angeles. He was cellist of the Sequoia String Quartet from 1975 to 1985, during which time the ensemble made many recordings and toured internationally.

Emerging conductor **Geoffrey McDonald** is finishing his first season as conductor of the Philadelphia Young Artists' Orchestra, and will begin his third season as music director of the Columbia University Bach Society this fall. He is also an assistant conductor for the American Symphony Orchestra, New Amsterdam Singers, and Gotham Chamber Opera. Last summer he served as assistant conductor for the Bard Music Festival and for the Bard SummerScape production of Franz Schreker's *Der ferne Klang*; he returned to SummerScape earlier this season for Strauss's *Die Liebe der Danae*. An avid instrumental and vocal performer, he studied piano, cello, and voice from an early age. He graduated in 2009 with a master's in orchestral conducting from Mannes College: The New School for Music, where he studied with David Hayes. He plays in the indie-rock band Miracles of Modern Science, and is an active composer.

Praised by the *Washington Post* for his "dazzling" playing, violinist **Jesse Mills** has established a unique career, performing music from classical to contemporary, as well as composed and improvised music of his own invention. Since his concerto debut at the Ravinia Festival in 2004, he has performed at venues throughout the United States and Europe, including Lincoln Center's Alice Tully Hall, Carnegie Hall, Kennedy Center, Barbican Centre of London, La Cité de la Musique in Paris, Amsterdam's Royal Carré Theatre, and the Palais des Beaux Arts in Brussels, among others. He earned Grammy nominations for his performances of Schoenberg's music, released by NAXOS in 2005 and 2010; he can also be heard on the Koch, Centaur, Tzadik, Max Jazz, and Verve labels. Mills is cofounder of Duo Prism, with pianist Rieko Aizawa, which earned First Prize at the Zinetti International Competition; he and Aizawa are codirectors of the Alpenglow Chamber Music Festival. A graduate of The Juilliard School, Mills studied with Dorothy DeLay, Robert Mann, and Itzhak Perlman. He is on the faculty at Montclair State University in New Jersey.

Veijo Murtomäki lectures on music theory and is a professor of music history at the Sibelius Academy. A member of the Board of the Finnish Musicological Society and its chair from 1993–95, he also serves on the editorial board of the Jean Sibelius Works. A music critic for *Helsingin Sanomat*, his publications also include the monographs *Symphonic Unity: The Development of Formal Thinking in the Symphonies of Sibelius* (1993) and *Jean Sibelius ja isänmaa* (Jean Sibelius and Fatherland, 2007), as well as the edited volumes *Sibelius Forum* (with others, 1998), *Sibelius Studies* (with Timothy L. Jackson, 2001), *Sibelius Forum II* (with others, 2003), *Sibelius in the Old and New World* (with others, 2010), and more than 100 articles on Sibelius and Classical-Romantic music.

Jann Pasler is a musicologist, pianist, and documentary filmmaker. She serves on the faculty of the University of California, San Diego, and has published widely on contemporary American music, French music, modernism, postmodernism, and cultural life in Paris in the 20th century in a variety of music journals. Her books include *Writing through Music* (2007) and *Composing the Citizen: Music as Public Utility in Third Republic France* (2009). A new book, *Music, Race, and Colonialism in Fin-de-siècle France*, is in the final stages of preparation. Her work has been honored by fellowships from the National Endowment for the Humanities, a University of California President's Fellowship, and a Senior Fellowship at the Stanford Humanities Center. In 2010 she was a fellow at the Institut d'études avancées in Nantes, France. Her prize-winning video documentaries have been shown at the Smithsonian, national meetings of the Association for Asian Studies, and the American Anthropological Society.

Violinist **Ellen Payne** has performed extensively in chamber ensemble, solo, and orchestral settings. Chamber music activities have included performances with the Lincoln Center Chamber Music Society, Theater Chamber Players of the Kennedy Center, and New Jersey Chamber Music Society. As a competition winner, she performed concerti at Avery Fisher Hall and Aspen Music Festival. A native of Cleveland, Payne studied with David and Linda Cerone. She received bachelor's and master's degrees from The Juilliard School as a student of Dorothy DeLay. She has performed with the American Symphony Orchestra since 1993 and the Orchestra of St. Luke's since 1988, and has been principal second violin of the New York City Opera Orchestra since 1995.

Tenor **Nicholas Phan** recently made his debut at the BBC Proms, and this season returned to the San Francisco Symphony for both Bach's Mass in B Minor and Orff's *Carmina burana*; to Carnegie Hall for Mendelssohn's *Elijah* with the Oratorio Society of New York; and to the Music of Baroque for performances of selections by Purcell. In the fall of 2010, he made his recital debut at Carnegie Hall's Weill Recital Hall. Other engagements included appearances with the Philadelphia Orchestra for Stravinsky's *Pulcinella*; the Colorado Symphony in *Carmina burana*; performances of Britten's Serenade with the English Chamber Orchestra at Helsinki Spring Light Chamber Music Festival; the role of Lurcanio in Handel's *Ariodante*; and made his debuts with Seattle Opera as Count Almaviva in *Il barbiere di Siviglia* and at the Festival del Maggio Musicale Fiorentino in Monteverdi's *L'incoronazione di Poppea*. Recordings include Stravinksy's *Pulcinella* with Pierre Boulez and the Chicago Symphony Orchestra and Evan Chambers's orchestral song cycle, *The Old Burying Ground*.

Pianist **Anna Polonsky** has appeared with the Moscow Virtuosi, Buffalo Philharmonic, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, and many others. She has collaborated with the Guarneri, Orion, and Shanghai quartets, and with such musicians as Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Jaime Laredo, and Arnold Steinhardt. She regularly performs at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, and Bard. Polonsky has given concerts in the Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel halls, and has toured extensively throughout the United States, Europe, and Asia. Her teachers include Peter Serkin and Jerome Lowenthal. She was a recipient of a Borletti-Buitoni Trust Fellowship in 2003. She serves on the piano faculty of Vassar College.

Violist **Nardo Poy** has been a member of the world-renowned Orpheus Chamber Orchestra since 1978 and has been featured as soloist in the United States, Europe, and Japan with Orpheus, North Carolina Symphony, Concerto Soloists of Philadelphia, American Symphony Orchestra, and Kansas City Camerata. He also performs with the Metropolitan Opera Orchestra, Orchestra of St. Luke's, Perspectives Ensemble, and Lighthouse Chamber Players, among others. He has made more than 70 recordings with Orpheus Chamber Orchestra, as well as numerous chamber music recordings with Perspectives Ensemble, Harmonie Ensemble, Broyhill Chamber Ensemble, and colleagues from the Bard Music Festival. Among his many chamber music performances have been collaborations with Isaac Stern, Elmar Oliveira, Bernard Greenhouse, Aaron Rosand, and Dawn Upshaw.

Architect **Matti Rautiola** is principal and partner of ARRAK Architects. He is director general of the Building Information Foundation (RTS) of Finland. Previously dean of the Tampere School of Architecture and professor in architectural design (housing), he also taught at the University of Art and Design–Helsinki and the Helsinki University of Technology. He is chair of the Alvar Aalto Foundation.

Anne-Marie Reynolds is an associate professor of musicology at SUNY Geneseo. She is the author of *Carl Nielsen's Voice: The Songs in Context* (2010), as well as numerous articles on the Danish composer, and has lectured extensively on Scandinavian music in general. Other interests include the arts during the Third Reich, and musical theater. She is presently at work on her new book, *The Life and Work of Cy Coleman*.

Acclaimed by the *New York Times* as a "deeply expressive violinist," **Harumi Rhodes** is a founding member of Trio Cavatina, the 2009 Naumburg Chamber Music Award–winning ensemble, with pianist Ieva Jokubaviciute and cellist Priscilla Lee. Recent highlights include their European debut in Lithuania, U.S. performances with Musicians from Marlboro, and their debuts in Philadelphia, Boston, San Francisco, and Carnegie's Weill Recital Hall. Having completed her residency with Lincoln Center Chamber Music Society Two, Rhodes was given the honor of having a solo violin sonata dedicated to her by composer Benjamin Lees. She has recorded Milton Babbitt's Sixth String Quartet on John Zorn's Tzadik Label, and has premiered several works, including a piano trio written by Richard Danielpour. She was recently appointed the newest artist member of the Boston Chamber Music Society and assistant violin faculty at The Juilliard School.

Praised by *Opera News* for her "richly focused voice," mezzo-soprano **Rebecca Ringle**'s performances have brought her acclaim on operatic and concert stages. The 2010–11 season saw Ringle joining the roster of the Metropolitan Opera in its productions of *Nixon in China*, *Rigoletto*, and *Die Walküre*. She also made her international debut as Dido in *Dido and Aeneas* with the Macau International Music Festival, and sang Armida in Handel's *Rinaldo* with Opera Vivente. She joined Bard SummerScape as Leda in *Die Liebe der Danae*. Upcoming engagements include the *Messiah* with Jacksonville Symphony and Augustana College and her return to the Metropolitan Opera. Ringle made her professional debut as Tebaldo in *Don Carlo* with the Cleveland Orchestra, under Franz Welser-Möst. She has received awards from the Metropolitan Opera National Council Auditions, Spazio Musica Orvieto Concorso per Cantanti Lirici, and Heida Hermanns International Opera Competition.

Violinist **Sharon Roffman,** prizewinner in the 2003 Naumburg Foundation International Competition, made her solo debut with the New Jersey Symphony in 1996. Since then, she has been equally sought after as a soloist, chamber musician, and music educator throughout the United States and abroad. She made her Carnegie Hall debut as a soloist in Vivaldi's Concerto for Four Violins, with Itzhak Perlman playing and conducting, in 2004; as a chamber musician, she has collaborated with members of the Guarneri, Brentano, Shanghai, Avalon, and Miami quartets, and the Australian Chamber Orchestra, among others. Roffman has been a frequent guest of the Chamber Music Society of Lincoln Center's Meet the Music and Inside Chamber Music series. She spent several summers performing at the Marlboro Music Festival, and as a child appeared regularly on *Sesame Street*. She is on the faculty of the Thurnauer School of Music and is a professor of violin and concert artist at Kean University. Her teachers include Perlman, Donald Weilerstein, Peter Winograd, Robert Lipsett, Patinka Kopec, and Nicole DiCecco. She is the founder and director of ClassNotes, a performing ensemble and nonprofit organization devoted to introducing public school students to classical music.

Born in Haifa, Israel, **Zohar Schondorf** served in the Israeli Army Band and continued his studies at The Juilliard School. In Israel, he has performed with the Haifa Symphony Orchestra, Israel Symphony/Opera Orchestra, Israel Philharmonic Orchestra, and the Classical Winter in Jerusalem festival. Schondorf relocated to New York City in 2001 and is now associate principal horn of the American Symphony Orchestra. He also appears with the Manhattan Philharmonic, Scandia Symphony, Stamford Symphony, Westchester Philharmonic, and Harrisburg Symphony orchestras and at the Bard Music Festival. On Broadway, he has performed in *La Bohème on Broadway*, *Spamalot*, and *The Little Mermaid*, and currently holds the French horn chair in *The Addams Family* show. Schondorf is a member of the Sylvan and Zephyros wind quintets.

Cellist **Sophie Shao** received the prestigious Avery Fisher Career Grant at age 19 and has since performed throughout the United States, Europe, Taiwan, and Japan. Highlights of recent seasons include an opening night performance of Beethoven's Triple Concerto with Hans Graf and the Houston Symphony; the world premiere of Richard Wilson's Concerto for Cello and Mezzo-Soprano with Leon Botstein and the American Symphony Orchestra; solo performances with l'Orchestre de Paris, Houston Symphony, National Symphony Orchestra of Taipei, and Russian State Academic Symphony; and recitals and chamber music appearances at the Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, Chamber Music Northwest, Union College-Schenectady, Music Mountain (with the Shanghai Quartet), Indianapolis Competition Laureate Series (with violinist Cho-Liang Lin), and other venues as a member of TAGI. She is on the faculty of Vassar College and The Bard College Conservatory of Music.

Vesa Sirén is music journalist for *Helsingin Sanomat*, the biggest daily newspaper in Finland and the Nordic countries of Europe. He is the author of *Aina poltti sikaria: Jean Sibelius aikalaisten silmin* (Always Smoked a Cigar: Jean Sibelius as Seen by His Contemporaries; 2000), a book of interviews with people who met Sibelius—including grandchildren, a maid and a nurse who worked at Ainola, and Yehudi Menuhin and Isaac Stern—as well as previously unavailable material, such as Aino Sibelius's diary fragments and private letters. His book *Suomalaiset kapellimestarit: Sibeliuksesta Saloseen, Kajanuksesta Frankiin* (Finnish Conductors: From Sibelius to Salonen, from Kajanus to Franck), received the 2010 *Tieto-Finlandia* award, Finland's most prestigious award for nonfiction. He is chief author for the Jean Sibelius website, www.sibelius.fi.

Finnish cellist **Elina Snellman-Lang** has had an active career in Finland, Israel, and the United States. She was the principal cellist of the Herzliya Chamber Orchestra and has performed with the Israel Philharmonic Orchestra and Helsinki Philharmonia. An active chamber musician, she has also participated in the Spoleto, OK Mozart, and Bard Music festivals. She currently performs with the American Symphony Orchestra and on Broadway.

Cellist **Jonathan Spitz** has participated in the Bard Music Festival since its inception as a member of the festival's resident orchestra. He is a member of Orpheus Chamber Orchestra and principal cellist of both the New Jersey Symphony and the American Ballet Theatre orchestras. He teaches cello at the Mason Gross School of the Arts at Rutgers University, and was featured this past season in performances of the Schumann Cello Concerto with the New Jersey Symphony. This summer, Spitz served on the artist faculties of the Brevard Music Center and the National Orchestral Institute.

Russian-American soprano **Yulia Van Doren**'s upcoming debuts include a tour to the Mostly Mozart, Ravinia, and Tanglewood festivals with the Philharmonia Baroque Orchestra, as Dorinda in Handel's *Orlando*. She will also sing the roles of Galatea in Handel's *Acis and Galatea* at China's Macau International Music Festival with the Akademie für alte Musik Berlin; Mereo in Scarlatti's *Tigrane* with Opera de Nice; Betsy in the modern revival of Monsigny's *Le roi et le fermier* with Opera Lafayette; and St. Theresa in Thomson's *Four Saints in Three Acts* with the Mark Morris Dance Group at Brooklyn Academy of Music. She will also appear in *Messiah* with both the Houston Symphony and Vancouver Chamber Choir; in chamber music concerts with Folger Consort; in Bach's B-Minor Mass with Music of the Baroque under Jane Glover; and in Mendelssohn's *Elijah* with the Nashville Symphony. Van Doren completed Bard's Graduate Vocal Arts Program in 2008. A winner of Astral Artists' 2009 National Auditions, she makes her Philadelphia recital debut in January 2012.

Winner of a 2008 Avery Fisher Career Grant, Swiss-born American pianist **Gilles Vonsattel** is an artist of uncommon breadth. His repertoire ranges from Bach's *Art of the Fugue* to Xenakis, and he is equally comfortable as a soloist and chamber musician, displaying a musical curiosity and sense of adventure that has gained him many admirers. He began touring after capturing the top prize at the prestigious 2002 Naumburg International Piano Competition. He made his Alice Tully Hall debut that same year and has since performed at Zurich's Tonhalle, Warsaw's Chopin Festival, and Tokyo's Opera City Hall; and in the States with the Utah, Santa Fe, Nashville, and Grand Rapids symphonies and the Boston Pops Orchestra. During 2006–09, Vonsattel was a member of Lincoln Center's prestigious Chamber Music Society Two, with which he performed extensively both in New York and on tour.

Pianist **Pei-Yao Wang** has established herself as a prominent soloist and chamber musician. Her career has taken her to venues such as the Carnegie, Avery Fisher, Alice Tully, and Merkin Halls in New York City; the Kennedy Center in Washington, D.C.; Salle des Varietes in Monte Carlo; Suntory Hall in Tokyo; and the National Concert Hall in Taipei, Taiwan. As a chamber musician, she has collaborated with members of the Guarneri, Orion, Chicago, Mendelssohn, and Miro quartets; and has performed with artists such as Claude Frank, Hilary Hahn, David Shifrin, and Mitsuko Uchida. She is also regularly invited to perform at festivals, including Marlboro, Caramoor, Norfolk, La Jolla, Ravini, and Bridgehampton. Wang was a graduate of Chamber Music Society Two at Lincoln Center and a member of the Metropolitan Opera's Lindemann Young Artists Program. Her teachers include Seymour Lipkin, Gary Graffman, Claude Frank, and Richard Goode.

Susan Ward is an independent textile historian whose research focuses on 20th-century modernist textiles, design, and architecture; Scandinavian textiles and design; general textile, fashion, jewelry, and design history; Japanese textiles; and the history of retailing. She was a cocurator of the exhibition *Knoll Textiles, 1945–2010* at the Bard Graduate Center.

Pianist **Orion Weiss** is one of the most sought-after soloists and collaborators in his generation of young American musicians. He has performed with, among others, the Los Angeles Philharmonic, San Francisco Symphony, Chicago Symphony Orchestra, Philadelphia Orchestra, Baltimore Symphony, New World Symphony, Orpheus Chamber Orchestra, Israel Philharmonic, and with New York Philharmonic at both Lincoln Center and Bravo! Vail Valley Festival. As a recitalist and chamber musician, Weiss has appeared at venues and festivals including Lincoln Center, Ravinia Festival, Sheldon Concert Hall, Seattle Chamber Music Festival, Bard Music Festival, and Bridgehampton Chamber Music Festival. In 2009–10 he debuted a new trio, with Stefan Jackiw and David Requiro. He has received the Juilliard William Petschek Award, Gilmore Young Artist Award, and an Avery Fisher Career Grant.

Calvin Wiersma has appeared as soloist with Rochester Philharmonic Orchestra, Concerto Company of Boston, and Lawrence Symphony, among others. A member of Manhattan String Quartet, he was a founding member of Meliora Quartet and Figaro Trio. He has been heard at the Aspen, Vancouver, Rockport, Bard, Portland, Crested Butte, and many other festivals. Wiersma is a member of Cygnus and the Lochrian Chamber Ensemble and also appears frequently with Speculum Musicae, Ensemble 21, Parnassus, Ensemble Sospeso, and New York New Music Ensemble. Recent recordings include Jacob Druckman's Third String Quartet (Philomusica), Elliott Carter's *Syringa*, Milton Babbitt's *Swan Song*, Harold Meltzer's *Brion* with the Cygnus Ensemble, and chamber music by Nils Vigeland and songs by Stephen Foster (with Paula Robison). He is assistant professor of violin and chamber music at Purchase Conservatory of Music.

Richard Wilson is the composer of some one hundred works in many genres, including opera. His most recent CD, the eighth Albany Records disc devoted entirely to his music, is *Brash Attacks*. The winner of many awards including the Roger Sessions Memorial Bogliasco Fellowship, an Academy Award in Music, the Hinrichsen Award, and the Stoeger Prize, he has received commissions from the Koussevitzky, Fromm, and Naumburg Foundations as well as the San Francisco Symphony and Chicago Chamber Musicians. A Phi Beta Kappa graduate of Harvard College, Wilson studied composition with Robert Moevs at Harvard, in Rome, and at Rutgers University. Active as a pianist, he studied in Cleveland, Aspen, and New York City with Leonard Shure, and in Munich with Friedrich Wührer. Wilson holds the Mary Conover Mellon Chair in Music at Vassar College; he is also composer in residence with the American Symphony Orchestra.

Alisa Wyrick is a native New Yorker and violinist with the New York City Opera Orchestra. She studied at Oberlin Conservatory, where she received bachelor's degrees in violin and sociology. Prior to returning to New York, she was concertmaster of the South Bend Symphony and principal second in the Kenosha Symphony and quartet. She currently performs with a diverse group of ensembles, including the New Jersey Symphony and American Ballet Theatre orchestras, and has been a guest with Orpheus Chamber Orchestra.

Eric Wyrick, concertmaster of the Bard Music Festival's resident orchestra since its inception, has just finished his 12th season as concertmaster of New Jersey Symphony Orchestra and has been a member/leader of the Orpheus Chamber Orchestra since 1988. This coming season renews his collaboration with the New Jersey Symphony and Neeme Järvi, performing Sergei Prokofiev's Violin Concerto No. 1.

Chad Yarbrough has appeared with many of the world's most prestigious musical organizations, such as L'Orchestre symphonique de Montréal, the Orchestra of St. Luke's, Orpheus Chamber Orchestra, Tokyo Symphony, American Symphony Orchestra, and New York City Opera. As a freelance horn player, he has performed with the Riverside Symphony, Chamber Music Society of Lincoln Center, Paul Taylor Dance Company, Berkshire Bach Society, and Ensemble Sospeso, among others. He has worked with many esteemed conductors, including Kurt Masur, Michael Tilson Thomas, Charles Dutoit, Sir Colin Davis, Leon Botstein, and Zubin Mehta.

Clarinetist **Amy Zoloto** is the acting bass clarinetist with the New York Philharmonic. As member of the Sylvan Winds she has performed in chamber music recitals around New York and broadcasts on classical music station WQXR. A former member of the Jacksonville Symphony, Zoloto has performed with the Philadelphia, Metropolitan, New York City Opera, Chicago Civic, and American Symphony orchestras. In addition to spending 10 summers at the Bard Music Festival, she has performed at the Colorado Music Festival, Bravo! Vail Valley, and Pacific Music Festival in Sapporo, Japan. An advocate of new music, she recently gave the premiere performance and recording of *Memphis Wood* by composer Stella Sung.

Violinist **Carmit Zori** came to the United States from Israel at 15 to study with Ivan Galamian, Jaime Laredo, and Arnold Steinhardt at the Curtis Institute of Music. The recipient of a Levintritt Foundation Award, a Pro Musicis International Award, and a top prize in the Naumburg International Violin Competition, she has appeared as a soloist with the New York Philharmonic, Rochester Philharmonic, and Philadelphia Orchestra, among others. She has performed as a recitalist at Lincoln Center, Los Angeles County Museum of Art, Isabella Stewart Gardener Museum in Boston, and the Phillips Collection in Washington, D.C. She has graced venues throughout Latin America and Europe, as well as in Israel, Japan, Taiwan, and Australia, where she premiered the Violin Concerto by Marc Neikrug. She was an artistic director and frequent performer at Bargemusic in New York, and is now the artistic director of Brooklyn Chamber Music Society. She has recorded on the Arabesque, Koch International, and Elektra-Nonesuch labels. Zori is professor of violin and chamber music faculty at SUNY Purchase.

Founded in 1962 by legendary conductor Leopold Stokowski, the **American Symphony Orchestra** continues its mission to demystify orchestral music, and make it accessible and affordable to everyone. Under music director Leon Botstein, the ASO has pioneered what the *Wall Street Journal* called "a new concept in orchestras," presenting concerts curated around various themes drawn from the visual arts, literature, politics, and history, and unearthing rarely performed masterworks for well-deserved revival. These concerts are performed in the Vanguard Series at Carnegie Hall.

The orchestra also performs in the celebrated concert series Classics Declassified at Peter Norton Symphony Space, and is the resident orchestra of The Richard B. Fisher Center for the Performing Arts at Bard College, where it appears in a winter subscription series as well as Bard's annual SummerScape Festival and the Bard Music Festival. In 2010, the American Symphony became the resident orchestra of The Collegiate Chorale, performing regularly in the Chorale's New York concert series. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS. ASO's award-winning music education program, Music Notes, integrates symphonic music into core humanities classes in high schools across the tri-state area.

In addition to many albums released on the Telarc, New World, Bridge, Koch, and Vanguard labels, live performances by the American Symphony are now available for digital download. In many cases, these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

American Symphony Orchestra

Leon Botstein, Music Director

Violin I
Eric Wyrick*, *Concertmaster*
Ellen Payne
Calvin Wiersma
Laura Hamilton
Yukie Handa
Alicia Edelberg
John Connelly
Jennifer Kim
Elizabeth Nielsen
Browning Cramer
James Tsao
Wende Namkung
Yana Goichman
Ann Labin

Violin II
Erica Kiesewetter+, *Principal*
Robert Zubrycki
Ragga Petursdottir
Joanna Jenner
Patricia Davis
Dorothy Han
Mara Milkis
Alexander Vselensky
Ann Gillette
Sebu Sirinian
Lisa Steinberg
David Steinberg

Viola
Nardo Poy, *Principal*
Sarah Adams
John Dexter
Sally Shumway
Shelley Holland-Moritz
Adria Benjamin
Martha Brody
Crystal Garner
David Cerutti
Louis Day

Cello
Eugene Moye, *Principal*
Jonathan Spitz*
Roberta Cooper
Annabelle Hoffman
Sarah Carter
Maureen Hynes
Diane Barere
Elina Lang
Igor Scedrov
Lanny Paykin
Tatyana Margulis

Bass
John Beal, *Principal*
Jordan Frazier
Jack Wenger
Louis Bruno
Louise Koby
Richard Ostrovsky
William Sloat
Jeffrey Carney

Flute
Laura Conwesser, *Principal*
Randolph Bowman*
Rie Schmidt
Diva Goodfriend-Koven, *piccolo*

Oboe
Alexandra Knoll, *Principal*
Erin Gustafson
Melanie Feld, *English horn*

Clarinet
Laura Flax, *Principal*
Marina Sturm
Lino Gomez, *bass clarinet*

Bassoon
Charles McCracken, *Principal*
Maureen Strenge
Gilbert Dejean, *contrabassoon*

Horn
Jeffrey Lang, *Principal*
Chad Yarbrough
Zohar Schondorf
Kyle Hoyt
Ronald Sell, *Assistant*
Sara Cyrus, *Assistant*

Trumpet
Carl Albach, *Principal*
John Dent
John Sheppard

Trombone
Kenneth Finn, *Principal*
Thomas Hutchinson
Jeffrey Caswell, *bass trombone*

Tuba
Kyle Turner, *Principal*

Timpani
Matthew Strauss, *Principal*

Percussion
Javier Diaz, *Principal*
Matthew Beaumont

Harp
Sara Cutler, *Principal*
Victoria Drake

Celeste
Elizabeth Wright, *Principal*

Assistant Conductors
Teresa Cheung
Geoffrey McDonald

Librarian
Sebastian Danila

Personnel Manager
Ronald Sell

* *Principal, Bard Music Festival*
\+ *Concertmaster, American Symphony Orchestra*

Bard Festival Chamber Players

PROGRAM SEVEN
BRASS ENSEMBLE

Trumpet
Carl Albach
John Dent
John Sheppard

Horn
Jeffrey Lang

Euphonium
Bruce Eidem

Baritone/Trombone
Kenneth Finn
Jeffrey Caswell

Tuba
Kyle Turner

Percussion
Javier Diaz
Matthew Beaumont

PROGRAM ELEVEN
RICHARD STRAUSS, SONATINA NO. 1

Flute
Randolph Bowman
Adrienne Kantor '14*

Oboe
Alexandra Knoll
Carl A. Meyer '15*

Clarinet
Laura Flax
Marina Sturm
Amalie Wyrick-Flax '14*

Bass Clarinet
Lino Gomez

Bassoon
Charles McCracken
David Nagy '12*

Contrabassoon
Gilbert Dejean

Horn
Jeffrey Lang
Levente Varga '11*
Zohar Schondorf
Szilard Molnar '13*

Basset Horn
Pavel Vinnitsky

* *Students of The Bard College Conservatory of Music*

Bard Festival Chorale

James Bagwell, Choral Director

Tenor
James Bassi*
Matthew Deming
Michael Denos*
Mark Donato
Eric Dudley
Sean Fallen
Neil Farrell*
Terrence Fay*
Ethan Fran*
James Fredericks*
Andrew Fuchs
Alex Guerrero
John Cleveland Howell
John Kawa
Eric William Lamp
Mukund Marathe
Drew Martin
Marc Molomot*
Thomas Mooney*
Timothy O'Connor
Michael Steinberger
Christopher Preston Thompson*
Kannan Vasudevan*
Sorab Wadia*

Bass
Daniel Alexander*
Paul An
Jack Blackhall*
Joseph Chappel*
Clifford Derix*
Robert Etherington*
James Gregory
Gilbert High*
Daniel Hoy*
David Huneryager*
Jonathan Keeley*
Tim Krol
Enrico Lagasca*
Darren Lougee*
Andrew Martens
Thomas McCargar
Steven Moore
Gregory Purnhagen
Bruce Rameker*
Mark Rehnstrom
Michael Riley*
John Rose
Christopher Roselli
Charles Sprawls
Kurt Steinhauer
Peter Van Derick*

Choral Contractor
Nancy Wertsch

Accompanist
Frank J. Corliss

* *Program 3 only*

We honor the late Richard B. Fisher for his generosity and leadership in building and supporting this superb center that bears his name by offering outstanding arts experiences. We recognize and thank the following individuals, corporations, and foundations that share Dick's and our belief in presenting and creating art for the enrichment of society. Help sustain the Fisher Center and ensure that the performing arts are a part of our lives. We encourage and need you to join our growing list of donors. (The list reflects donations received in the last 12 months.)

Donors to the Bard Music Festival

Events in this year's Bard Music Festival were underwritten in part by special gifts from

Helen and Roger Alcaly
Bettina Baruch Foundation
Michelle R. Clayman
Jeanne Donovan Fisher
Mimi Levitt
James H. Ottaway Jr.
Denise S. Simon and Paulo Vieira da Cunha
Allan and Ronnie Streichler
Felicitas S. Thorne
Festival Underwriters

James H. Ottaway Jr.
Opening Concert

Mimi Levitt
Preconcert Talks
Guest Artists
Films

Homeland Foundation
Bard Music Festival Preview at Wethersfield

Helen and Roger Alcaly
Festival Book
Festival Program

Margo and Anthony Viscusi
Preconcert Talks

Joanna M. Migdal
Panel Discussions

Paula and Eliot Hawkins
Christina A. Mohr and Matthew Guerreiro
Between the Concerts Supper

National Endowment for the Arts (NEA)
New York State Council on the Arts (NYSCA)

Leadership Support
Mimi Levitt
The Mortimer Levitt Foundation
Mr. and Mrs. James H. Ottaway Jr.

Golden Circle
Bettina Baruch Foundation
Jeanne Donovan Fisher
The Andrew W. Mellon Foundation
Jane W. Nuhn Charitable Trust
Denise S. Simon and Paulo Vieira da Cunha
Felicitas S. Thorne
Millie and Robert Wise

Friends of the Bard Music Festival

Benefactor
American-Scandinavian Foundation
The Ann and Gordon Getty Foundation
Artek
Banco Santander S. A.
Barclays Bank
Leonie F. Batkin
Consulate General of Finland in New York
Joan K. Davidson
Mr. and Mrs. Gonzalo de las Heras
John A. Dierdorff
Elizabeth W. Ely '65 and Jonathan K. Greenburg
FMH Foundation
Furthermore: A Program of the J. M. Kaplan Fund
Eliot D. and Paula K. Hawkins
Linda Hirshman and David Forkosh
Homeland Foundation, Inc.
HSBC Philanthropic Programs
Anne E. Impellizzeri
The J. M. Kaplan Fund, Inc.
Susan and Roger Kennedy
Barbara Kenner
Amy and Thomas O. Maggs
Marstrand Foundation
Ministry for Foreign Affairs of Finland
The Mrs. Mortimer Levitt Endowment Fund for the Performing Arts
National Endowment for the Arts (NEA)
New York State Council on the Arts (NYSCA)
Dimitri B. and Rania Papadimitriou
Peter Kenner Family Fund of the Jewish Communal Fund
Ralph E. Ogden Foundation, Inc.
Dr. Gabrielle Reem** and Dr. Herbert J. Kayden
Drs. M. Susan and Irwin Richman
David E. Schwab II '52 and Ruth Schwartz Schwab '52
H. Peter Stern and Helen Drutt English
Dr. Siri von Reis
Merida Welles and William Holman
The Wise Family Charitable Foundation
Elaine and James Wolfensohn
Betsey and E. Lisk Wyckoff Jr.

Patron
ABC Foundation
Constance Abrams and Ann Verber
Edwin L. Artzt and Marieluise Hessel
Mr. and Mrs. Ronald Atkins
Kathleen and Roland Augustine
Gale and Sheldon Baim
Elizabeth Phillips Bellin '00 and Marco M. S. Bellin
Dr. Miriam Roskin Berger '56
Helen '48 and Robert Bernstein
Helen and Robert Bernstein Philanthropic Fund of the Jewish Communal Fund
Anne Donovan Bodnar and James L. Bodnar
Sarah Botstein and Bryan Doerries
Lydia Chapin
Constance and David C. Clapp
J. T. Compton
Jane Cottrell and Richard Kortright
Arnold J. '44 and Seena Davis**
Barbara and Richard Debs
Michael Del Giudice and Jaynne Keyes
Rt. Rev. Herbert A. and Mary Donovan
Amy Knoblauch Dubin and David Dubin
Robert C. Edmonds '68
Ines Elskop and Christopher Scholz
John Geller
Helena and Christopher Gibbs
Kim Z. Golden
Carlos Gonzalez and Katherine Stewart
Barbara K. Hogan
Jane and Robert Hottensen
Frederic K. and Elena Howard
Joan and Julius Jacobson
Jasper Johns
Drs. Harriette and Gabor Kaley
Rachel and Dr. Shalom Kalnicki
Helene and Mark N. Kaplan
Belinda and Stephen Kaye
Mr. and Mrs. Thomas W. Keesee III
Mr. and Mrs. George A. Kellner
Klavierhaus, Inc.
Seymour and Harriet Koenig
Edna and Gary Lachmund
Alison and John Lankenau
Glenda Fowler Law and Alfred Law
Barbara and S Jay Levy
Cynthia Hirsch Levy '65
Patti and Murray Liebowitz
Martin and Toni Sosnoff Foundation
Stephen Mazoh and Martin Kline
W. Patrick McMullan and Rachel McPherson
Dr. and Mrs. Arthur Menken
Metropolitan Life Foundation Matching Gift Program
Andrea and Kenneth L. Miron
Christina A. Mohr and Matthew Guerreiro
Ken Mortenson
Martin L. Murray and Lucy Miller Murray
Alexandra Ottaway
Eve Propp
Drs. Morton and Shirley Rosenberg
Blanche and Bruce Rubin
Andrew Solomon and John Habich Solomon
Sarah and Howard Solomon
Martin T. and Toni Sosnoff
Edwin A. Steinberg
Dr. S. B. Sternlieb
Stewart's Shops
Elizabeth Farran Tozer and W. James Tozer Jr.
Tozer Family Fund of the New York Community Trust
Illiana van Meeteren
Aida and Albert Wilder
Irene Zedlacher
William C. Zifchak and Margaret Evans

Sponsor
Anonymous
Ana Azevedo
Margaret and Alec Bancroft
Everett and Karen Cook
Phillip S. Cooke
Blythe Danner '65
Dasein Foundation
Willem F. De Vogel and Marion Davidson
Cornelia Z. and Timothy Eland
Timothy and Cornelia Eland Fund of the Fidelity Charitable Gift Fund
Shepard and Jane Ellenberg
Ellenberg Asset Management Corp.
Field-Bay Foundation
Francis Finlay and Olivia J. Fussell
Laura Flax
Martha Jane Fleischman
Deborah and Thomas Flexner
Donald C. Fresne
Laura Genero
Samuel L. Gordon Jr. and Marylou Tapalla
Mr. and Mrs. Jay M. Gwynne
Marjorie Hart
Nancy and David Hathaway
Martin Holub and Karen Kidder
Lucas Hoogduin and Adriana Onstwedder
Pamela Howard
John R. and Joyce Hupper
I.B.M. Matching Grants Program
Susan Jonas
Edith Hamilton Kean
Fernanda Kellogg and Kirk Henckels
Clara F. and David J. Londoner
James and Purcell Palmer
Mr. and Mrs. Frederick P. Payton
Ellen and Eric Petersen
John and Claire Reid
Alfred J. and Deirdre Ross
Dr. Paul H. Schwartz and Lisa Barne-Schwartz
James and Sara Sheldon
David and Sarah Stack
Richard C. Strain and Eva Van Rijn
Barbara and Donald Tober
Arete and William** Warren
Jack and Jill Wertheim
Rosalind Whitehead
Serena H. Whitridge
Julia and Nigel Widdowson
Peter and Maria Wirth

Supporter
Munir and Susan Abu-Haidar
Barbara J. Agren
James Akerberg and Larry Simmons
Leora and Peter Armstrong
Irene and Jack Banning
Didi and David Barrett
Karen H. Bechtel
Dr. Susan Krysiewicz and Thomas Bell
Carole and Gary Beller
Mr. and Mrs. Andy Bellin
Beth and Jerry Bierbaum
Mr. and Mrs. David Bova

Mr. and Mrs. William B. Brannan
Kay Brover and Arthur Bennett
Dan F. and Nancy Brown
Kate Buckley and Tony Pell
Phyllis Busell and James Kostell
Peter Caldwell and Jane Waters
Miriam and Philip Carroll
Frederick and Jan Cohen
Seth Dubin and Barbara Field
Joan and Wolcott Dunham
Ruth Eng
Ingrid and Gerald Fields
Emily Rutgers Fuller
Donald Gellert and Elaine Koss
Mims and Burton Gold
Victoria and Max Goodwin
Janine M. Gordon
Mary and Kingdon Gould Jr.
Nan and David Greenwood
Mortimer and Penelope C. Hall
Sally S. Hamilton
Juliet Heyer
Susan Hoehn and Allan Bahrs
William Holman
Dalya Inhaber
Jay Jolly
Karen Bechtel Foundation of the Advisor Charitable Gift Fund
Robert E. Kaus
Erica Kiesewetter
Charles and Katharine King
Karen Klopp
Dr. and Mrs. Vincent Koh
Lowell H. and Sandra A. Lamb
Debra I. and Jonathan Lanman
E. Deane and Judith S. Leonard
Walter Lippincott
Lynn Favrot Nolan Family Fund
Jeanette MacDonald and Charles Morgan
Philip and Tracey Mactaggart
Charles S. Maier
Claire and Chris Mann
Marilyn Marinaccio
Elizabeth B. Mavroleon
Charles Melcher
Arthur and Barbara L. Michaels
Samuel C. Miller
John E. Morrison IV
Mr. and Mrs. Alfred Mudge
Bernadette Murray and Randy Fertel
Kamilla and Donald Najdek
Jay H. Newman and Elissa Kramer
Mr. and Mrs. William T. Nolan
Marta E. Nottebohm
Elizabeth J. and Sergin Oktay
Dr. Bernhard Fabricius and Sylvia Owen
David B. and Jane L. Parshall
Susan Heath and Rodney Paterson
John and Claire Reid
Barbara Reis
Susan F. Rogers
Rosalie Rossi, Ph.D.
John Royall
Dagni and Martin Senzel
Denise and Lawrence Shapiro
Nadine Bertin Stearns
Mim and Leonard Stein
Carole Tindall
John Tuke and Leslie Farhangi
Dr. Elisabeth F. Turnauer
Monica Wambold
Taki and Donald Wise
John and Mary Young

Friend
Rev. Albert R. Ahlstrom
Lorraine D. Alexander
Arthur A. Anderson
Anonymous
Zelda Aronstein and Norman Eisner
Artscope, Inc.
John K. Ayling
Phebe and George Banta
James M. Barton
Mr. and Mrs. Francis D. Barton
Saida Baxt
Regina and David Beckman
Dr. Howard Bellin
Richard L. Benson
Dr. Marge and Edward Blaine
Eric and Irene Brocks
David and Jeannette T. Brown
Mr. and Mrs. John C. D. Bruno
Alfred M. Buff and Lenore Nemeth
Isobel and Robert Clark
Donald Cooney
Millicent O. McKinley Cox
Linda and Richard Daines
Dana and Brian Dunn
Abby and John Dux
Peter Edelman
Peter Elebash and Jane Robinson
Jim and Laurie Niles Erwin
Patricia Falk
Harold Farberman
Arthur L. Fenaroli
David and Tracy Finn
Luisa E. Flynn
Patricia and John Forelle
Mary Ann Free
Samantha Free
Stephen and Jane Garmey
Anne C. Gillis
Mr. and Mrs. Harrison J. Goldin
Dr. Joel and Ellen Goldin
Stanley L. Gordon
Thurston Greene
Ben-Ali and Mimi Haggin
David A. Harris
Sy Helderman
Sharon and David Hendler
Carol Henken
Nancy H. Henze
Gary Herman
David Hurvitz and Martha Klein
Dr. and Mrs. Gerald Imber
Patricia H. Keesee
Mr. and Mrs. John W. Kelly
Joan Kend
Diana Niles King
Thea Kliros
Sharon Daniel Kroeger
Robert J. Kurilla
Jeffrey Lang
Prof. Edward C. Laufer
Wayne Lawson
Beth Ledy
Laurence and Michael Levin
Longy School of Music
Ruthie and Lincoln Lyman
M Group, LLC
John P. MacKenzie
Hermes Mallea and Carey Maloney
Annette S. and Paul N. Marcus
Harvey Marek
The McGraw-Hill Companies Matching Gift Program
Marcus Mello '04
Dr. Naomi Mendelsohn
Philip Messing
Millbrook Real Estate, LLC
Deborah D. Montgomery
Kelly Morgan
Debbie Ann and Christopher Morley
Susan and Robert Murphy
Anna Neverova '07
Nancy R. Newhouse
Hugh and Marilyn Nissenson
Harold J. and Helen C. Noah
James Olander
Marilyn and Peter Oswald
Gary S. Patrik
Sarah Payden '09
Peter and Sally V. Pettus
Lucas Pipes '08
Dr. Alice R. Pisciotto
David Pozorski and Anna Romanski
D. Miles Price
Stanley A. Reichel '65 and Elaine Reichel
Dr. Naomi F. Rothfield '50 and Lawrence Rothfield
Harriet and Bernard Sadow
Antonia Salvato
Sheila Sanders
Dr. Thomas B. Sanders
Heinz and Klara Sauer
Molly Schaefer
Frederick W. Schwerin Jr.
Mary Scott
Danny P. Shanahan and Janet E. Stetson '81
J. Kevin Smith
Polly and LeRoy Swindell
Jessica and Peter Tcherepnine
Gladys R. Thomas
Janeth L. Thoron
Cynthia M. Tripp '01
Laurie Tuzo
Olivia van Melle Kamp
Ronald VanVoorhies
Andrea A. Walton
Jacqueline E. Warren
Peter Warwick
Renee K. Weiss '51
Barbara Jean Weyant
Anne Whitehead
Victoria and Conrad Wicher
Mr. and Mrs. John Winkler
Amy Woods
Robert and Lynda Youmans

Donors to the Fisher Center

Leadership Support
Emily H. Fisher and John Alexander
Jeanne Donovan Fisher
Martin and Toni Sosnoff Foundation
Richard B. Fisher Endowment Fund
Martin T. and Toni Sosnoff
Robert W. Wilson

Golden Circle
Anonymous
The Barbro Osher Pro Suecia Foundation
Falconwood Foundation, Inc.
FMH Foundation
Linda Hirshman and David Forkosh
Jane and Aatos Erkko Foundation
Millbrook Tribute Garden, Inc.
Thendara Foundation
Felicitas S. Thorne
True Love Productions

Friends of the Fisher Center

Producer
Fiona Angelini and Jamie Welch
Artek
Arthur F. and Alice E. Adams Foundation
Association of Performing Arts Presenters
Bioseutica USA, Inc.
Carolyn Marks Blackwood
Chartwells School and University Dining Services
Consulate General of Finland in New York
Barbara Ettinger and Sven Huseby
The Ettinger Foundation, Inc.
Stefano Ferrari and Lilo Zinglersen
Alexander Fisher MFA '96
Catherine C. Fisher and Gregory A. Murphy
R. Britton and Melina Fisher
Key Bank Foundation
Harvey and Phyllis Lichtenstein
Chris Lipscomb and Monique Segarra
Mansakenning LLC
The Marks Family Foundation
The Maurer Family Foundation, Inc.
Mid Atlantic Arts Foundation
Millbrook Vineyards and Winery
Ministry for Foreign Affairs of Finland
National Endowment for the Arts (NEA)
New York State Council on the Arts (NYSCA)
Mr. and Mrs. James H. Ottaway Jr.
Drs. M. Susan and Irwin Richman
Ingrid Rockefeller
David E. Schwab II '52 and Ruth Schwartz Schwab '52
Bethany B. Winham

Patron
Helen and Roger Alcaly
American-Scandinavian Foundation
Kathleen and Roland Augustine
Mary I. Backlund and Virginia Corsi
Sandra and A. John Blair III
Anne Donovan Bodnar and James L. Bodnar
Stuart Breslow and Anne Miller
Anne and Harvey Brown
Barbara and Richard Debs
Mr. and Mrs. Gonzalo de las Heras
Elizabeth de Lima
Tambra Dillon
Dirt Road Realty, LLC
Ines Elskop and Christopher Scholz
Elizabeth W. Ely '65 and Jonathan K. Greenburg

Finlandia Foundation
Alan and Judith Fishman
Susan Fowler-Gallagher
GE Foundation
Gideon and Sarah Gartner Foundation of the Fidelity Charitable Gift Fund
Bryanne and Thomas Hamill
The Harkness Foundation for Dance, Inc.
HSBC Philanthropic Programs
John Cage Trust
Dr. Harriette Kaley '06
Mr. and Mrs. George A. Kellner
Dr. Barbara Kenner
Ruth Ketay and Rene Schnetzler
Laura Kuhn
Jane and Daniel Lindau
Low Road Foundation
Stephen Mazoh and Martin Kline
Elizabeth I. McCann
W. Patrick McMullan and Rachel McPherson
Alexandra Ottaway
Pleasant Valley Animal Hospital
Quality Printing Company
David A. Schulz
Denise S. Simon and Paulo Vieira da Cunha
Andrew Solomon and John Habich
Sarah and Howard Solomon
Darcy Stephens
Allan and Ronnie Streichler
Barbara and Donald Tober
Illiana van Meeteren and Terence C. Boylan '70
Margo and Anthony Viscusi
Aida and Albert Wilder

Sponsor
Sarah Botstein and Bryan Doerries
Caplan Family Foundation
Richard D. Cohen
The Eve Propp Family Foundation
Carlos Gonzalez and Katherine Stewart
Eliot D. and Paula K. Hawkins
Rachel and Dr. Shalom Kalnicki
Geraldine and Lawrence Laybourne
Cynthia Hirsch Levy '65
Barbara L. and Arthur Michaels
Andrea and Kenneth L. Miron
Samuel and Ellen Phelan
Catherine M. and Jonathan B. Smith
Ted Snowdon
John Tancock
Beverley D. Zabriskie

Supporter
Harriet Bloch and Evan Sakellarios
Kay Brover and Arthur Bennett
Alfred M. Buff and Lenore Nemeth
Dr. and Mrs. Bruce Cuttler
Leslie and Doug Dienel
Amy K. and David Dubin
Patricia Falk
Martha Jane Fleischman
Frances A. and Rao Gaddipati
Helena and Christopher Gibbs
Gilberte Vansintejan Glaser and William A. Glaser
Miriam and Burton Gold
Nan and David Greenwood
Alexander Grey and David Cabrera
Dr. Eva B. Griepp
Rosemary and Graham Hanson
David S. Hart
Janet and William Hart
Lars Hedstrom and Barry Judd
Hedstrom and Judd, Inc.
Mel and Phyllis Heiko
Darren Henault
Dr. Joan Hoffman and Syd Silverman
Susan and Roger Kennedy
Harold Klein
Seymour and Harriet Koenig
Rose and Josh Koplovitz
Danielle Korwin and Anthony DiGuiseppe
James Kraft
Elissa Kramer and Jay H. Newman
Ramone Lascano
Helena Lee
Mimi Levitt
Mr. and Mrs. David Londoner
Susan Lorence
Charles S. Maier
Margrit and Albrecht Pichler
Ted Ruthizer and Jane Denkensohn
William Siegfried
Elisabeth F. Turnauer
Seymour Weingarten

Friend
Anonymous
Joshua J. Aronson
John J. Austrian '91 and Laura M. Austrian
Sybil Baldwin
Alvin and Arlene Becker
Howard and Mary Bell
Frederick Berliner
Jeanne and Homer Byington
MaryAnn and Thomas Case
Daniel Chu and Lenore Schiff
Mr. and Mrs. John Cioffi
Jean T. Cook
Abby H. and John B. Dux
David Ebony and Bruce Mundt
Arthur Fenaroli
Dr. Marta P. Flaum
Edward Forlie
Allan Freedman
Mary and Harvey Freeman
Joseph W. and Joyce Gelb
Marvin and Maxine Gilbert
Nigel Gillah
Laurie Gilmore
Mr. and Mrs. Floyd Glinert
G. Carson Glover and Stephen Millikin
Judy R. and Arthur Gold
Fayal Greene and David J. Sharpe
Sheryl Griffith
David A. Harris
Elise and Carl Hartman
Sue Hartshorn
James Hayden
Dorothy and Leo Hellerman
Delmar D. Hendricks
Sky Pape and Alan Houghton
David Hurvitz
Neil Isabelle
Mark R. Joelson
Eleanor C. Kane
Linda L. Kaumeyer
Mr. and Mrs. John W. Kelly
Martha Klein and David Hurvitz
Robert J. Kurilla
James Lack
Robert la Porte
Gerald F. Lewis
Sara F. Luther and John J. Neumaier
John P. Mackenzie
Herbert Mayo
Dr. Naomi Mendelsohn
Edie Michelson and Sumner Milender
Janet C. Mills
David T. Mintz
Roy Moses
Joanne and Richard Mrstik
Martha Nickels
Douglas Okerson and William Williams
Elizabeth J. and Sevgin Oktay
Robert M. Osborne
David Pozorski and Anna Romanski
Susan Price
George and Gail Hunt Reeke
Susan Regis
Rhinebeck Department Store
Peter and Linda Rubenstein
Heinz and Klara Sauer
Barbara and Dick Schreiber
Mr. and Mrs. Edward T. Scott
James E. Scott
Dr. Alan M. Silbert
Peter Sipperley
Dr. Sanford B. Sternlieb
Francis E. Storer Jr.
Mark Sutton
Taconic Foundation, Inc.
Janeth L. Thoron
Tiffany & Co.
Dr. Siri von Reis
Joan E. Weberman
Robert Weiss
Wendy and Michael Westerman
Williams Lumber and Home Centers
Albert L. Yarashus
Mike and Kathy Zdeb
Rena Zurofsky

Major support for the Fisher Center's programs has been provided by:

Arthur F. and Alice E. Adams Foundation
Helen and Roger Alcaly
American-Scandinavian Foundation
The Andrew W. Mellon Foundation
Fiona Angelini and Jamie Welch
The Ann & Gordon Getty Foundation
Anonymous
Artek
The Barbro Osher Pro Suecia Foundation
Barclays Bank
Leonie F. Batkin
Bettina Baruch Foundation
Bioseutica USA, Inc.
Carolyn Marks Blackwood and Gregory Quinn
Chartwells School and University Dining Services
Michelle R. Clayman
Consulate General of Finland in New York
Joan K. Davidson
Mr. and Mrs. Gonzalo de las Heras
John A. Dierdorff
Elizabeth W. Ely '65 and Jonathan K. Greenburg
Barbara Ettinger and Sven Huseby
The Ettinger Foundation, Inc.
Stefano Ferrari and Lilo Zinglersen
Finlandia Foundation
Alexander D. Fisher MFA '96
Catherine C. Fisher and Gregory A. Murphy
Emily H. Fisher and John Alexander
Jeanne Donovan Fisher
R. Britton and Melina Fisher
FMH Foundation
Eliot D. and Paula K. Hawkins
Linda Hirshman and David Forkosh
Homeland Foundation, Inc.
HSBC Philanthropic Programs
Anne E. Impellizzeri
Jane and Aatos Erkko Foundation
Jane's Ice Cream
Jane W. Nuhn Charitable Trust
The J. M. Kaplan Fund, Inc.
Belinda and Stephen Kaye
Susan and Roger Kennedy
Barbara Kenner
Mimi Levitt
Chris Lipscomb and Monique Segarra
Amy and Thomas O. Maggs
Mansakenning LLC
The Marks Family Foundation
Marstrand Foundation
Martin and Toni Sosnoff Foundation
The Maurer Family Foundation, Inc.
Mid Atlantic Arts Foundation
Joanna M. Migdal
The Millbrook Tribute Garden
Millbrook Vineyards & Winery
Ministry for Foreign Affairs in Finland
The Mortimer Levitt Foundation Inc.
Mrs. Mortimer Levitt Endowment Fund for the Performing Arts
National Dance Project of the New England Foundation for the Arts
National Endowment for the Arts American Masterpieces: Dance
National Endowment for the Arts (NEA)
New England Foundation for the Arts (NEFA)
New York State Council on the Arts (NYSCA)
Ralph E. Ogden Foundation, Inc.
Mr. and Mrs. James H. Ottaway Jr.
Dimitri B. and Rania Papadimitriou
Peter Kenner Family Fund of the Jewish Communal Fund
Dr. Gabrielle H. Reem** and Dr. Herbert J. Kayden
Richard B. Fisher Endowment Fund
Drs. M. Susan and Irwin Richman
Ingrid Rockefeller
David E. Schwab II '52 and Ruth Schwartz Schwab '52
The Schwab Charitable Fund
Denise S. Simon and Paulo Vieira da Cunha
Martin T. and Toni Sosnoff
H. Peter Stern and Helen Drutt English
Allan and Ronnie Streichler
Thendara Foundation
Felicitas S. Thorne
True Love Productions
Margo and Anthony Viscusi
Dr. Siri von Reis
Bethany B. Winham
Millie and Robert Wise
The Wise Family Charitable Foundation
Wolfensohn Family Foundation
Elizabeth and E. Lisk Wyckoff Jr.

NATIONAL ENDOWMENT FOR THE ARTS

WWW.FINLAND.ORG
CONSULATE GENERAL OF FINLAND NEW YORK

NYSCA

FORMIN.FINLAND.FI
MINISTRY FOR FOREIGN AFFAIRS OF FINLAND

artek

*** deceased*
All lists current as of July 18, 2011

Boards and Administration

The Bard Music Festival

Board of Directors
Denise S. Simon, *Chair*
Roger Alcaly
Leon Botstein+
Michelle R. Clayman
John A. Dierdorff
Robert C. Edmonds '68
Jeanne Donovan Fisher
Christopher H. Gibbs+
Jonathan K. Greenburg
Paula K. Hawkins
Linda Hirshman
Barbara Kenner
Mimi Levitt
Thomas O. Maggs
Robert Martin+
Joanna M. Migdal
Kenneth L. Miron
Christina A. Mohr
James H. Ottaway Jr.
Allan Streichler
Tucker Taylor
Felicitas S. Thorne
Siri von Reis
E. Lisk Wyckoff Jr.

Artistic Directors
Leon Botstein
Christopher H. Gibbs
Robert Martin

Executive Director
Irene Zedlacher

Associate Director
Raissa St. Pierre '87

Scholar in Residence 2011
Daniel M. Grimley

Program Committee 2011
Byron Adams
Leon Botstein
Christopher H. Gibbs
Daniel M. Grimley
Robert Martin
Richard Wilson
Irene Zedlacher

Development
Debra Pemstein
Andrea Guido
Stephen Millikin

Publications
Mary Smith
Ginger Shore

Public Relations
Mark Primoff
Eleanor Davis
21C Media

Director of Choruses
James Bagwell

Vocal Casting Consultant
Susana Meyer

Stage Managers
Stephen Dean
Matthew Waldron

Supertitles
Celeste Montemarano
Melissa Wegner (operator)

Production Interns
Sean Colona '12
Liza Batkin '14
Sydney Menees '12
David Nagy '12
Amalie Wyrick-Flax '14

Bard College

Board of Trustees
David E. Schwab II '52, *Chair Emeritus*
Charles P. Stevenson Jr., *Chair*
Emily H. Fisher, *Vice Chair*
Elizabeth Ely '65, *Secretary*
Stanley A. Reichel '65, *Treasurer*

Fiona Angelini
Roland J. Augustine
Leon Botstein, *President of the College+*
David C. Clapp
Marcelle Clements '69*
Asher B. Edelman '61
Robert S. Epstein '63
Barbara S. Grossman '73*
Sally Hambrecht
George F. Hamel Jr.
Ernest F. Henderson III, *Life Trustee*
Marieluise Hessel
Charles S. Johnson III '70
Mark N. Kaplan
George A. Kellner
Cynthia Hirsch Levy '65
Murray Liebowitz
Marc S. Lipschultz
Peter H. Maguire '88
James H. Ottaway Jr., *Life Trustee*
Martin Peretz
Stewart Resnick
Roger N. Scotland '93*
The Rt. Rev. Mark S. Sisk, *Honorary Trustee*
Martin T. Sosnoff
Susan Weber
Patricia Ross Weis '52

Administration
Leon Botstein, *President*
Dimitri B. Papadimitriou, *Executive Vice President*
Michèle D. Dominy, *Vice President and Dean of the College*
Robert Martin, *Vice President for Academic Affairs; Director, The Bard College Conservatory of Music*
James Brudvig, *Vice President for Administration*
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Mary Backlund, *Vice President for Student Affairs; Director of Admission*
Norton Batkin, *Vice President and Dean of Graduate Studies*
Jonathan Becker, *Vice President and Dean for International Affairs and Civic Engagement*
Susan H. Gillespie, *Vice President for Special Global Initiatives*
Max Kenner '01, *Vice President for Institutional Initiatives*
Erin Cannan, *Dean of Student Affairs*
Peter Gadsby, *Associate Vice President for Enrollment; Registrar*
Mary Smith, *Director of Publications*
Ginger Shore, *Consultant to Publications*
Mark Primoff, *Director of Communications*
Kevin Parker, *Controller*
Jeffrey Katz, *Dean of Information Services; Director of Libraries*

The Richard B. Fisher Center for the Performing Arts

Advisory Board
Jeanne Donovan Fisher, *Chair*
Leon Botstein+
Stefano Ferrari
Harvey Lichtenstein
Robert Martin+
James H. Ottaway Jr.
Dimitri B. Papadimitriou+
Martin T. Sosnoff
Toni Sosnoff
Felicitas S. Thorne

Administration
Susana Meyer, *Associate Director*
Robert Airhart, *Production Manager*
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Mark Primoff, *Director of Communications*
Mary Smith, *Director of Publications*
Ginger Shore, *Consultant to Publications*
Kimberly Keeley-Henschel, *Budget Director*
Bonnie Kate Anthony, *Assistant Production Manager*
Paul LaBarbera, *Sound and Video Engineer*
Stephen Dean, *Stage Operations Manager*
Vincent Roca, *Technical Director*
Mark Crittenden, *Facilities Manager*
Jeannie Schneider, *Business Manager*
Austin Miller '06, *Events Manager*
Lesley DeMartin '11, *House Manager*
Claire Weber '08, *Box Office Manager*
Ray Stegner, *Building Operations Manager*
Doug Pitcher, *Building Operations Coordinator*
Daniel DeFrancis, *Staff Assistant*
Robyn Charter, *Staff Assistant*

American Symphony Orchestra

Board of Directors
Danny Goldberg, *Chair*
Thurmond Smithgall, *Vice Chair*
Dimitri B. Papadimitriou, *Treasurer*
Mary F. Miller, *Secretary*

Mimi Berger
Joel I. Berson**
Michael Dorf
Rachel Kalnicki
Jack Kliger
Jan Krukowski
Shirley A. Mueller
Eileen Rhulen
L. Stan Stokowski**
Felicitas S. Thorne

Administration
Leon Botstein, *Music Director*
Lynne Meloccaro, *Executive Director*
Oliver Inteeworn, *General Manager*
Brian J. Heck, *Director of Marketing*
Sebastian Danila, *Library Manager*
Marielle Métivier, *Operations Manager*
Jennifer K. Luzzo, *Development Associate*
Katrina Herfort, *Ticketing Services Coordinator*
Marc Cerri, *Orchestra Librarian*
Ronald Sell, *Orchestra Personnel Manager*
Ann Gabler, *Manager, Music Education and School Outreach*
Clifford J. Brooks, *Co-Manager, New Jersey In-School Programs*
James Bagwell, *Principal Guest Conductor*
Teresa Cheung, *Resident Conductor*
Geoffrey McDonald, *Assistant Conductor*
Robin Thompson, *Artistic Consultant*
Richard Wilson, *Composer-in-Residence*

+ ex officio
** alumni/ae trustee*
*** Honorary*

About Bard College

Founded in 1860, Bard is an independent, nonsectarian, residential, coeducational college offering a four-year B.A. program in the liberal arts and sciences and a five-year B.S./B.A. degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—for a B.Music and a B.A. in a field other than music—and also offers an M.Music in vocal arts and in conducting. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a New York City public school with two campuses; A.A. and B.A. at Bard College at Simon's Rock: The Early College, in Great Barrington, Massachusetts; M.A. in curatorial studies and M.S. in environmental policy and in climate science and policy at the Annandale campus; M.F.A. and M.A.T. at multiple campuses; and M.A., M.Phil., and Ph.D. in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers dual B.A. degrees at the Faculty of Liberal Arts and Sciences (Smolny College), Saint Petersburg State University, Russia, and American University of Central Asia in Kyrgyzstan; and dual B.A. and M.A.T. degrees at Al-Quds University in East Jerusalem.

Bard offers academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 3,700 students. The undergraduate college has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit www.bard.edu.

Published by the Bard Publications Office
Mary Smith, *Director*; Ginger Shore, *Consultant*; Cynthia Werthamer, *Editorial Director*; Mikhail Horowitz, *Editor*; Diane Rosasco, *Production Manager*
Printed by Meridian Printing, East Greenwich, Rhode Island

Image Credits
Cover: akg-images
Page 2: Private Collection/Peter Nahum at The Leicester Galleries, London/The Bridgeman Art Library
Page 5: akg-images
Page 6: (*top to bottom*)
Lebrecht Music & Arts
Hameelinna Art Museum/Viborg Collection/©Finnish National Gallery/Central Art Archives/Hannu Aaltonen
From the book *I. K. Inha. Unelma maisemasta*. ©The Finnish Museum of Photography
Page 7: (*top to bottom*)
Lebrecht Music & Arts
National Board of Antiquities, Finland
Lebrecht Music & Arts
Page 8: (*top to bottom*)
©2011 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), NY./Nationalmuseum, Stockholm, Sweden/De Agostini Picture Library/The Bridgeman Art Library
Ateneum Art Museum/©Finnish National Gallery/Central Art Archives/Hannu Aaltonen
Page 9: (*top to bottom*)
Private Collection/The Bridgeman Art Library
©Atlantide Phototravel/Corbis
IOC Olympic Museum/Getty Images
Page 10: The National Museum of Finland/©Finnish National Gallery/Central Art Archives/Kalervo Ojutkangas
Page 13: akg-images
Page 14: Ateneum Art Museum/©Finnish National Gallery/Central Art Archives/Antti Kuivalainen
Page 17: Reproduced by kind permission of the Otava Publishing Company Ltd., Helsinki
Page 18: Lebrecht Music & Arts
Page 21: ©DeA Picture Library/Art Resource, NY
Page 22: Ateneum Art Museum/©Finnish National Gallery/Central Art Archives/Hannu Aaltonen
Page 23: Ateneum Art Museum/©Finnish National Gallery/Central Art Archives/Jukka Romu
Page 25: ©2011 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), NY/Erich Lessing/Art Resource, NY
Page 27: ©bpk, Berlin/Edvard Grieg Museum, Bergen, Norway/Alfredo Dagli Orti/Art Resource, NY
Page 29: Ateneum Art Museum/©Finnish National Museum/Central Art Archives/Antti Kuivalainen
Page 32: Sibelius Museum, Åbo, Finland
Page 34: Bibilotheque Nordique, Paris/Archives Charmet/The Bridgeman Art Library
Page 38–43: From the book *I. K. Inha. Unelma maisemasta*. ©The Finnish Museum of Photography
Page 44: Ateneum Art Museum/©Finnish National Gallery/Central Art Archives/Pirje Mykkänen
Page 47: Lebrecht Music & Arts
Page 51: Halosenniemi Museum/Matti Ruotsalainen
Page 52: Ateneum Art Museum/©Finnish National Gallery/Central Art Archives/Jouko Könönen
Page 55: Ateneum Art Museum/©Finnish National Gallery/Central Art Archives/Nina Pätilä
Pages 56: Ateneum Art Museum/©Finnish National Gallery/Central Art Archives/Hannu Aaltonen
Page 59: Museum of Finnish Architecture
Page 60: Turku Art Museum
Page 65: Lebrecht Music & Arts
Page 67: From the book *I. K. Inha. Unelma maisemasta*. ©The Finnish Museum of Photography
Inside back cover: Adoc-photos/Art Resource, NY
Back cover: akg-images

BARD SUMMERSCAPE

JULY – AUGUST 2012

OPERA · THEATER · DANCE · OPERETTA · MUSIC · FILM · THE 23RD BARD MUSIC FESTIVAL

Highlights include

Emmanuel Chabrier's opera *Le roi malgré lui* (The Reluctant King)

A coproduction with the Wexford Festival Opera

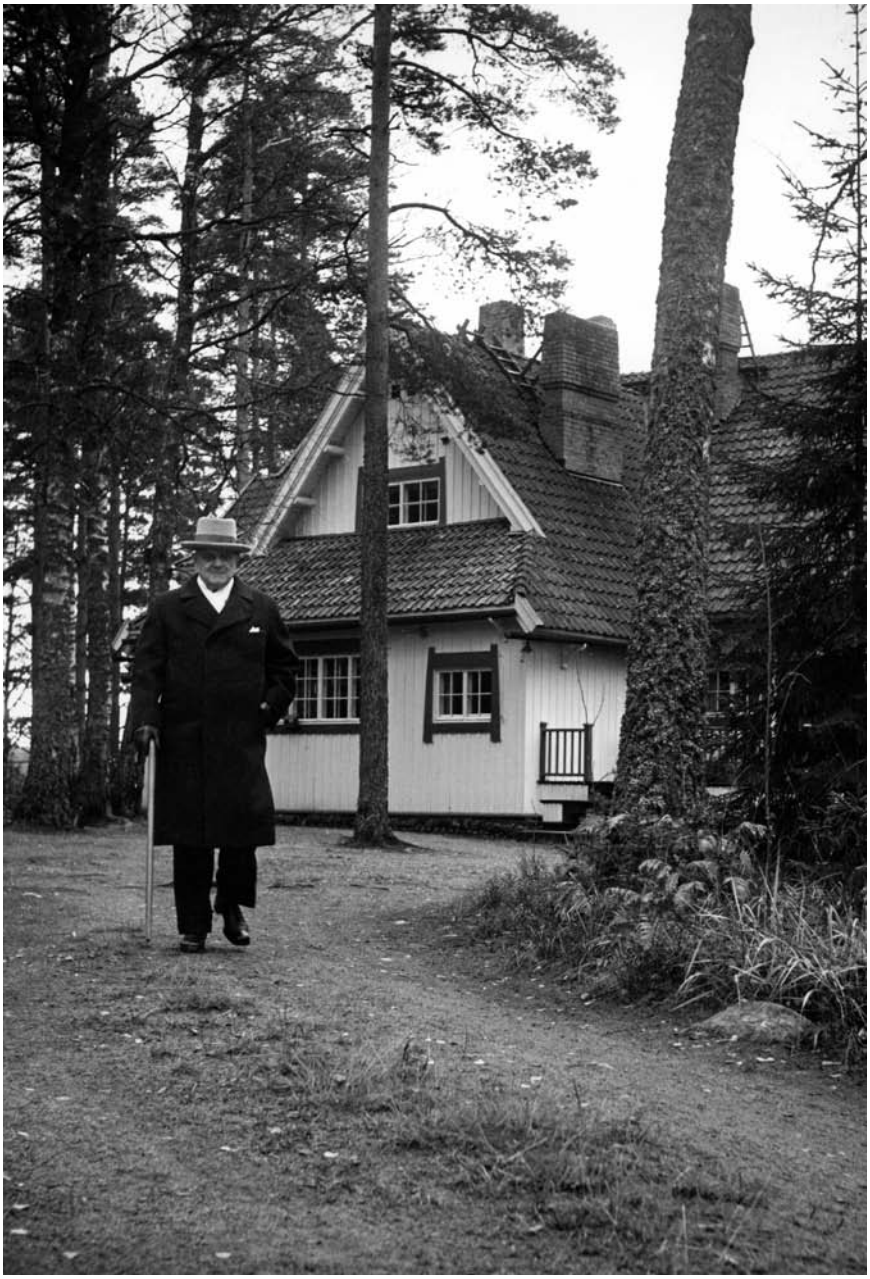
Les Fêtes Galantes Dance Company

The Bard Music Festival, August 10–12 and 17–19

Camille Saint-Saëns and His World

845-758-7900 | fishercenter.bard.edu

Photo: Camille Saint-Saëns, c. 1875



Sibelius at his house “Ainola” in Järvenpää, 1950