



BARD SUMMERSCAPE

SAINT-SAËNS AND HIS WORLD

August 10-12 and 17-19, 2012

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—Leon Botstein, *President of Bard College*

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Leon Botstein, Christopher H. Gibbs, and Robert Martin, Artistic Directors

Jann Pasler, Scholar in Residence 2012

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 2013 festival will be devoted to Igor Stravinsky, along with a special tribute to Duke Ellington, and 2014 will see the exploration of the life work of Franz Schubert.

"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. In June 2012, the festival, together with The Bard College Conservatory of Music, presented special programs from its Tchaikovsky and Mahler festivals in Taiwan and cities throughout China.

The publication of the Bard Music Festival 2012 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 Saint-Saëns in Algerian clothes, with his statue of Phryné



La Marseillaise, Gustave Doré, 1870

DECONSTRUCTING SAINT-SAËNS

A composer whose career spanned 70 years and five continents; a virtuoso who performed, wrote, and excelled in nearly every musical genre; a writer almost as prolific in prose as in music; and a man who cultivated long friendships worldwide with astronomers, philosophers, botanists, and ordinary music lovers—it is no wonder that during his lifetime Camille Saint-Saëns was so eminent, to some the quintessential French musician. When fashions changed, however, Saint-Saëns resisted and was later pushed to the sidelines of history. At the same time, his music was never far from concert halls—its craft, beauty, and luminous clarity studied and appreciated even by his adversaries. What then are we to make of Saint-Saëns’s double-sided reputation: on the one hand, as a monumental composer, the “French Beethoven”; on the other, as a crusty old reactionary? And why, almost a century after his passing, does his music continue to appeal?

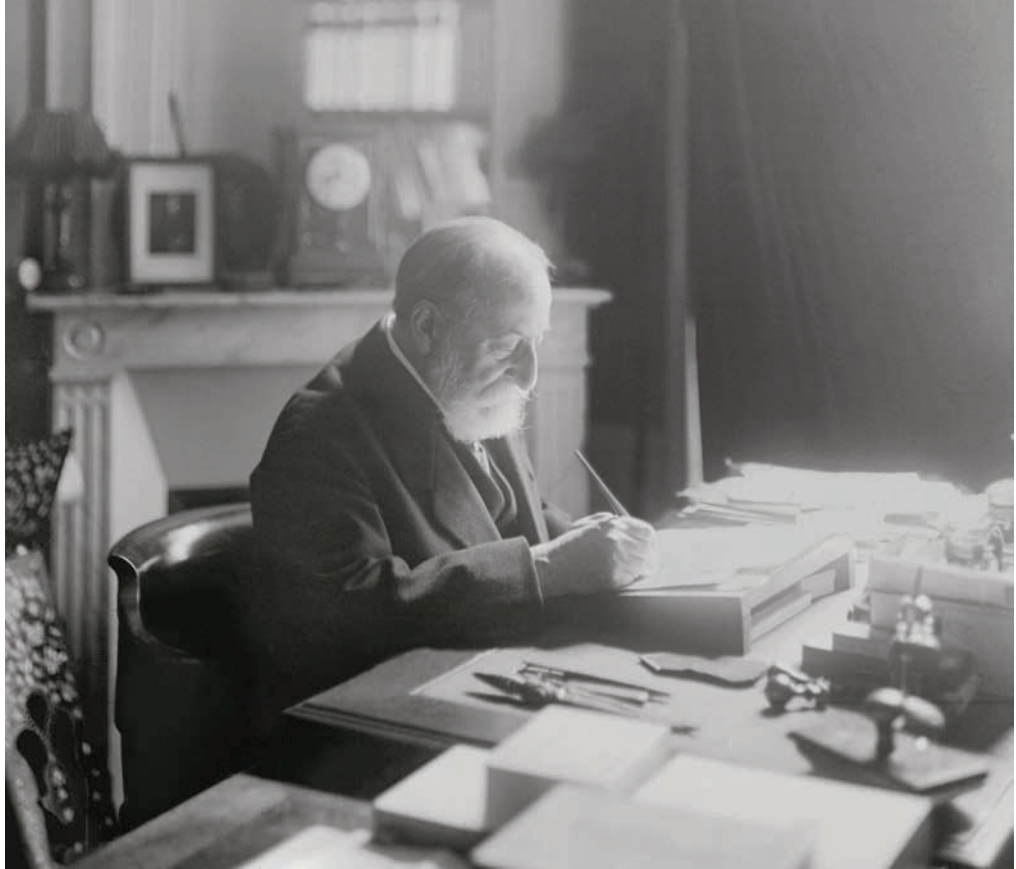
Over the next two weeks, we invite you to reconsider the man and his music, listening to it in fresh ways, thanks to the myriad contexts offered by the Bard Music Festival. Progressive, then more conservative, but always adventurous and inventive, Saint-Saëns became the quasi-official musical representative of the early Third Republic. Yet, while he contributed much to French glory, he was also capable of self-mockery, wit, and humor. A tiny sculpture in his personal collection in Dieppe, only a few inches in height, pokes fun at that grandeur. With one arm resting on a stack of his eight opera scores, the other on a small lyre, he stares upward as if possessed, his large head, surrounded by a golden halo, bigger than his entire body. His music can seem intellectual, but it is also playful. Once, in East Prussia, when competing with other pianists in “funny tricks at the piano,” composer and musicologist Hugo Leichtentritt recounts that he beat them all by playing the minuet from *Don Giovanni* with his right hand and, with his left hand on the strings of the piano, accompanying himself as if on the harp, thereby preceding Henry Cowell by more than two decades. In the *Carnival of the Animals* (1886), he not only parodied Offenbach, Rossini, and other composers, but he also put himself among the fossils, with a bit of his *Danse macabre* in the xylophone.

The first weekend of concerts delves into Saint-Saëns, a virtuoso organist, pianist, and composer, as a self-fashioned eclectic and cosmopolitan. Here one can hear influences that range from Bach and Rameau, Mozart and Beethoven, to Liszt and Bizet, and from Victor Hugo to French Orientalism. Despite the composer's elevation of art for art's sake, musical meaning is often rich with unusual but pertinent political overtones. His Liszt-inspired tone poem *Le rouet d'Omphale*—its program “feminine seduction, the triumph of weakness over force”—suggests how the French might think about their potential strengths after losing the war with Prussia in 1871. After long stays in North Africa, he played with musical heterogeneity and aesthetic coexistence in his fantasy for piano and orchestra *Africa* (1891), as if suggesting a way to think about the French colonial presence there. In his Piano Concerto No. 5, “The Egyptian,” incorporating both Western virtuosity of formidable difficulty and long static passages in F major, the first movement ends in the sublime beauty of perfect consonance, while in the middle movement the composer, as music critic Camille Bellaigue put it, draws out its “consequences and exquisite deductions” and transforms a Nubian theme he heard on the Nile into “pure music,” it too capable of “universal beauty.”

With frequent concert tours as far away as St. Petersburg, San Francisco, and Rio de Janeiro, and repeated residencies abroad in Las Palmas, Algiers, and Cairo, Saint-Saëns was perhaps the first truly global musician. But if his ongoing health problems sent him regularly to North Africa, they also did not make travel easy. When he finally made it to the United States for a two-month tour in 1906, a cold developed into diphtheria, forcing him to cancel his first engagement in Boston, but not his engagements in New York. He later returned, traveling to San Francisco in 1915 and for a third tour in Latin America in 1916. Composing and concertizing until days before he died in 1921, Saint-Saëns was widely admired as “eternally young, ardent, enthusiastic.”

More difficult to understand has been his relationship to modernism, the focus of the second weekend of concerts. Paradoxically, Saint-Saëns was both open and resistant to new trends in music, in part because he lived long enough to intersect with several generations. As a young man, Saint-Saëns saw the virtuoso as an agent of musical progress, using his performances to introduce new works. With an independent spirit, curiosity, and frankness, in his press reviews he defended Liszt, Bizet, and Wagner (but never Wagnerism). Through the Société nationale de musique he helped to found in 1871, Saint-Saëns promoted a new, serious style of composition and the young generation of French composers, including Marie Jaëll and the Vicomtesse de Grandval. His own music vigorously supported democratic, anticlerical republican ideals. *Le déluge* (1875), protestant in attitude, suggests a direct relationship between Noah and God. After republicans came to power in 1879, Saint-Saëns supported the survival of the Third Republic through integrating traditions associated with the ancien régime and the Revolution, tradition and modernity. His opera *Henry VIII* (1881–82), focused on a monarch, makes allusions to a five-act revolutionary tragedy, gives the common people a parliamentary role, and synthesizes the influence of Gounod and Wagner. Inspired by Beethoven in his “Organ” Symphony (1886) and offering it as an alternative to Wagner’s model for the future, he aimed both to revive the symphony and the concerto in France, and to transform the former, adding piano and organ and fusing the traditional four-movement structure into two parts. In *Phryné* (1893), he returned to the charm and delicacy associated with opéra comique, the quintessential French genre. If Proust chose a theme from Saint-Saëns’s music to function like the madeleine, stimulating his readers’ involuntary memory, perhaps it was because Saint-Saëns’s music sometimes looks to the past and the future simultaneously.

Perhaps most puzzling is the word often used to describe his music: “classical.” Throughout his life, Saint-Saëns embraced the music of the Viennese composers. He started playing Mozart concertos



Camille Saint-Saëns, 1910

in 1846, and composed his own *Variations on a Theme by Beethoven* (1874). He was often compared to Mendelssohn and Voltaire, the latter for his clarity of thought, elegance, and precision of expression. Yet Saint-Saëns was equally invested in the French Baroque. He performed Rameau for decades and was general editor of a Rameau edition beginning in 1895. And in several compositions he reconceived Baroque dances in modern clothes, forging a tight relationship between *la musique ancienne et moderne*. At the same time, the classicism of ancient Greece also became increasingly important to Saint-Saëns, part of his vision of France's future as rooted in the Mediterranean rather than northern Europe. He studied it on frescoes, contemplated it musically through *Hercules and Helen*, and tried to reproduce it in his incidental music to *Antigone* (1893).

Saint-Saëns's final decades are perhaps least understood. Deeply concerned about musical "decadence" (impressionism) and musical "anarchy" (atonality), he called for acknowledgment of human history as a series of cycles, and suggested that "only works in which beauty unites with simplicity rise to the top." In his defense of abstract beauty, Saint-Saëns was, ironically, a precursor to Stravinsky's Neoclassicism. At the same time, Saint-Saëns embraced the newest technologies, recording his music on the gramophone and writing music for film in 1908. If, as he wrote, civilization is "but transitory, progress towards a higher state wherein that which now seems obscure will become clear," the "idea of what America will eventually be" was, for him, prescient of the "new world" that lies ahead.

—Jann Pasler, *University of California, San Diego; Scholar in Residence, Bard Music Festival*

SELECTIVE CHRONOLOGY

- 1835** Born on October 9 in Paris to Victor Saint-Saëns, a government clerk, and his wife Clémence (née Collin); father dies of tuberculosis on December 30; is raised by his mother and his great-aunt Charlotte Masson
Felix Mendelssohn assumes conductorship of Leipzig Gewandhaus orchestra; Vincenzo Bellini dies; Hans Christian Andersen's fairy tales published
- 1838** Receives first piano lessons from his great-aunt Charlotte
Women in Pitcairn are first in the world to obtain the right to vote; proteins discovered by Jöns Jakob Berzelius; Matthias Schleiden and Theodor Schwann develop cell theory; Georges Bizet and Max Bruch are born
- 1839** Composes his first work, a gallop for piano
Opium Wars (1839–42 and 1856–60) begin; Modest Musorgsky and Paul Cézanne are born; Jean-Auguste-Dominique Ingres paints *Lodalisque à l'esclave*
- 1840** First public performance, accompanying a Beethoven violin sonata
Robert Schumann's "year of song"; Pyotr Tchaikovsky and Émile Zola are born; Nicolo Paganini dies
- 1842** Begins to study Latin
Arrigo Boito and Jules Massenet are born; Luigi Cherubini dies; New York Philharmonic and Vienna Philharmonic are founded
- 1843** Begins to study piano with Camille Stamaty and composition with Pierre Maleden
Edvard Grieg is born; Hector Berlioz's *Treatise on Instrumentation* published; Søren Kierkegaard publishes *Either/Or*
- 1844** First telegraph set up; Giuseppe Verdi writes *Ernani*; Sarah Bernhardt, Friedrich Nietzsche, and Nikolai Rimsky-Korsakov are born
- 1846** Official debut at the Salle Pleyel on May 6 with a performance of Mozart's Piano Concerto No. 15, among other works; offers to play any of the Beethoven piano sonatas from memory as an encore
Berlioz writes *The Damnation of Faust*
- 1848** Enrolls in the Conservatoire; studies composition with Fromental Halévy
Revolutions throughout Europe; Louis-Napoleon elected president of France; Richard Wagner writes *Lohengrin*; Karl Marx publishes *Communist Manifesto*; Alexandre Dumas fils publishes *La dame aux camélias*; Gaetano Donizetti dies; Henri Duparc is born
- 1849** Meets Pauline Viardot, the mezzo-soprano to whom he dedicates *Samson et Dalila*
Premiere of Giacomo Meyerbeer's *Le prophète*; Schumann writes *Manfred*; Fryderyk Chopin dies; Frankfurt Parliament drafts liberal constitution; Friedrich Wilhelm IV elected emperor of the new German national state
- 1851** Coup d'état of Louis-Napoleon heralds repression of progressive forces; Verdi composes *Rigoletto*; Herman Melville publishes *Moby-Dick*; Edmond and Jules de Goncourt begin publishing the *Journal de Goncourt*; Joseph Mallord William Turner dies; Vincent d'Indy is born
- 1852** Competes for the first time for the Prix de Rome, without success; wins Concours Sainte-Cécile with *Ode à Sainte-Cécile*; meets Franz Liszt
As Napoleon III, Louis-Napoleon establishes Second Empire; rebuilding of Paris begins based on plans by Baron Haussmann; publication of Harriet Beecher Stowe's *Uncle Tom's Cabin*; Théophile Gautier publishes *Émaux et Camées*
- 1853** Becomes organist at the Église Saint-Merri; premiere of his Symphony No. 1 in E-flat Major, Op. 2
Crimean War begins; Verdi's *Il trovatore* and *La traviata* premiered
- 1855** Paris Universal Exhibition
- 1856** Wins competition of the Société Sainte-Cécile in Bordeaux with his Symphony in F Major "Urbs Romana"
London's Covent Garden Theatre destroyed by fire; Schumann dies; Sigmund Freud is born



Pauline Viardot-Garcia, Pierre Lanith Petit, c. 1860



Saint-Saëns in the Garde Nationale de la Seine, Gabriel Fauré, 1870–71



Poster for *La Grande Duchesse de Gérolstein*, Jules Chéret, 1869



Marie Jaëll, 1875



Saint-Saëns en calife, Georges Clairin, n.d.

- 1857** First trip abroad, to Italy
Baudelaire writes *Les fleurs du mal*; Gustave Flaubert's *Madame Bovary* published; Wagner begins *Tristan*; Carl Czerny and Mikhail Glinka die; Edward Elgar is born
- 1858** Becomes organist at the prestigious Église de la Madeleine, a post he holds until 1877; moves to an apartment at 168 rue du Faubourg Saint-Honoré; composes Christmas Oratorio, Op. 12; dedicates his Piano Concerto No. 1 to his student Marie Jaëll; meets Anton Rubinstein
Abraham Lincoln and Stephen Douglas engage in seven debates on slavery; Max Planck, Giacomo Puccini, Ruggero Leoncavallo are born; Berlioz finishes *Les Troyens*
- 1861** Begins teaching the piano class at the École Niedermeyer (until 1865); friendship with Gabriel Fauré; meets Wagner
American Civil War begins; Kingdom of Italy proclaimed; serfdom abolished in Russia by Alexander II; Gustave Doré publishes his illustrations for Dante's *Inferno*; Paris performance of Wagner's *Tannhäuser* causes disturbances
- 1862** Claude Debussy is born; Victor Hugo writes *Les misérables*; Louis Pasteur develops "pasteurization" process
- 1864** Competes for the second and final time for the Prix de Rome but does not win
Meyerbeer dies; Richard Strauss is born
- 1865** Friendship with Pablo de Sarasate; first concert tour abroad, to Leipzig
American Civil War ends; President Lincoln assassinated; Jean Sibelius and Paul Dukas are born; Leo Tolstoy publishes first installment of *War and Peace*
- 1866** Austro-Prussian War; Gustave Courbet paints *Le sommeil*; Claude Monet paints *Le déjeuner sur l'herbe*; Ferruccio Busoni and Eric Satie are born
- 1867** Paris Universal Exhibition; Jacques Offenbach's *La Grande Duchesse de Gérolstein* premieres; James McNeill Whistler paints *Symphony in White, No. 3*
- 1868** Receives Légion d'Honneur; premiere of Piano Concerto No. 2, Op. 22, by Anton Rubinstein
Rossini dies; Édouard Vuillard and Heinrich Schenker are born; U.S. President Andrew Johnson is impeached
- 1869** Premiere of Piano Concerto No. 3, Op. 29, at Leipzig Gewandhaus
Suez Canal opens; transcontinental rail service begins in United States; Berlioz and Alphonse de Lamartine die
- 1870** Conscripted into the Garde Nationale de la Seine, 4th battalion, during Franco-Prussian War; composes *Marche héroïque*, Op. 34
Franco-Prussian War begins; Napoleon III surrenders at Battle of Sedan; proclamation of French Third Republic; political unification of Italy; Vladimir Lenin and Franz Lehár are born
- 1871** Founds the Société nationale de musique with several other composers, among them Fauré, César Franck, and Édouard Lalo, devoted exclusively to the promotion of new French music (motto: "Ars Gallica"); spends the time of the Commune uprising in London
Franco-Prussian War ends with Treaty of Versailles; unification of Germany with Wilhelm becoming emperor of Germany and Bismarck, chancellor; suppression of Paris Commune (Fourth French Revolution) results in an estimated 70,000 deaths; Verdi composes *Aida*; Marcel Proust and Paul Valéry are born
- 1872** Great-aunt Charlotte dies on February 18; premieres of *Le rouet d'Omphale*, Op. 31, and Cello Sonata, Op. 32; starts to write for *La Renaissance littéraire et artistique*, initially under the pseudonym "Phémios"
Nietzsche publishes *The Birth of Tragedy*; Berthe Morisot paints *The Cradle*; Ralph Vaughan Williams and Aleksandr Skryabin are born
- 1873** First trip to North Africa, to Algeria
Great economic crash in Habsburg Empire; followed by depression lasting from 1874 to 1895
- 1874** Premiere of Variations on a Theme by Beethoven, Op. 35; first appearance with London Philharmonic Society at St. James's Hall
Arnold Schoenberg and Charles Ives are born; first Impressionist exhibition held in Paris; Wagner completes the *Ring Cycle*

- 1875** Marries 19-year-old Marie-Laure Truffot, on February 3; birth of son André in December; tour to Russia, where he meets Tchaikovsky; begins, with Fanny Pelletan, to work on an edition of Gluck's operas; premieres of *Danse macabre*, Op. 40 (song version 1873); Piano Quartet, Op. 41; *Allegro appassionata*, Op. 43; and Piano Concerto No. 4, Op. 44
Le grand foyer of the Opéra de Paris opens; Bizet dies shortly after the premiere of *Carmen*; Maurice Ravel and Reinhold Glière are born; Georges Clairin, famous for his portraits of Sarah Bernhardt, paints a series of pictures on oriental themes
- 1876** Premiere of *Le déluge*, Op. 45; travels to Bayreuth to report on opening of the festival and *Ring Cycle*
Premiere of Johannes Brahms's First Symphony; George Sand and Mikhail Bakunin die; Alexander Graham Bell files first patent on telephone; Mark Twain publishes *The Adventures of Tom Sawyer*
- 1877** Premieres of *Le timbre d'argent*, *La jeunesse d'Hercule*, Op. 50, and *Samson et Dalila* (the latter in Weimar); birth of son Jean-François in December
Thomas Edison announces the invention of the phonograph
- 1878** Death of sons André, in an accident on May 28, and Jean-François on July 7
Joseph Stalin is born
- 1879** Premiere of *La lyre et la harpe*, Op. 57, at Birmingham Choral Festival
- 1880** Composes *Suite algérienne*, Op. 60, and *Septet*, Op. 65; received by Queen Victoria at Windsor Castle
Offenbach dies; Ernest Bloch is born; isolation of the cocaine alkaloid
- 1881** Elected member of the Académie des Beaux-Arts in February; separation from his wife (but they never divorce); composes *Hymne à Victor Hugo*, his favorite author
Tsar Alexander II and President James Garfield assassinated; Béla Bartók and Pablo Picasso are born; Dostoyevsky, Musorgsky, and Disraeli die; Jewish pogroms in East Europe; posthumous premiere of Offenbach's *Les contes d'Hoffmann*
- 1882** Premiere of Wagner's *Parsifal*; Franklin D. Roosevelt, Igor Stravinsky, Zoltán Kodály, and Virginia Woolf are born
- 1883** Premiere of opera *Henry VIII*
Wagner dies; Krakatoa explodes; Bismarck advances the first social security law; Anton Bruckner writes Symphony No. 7; Nietzsche writes *Also sprach Zarathustra*; Franz Kafka, Anton Webern, and Coco Chanel are born
- 1885** Premiere of Violin Sonata No. 1, Op. 75, and "Wedding Cake," *Caprice-Valse*, Op. 76; publication of essay collection *Harmonie et mélodie*, which includes negative assessment of Wagner
Alban Berg is born; Victor Hugo dies; Cézanne paints *View of Gardanne*
- 1886** Premiere of Symphony No. 3, Op. 78, "Organ"; composes *Le Carnaval des animaux*; protests erupt during a concert tour of Germany because of negative remarks against Wagner; leaves Société nationale because of an intrigue by d'Indy; beginning of a creative crisis
Publication of Arthur Rimbaud's *Illuminations*; Georges Seurat completes *A Sunday Afternoon on the Island of La Grande Jatte*; Liszt dies
- 1888** Death of his mother on March 10
- 1889** Dissolves his household, giving all his possessions to the city of Dieppe; leaves Paris (living exclusively in hotels and pensions until 1904); rents a house on the Canary Islands under the name Charles Sannois
Construction of Eiffel Tower as entrance to Universal Exhibition; Henri de Toulouse-Lautrec paints *The Laundress*
- 1890** Returns to Paris in May; publication of a collection of poems, *Rimes familières*; opening of the Musée Saint-Saëns in Dieppe in July
Fauré completes Requiem, Op. 48
- 1891** Composes *Africa*, Op. 89; *Samson et Dalila* performed at Paris Opéra to great acclaim
Sergey Prokofiev is born
- 1893** Receives honorary degree from University of Cambridge; operetta *Phryné* performed at Opéra-Comique



Caricature of Saint-Saëns conducting the *Danse macabre*



A Sunday Afternoon on the Island of La Grande Jatte
Georges Seurat, 1884–86



Madeleine Lemaire with Reynaldo Hahn (Lemaire introduced Hahn to Marcel Proust), n.d.



Le char des fées, Madeleine Lemaire, 1892



Saint-Saëns (seated) at the Gloucester Music Festival with Dr. Lloyd, Dr. Brewer, and Edward Elgar (right), 1913



Poster advertising "La Française, Heroic Song of the Great War," 1915

Schola Cantorum de Paris is founded by d'Indy and others; premiere of Massenet's *Thaïs*; Commodore Perry arrives in Japan; Mormon Temple is dedicated in Salt Lake City; Edvard Munch begins his series of Expressionist paintings and prints titled *The Scream*

- 1894** Captain Alfred Dreyfus, an officer of Alsatian Jewish descent, found guilty of treason; the ensuing political scandal divides France in 1890s and early 1900s
- 1895** **Begins to edit the works of Rameau**
Tchaikovsky's *Swan Lake* premieres in St. Petersburg; Lumière brothers hold first public screening of films at which admission is charged; Wilhelm Roentgen discovers X-rays
- 1896** **Premiere of Piano Concerto No. 5, Op. 103**
Premieres of Oscar Wilde's *Salome* in Paris and Puccini's *La bohème* in Turin; first modern Olympic Games take place in Athens; Bruckner and Ambrose Thomas die
- 1898** Émile Zola publishes open letter "J'accuse" in defense of Dreyfus; Camille Pissarro paints *Boulevard Montmartre la nuit*
- 1900** **Named Grand Officier of the Légion d'honneur**
Boxer Rebellion in China; first public exhibition of sound films at Paris World Fair; Freud publishes *The Interpretation of Dreams*; Max Planck formulates quantum theory; world premiere of Puccini's *Tosca* at La Scala
- 1901** **Named president of the Académie des Beaux-Arts; honored with the order Pour le Mérite**
Queen Victoria dies; Theodore Roosevelt becomes president of United States
- 1904** **Moves into 17 rue de Longchamp; Gabriel Greslin becomes his assistant**
Russo-Japanese War begins; ground broken on Panama Canal; Anton Chekhov's *The Cherry Orchard* opens at Moscow Art Theater; Antonin Dvořák dies
- 1906** **Falls ill with diphtheria while crossing the ocean for a concert tour of America**
Dreyfus found innocent of treason charges; earthquake destroys much of San Francisco; Schoenberg composes his Chamber Symphony, Op. 9; the painter Madeleine Lemaire, a close friend of Saint-Saëns, decorated with the Légion d'honneur; Dmitrii Shostakovich and Josephine Baker are born
- 1907** **Saint-Saëns monument unveiled in Dieppe**
Gustav Mahler resigns from the Vienna Court Opera and leaves for New York; Albert Einstein begins to apply laws of gravity to his special theory of relativity; Grieg dies
- 1908** **Becomes first composer to write for film with music for *L'assassinat du Duc de Guise*; comic one-act play in verse, *Botriocéphale*, published**
Henry Ford builds the first Model T; Pu Yi becomes China's last emperor; impact of huge meteoroid or comet in Siberia is most powerful such event in recorded history
- 1913** **Receives Grand Croix de la Légion d'honneur; attends Gloucester Festival for first performance of *The Promised Land*; announces in November that he will no longer appear as a pianist in concerts**
Premiere of Stravinsky's *Le sacre du printemps* by Ballets Russes in Paris causes a scandal; first installment of Proust's *À la recherche du temps perdu* published; British suffragette Emily Pankhurst sentenced to three years in jail; Henry Ford creates assembly line
- 1914** **"Germanophilie" is published in *Écho de Paris*, stoking enmity against him in Germany and France; during the war he begins to give concerts again and participates in numerous benefit programs**
Assassination of Austrian Crown Prince Franz Ferdinand; beginning of World War I
- 1915** **Travels to San Francisco for the Panama Pacific International Exhibition**
- 1916** Emperor Franz Joseph I of Austria dies; battle of Verdun, the bloodiest and most devastating battle of World War I; Francis Picabia publishes first issue of Dada periodical *391*
- 1917** Russian Revolution; United States enters World War I
- 1918** Armistice treaty between Allies and Germany; Russian Civil War begins; murder of Tsar Nicholas and family; worldwide influenza epidemic
- 1919** Treaty of Versailles ends World War I
- 1921** **Composition of final three works, the sonatas Opp. 166, 167, 168; gives last concert on August 6 in Dieppe; arrives in Algiers on December 4 where he dies on December 16; is given a state funeral in Paris on December 24 (buried in the Cimetière du Montparnasse)**
Irish Free State proclaimed; J. Edgar Hoover becomes director of the FBI; Piet Mondrian paints *Composition with Red, Yellow and Blue*; Schoenberg begins composing Suite for Piano, Op. 25



The Boulevard Montmartre at Night, Camille Pissarro, 1897

WEEKEND ONE AUGUST 10–12

PARIS AND THE CULTURE OF COSMOPOLITANISM

PROGRAM ONE

Saint-Saëns and the Cultivation of Taste

Sosnoff Theater

Friday, August 10

7:30 p.m. Preconcert Talk: Leon Botstein

8 p.m. Performance

Camille Saint-Saëns (1835–1921)

Variations sur un thème de Beethoven, Op. 35 (1874)

Anna Polonsky, piano

Orion Weiss, piano

From *Mélodies persanes*, Op. 26 (1870) (Renaud)

La brise

Sabre en main

Au cimetière

Tournoiement (Songe d'opium)

John Hancock, baritone

Anna Polonsky, piano

Trio No. 1 in F Major, Op. 18 (1864)

Allegro vivace

Andante

Scherzo: Presto

Allegro

Horszowski Trio

INTERMISSION

***Africa*, Op. 89 (1891; arr. for piano)**

Gilles Vonsattel, piano

***Danse macabre*, for baritone and piano (1873) (Cazalis)**

John Hancock, baritone

Anna Polonsky, piano

***Caprice-Valse*, “Wedding Cake,” Op. 76 (1885)**

Vivace e grazioso

Bard Festival Chamber Players

Orion Weiss, piano

Quartet, for piano and strings, Op. 41 (1875)

Allegretto

Andante maestoso ma con moto

Poco allegro più tosto moderato

Allegro

Horszowski Trio

Miranda Cuckson, viola

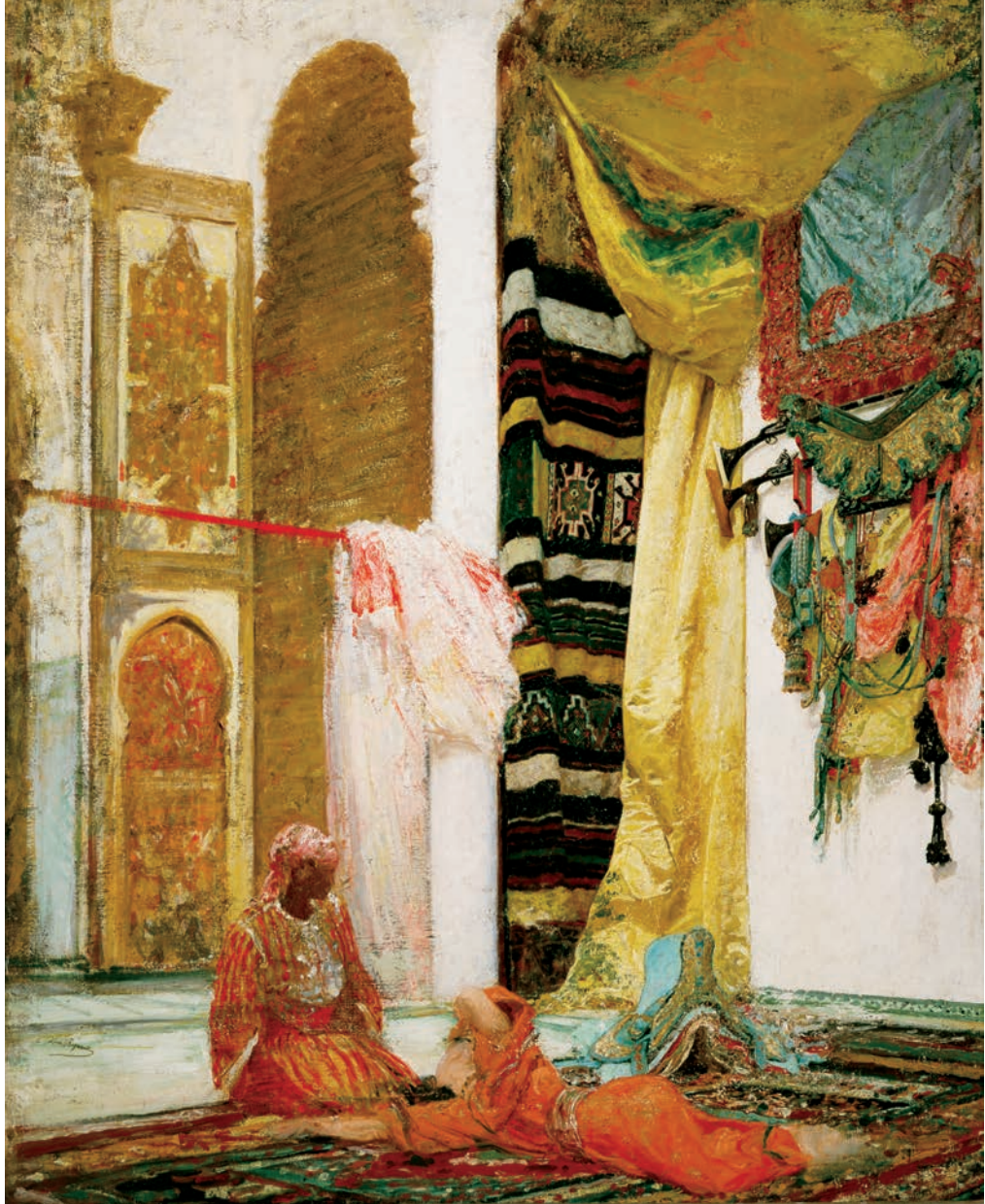
PROGRAM ONE NOTES

In a volume entitled *Euripides and His Age*, the distinguished British classicist Gilbert Murray wrote, “Every man who possesses real vitality can be seen as the resultant of two forces. He is first the child of . . . what we may call in one word a tradition. He is secondly, in one degree or another, a rebel against that tradition. And the best traditions make the best rebels.” This principle can be applied with as much justice to Camille Saint-Saëns as to Euripides, for much of the French composer’s abundant creative vitality arose from the tension between tradition and rebellion of which Murray speaks. Due to his long life and his overwhelming fame in the latter part of his career, Saint-Saëns was considered a hidebound reactionary by the time of his death in 1921 at the age of 86. As is often the case with long-lived composers, such as Richard Strauss or Ralph Vaughan Williams, the conservatism of their later years obscured the daring of their youth.

The central challenge Saint-Saëns faced was constructing a tradition virtually out of whole cloth. The French Revolution, the Napoleonic era, and the resultant rise of the bourgeoisie had decisively disrupted the noble traditions of French music that had stretched from Guillaume de Machaut in the 14th century to François Couperin in the early 18th. In 1835, the year that Saint-Saëns was born, the “Citizen King,” Louis Philippe, had been on the throne for five years. For many years to come, spectacles such as grand opera, ballet, and incidental music for plays dominated the musical life of Paris. Hector Berlioz, who later became one of Saint-Saëns’s closest friends and supporters, was considered an eccentric outsider in the closed world of the Parisian musical elite.

To create a tradition for himself that could also be of use to other French composers, Saint-Saëns turned to French music written before the Revolution as well as to the work of Teutonic composers, taking from them those elements that were consonant with the broader tradition of French aesthetics. By assimilating elements taken from the music of Germany—the compositions of J. S. Bach, Gluck, Mozart, Beethoven, Mendelssohn, Schumann, Liszt, and, initially, Wagner—Saint-Saëns articulated a radical program for the reconstitution of French music in the 19th century. He campaigned tirelessly throughout the early years of his career with lively prose, virtuosic performance, imaginative arrangements, and his own daring compositions. At the Église de la Madeleine, the fashionable church where he was organist for 20 years, he disconcerted both clergy and congregation by playing works of Bach and his own transcriptions of Liszt’s piano music. As a teacher at the École Niedermeyer from 1861 to 1865, he initiated students such as Gabriel Fauré into the then avant-garde mysteries of the music of Schumann and Wagner. As one of the greatest pianists of his era, he performed the first complete cycle of Mozart’s piano concertos.

Taking Liszt’s symphonic poems as a model, Saint-Saëns threw down a progressive gauntlet in a manner that courted critical opprobrium. The premiere of his *Danse macabre*, Op. 40, in 1875 occasioned such violent disapproval from the audience that the composer’s mother fainted. Unusual for Saint-Saëns, this orchestral work was based on an earlier composition, a song also entitled *Danse*



Patio in Tangier (the inner courtyard of the painter's house in Tangier), Henri Regnault, 1869

macabre, dating from 1873, the text of which is a fantastical ballad by Dr. Henri Cazalis, a noted doctor who wrote under the pseudonym “Jean Lahor.” Far subtler is the luscious song cycle *Mélodies persanes* (“Persian Melodies”), Op. 26. Based on feverish evocations of the East by Armand Renaud, this cycle was composed in 1870, three years before the composer made his first journey to Algeria (where he would die in 1921). These sultry songs presage the composer’s restless penchant for travel to exotic locales. A felicitous result of Saint-Saëns’s fascination with Algeria is a coruscating *fantasie* for piano and orchestra, *Africa*, Op. 89. Composed in 1891, this piece proved a successful vehicle for the composer’s pianistic virtuosity. An indefatigable transcriber of his own music as well as that of others, Saint-Saëns wrote a version of *Africa* for solo piano.

In 1893, Saint-Saëns performed *Africa* in its original form to enormous acclaim at a concert celebrating his reception of the doctor of music degree, *honoris causa*, from Cambridge University. Other composers honored on this occasion included Max Bruch and Saint-Saëns's friend Pyotr Ilyich Tchaikovsky. Francesco Berger, the secretary of the London Philharmonic Society, recalled, "Tchaikovsky was the taller of the two, more subdued, less voluble, and—may I say it?—more aristocratic . . . in manner: Saint-Saëns [was] far more animated, voluble, with much vehemence to emphasize his conversation, and—may I say it?—more democratic in manner." The animated and voluble aspects of Saint-Saëns's personality that Berger commented upon so perspicaciously are exemplified by the *Caprice-Valse* for piano and strings, Op. 76 (1885), a giddy *pièce d'occasion* that the composer himself entitled "Wedding Cake," as it was written for the marriage festivities of a favorite pupil, Caroline des Serres.

By contrast, Saint-Saëns's deeply serious *Variations sur un thème de Beethoven*, Op. 35 (1874), for two pianos, represents his ambition to place himself squarely within the Beethovenian succession. The theme of this magisterial set of variations comprises the entire trio from the minuet of Beethoven's Sonata in E-flat Major, Op. 31, No. 3. Beethoven's trio is a succession of unstable harmonic progressions marked by a strong iambic (short-long) rhythm; from these two elements Saint-Saëns generates 10 variations that include a funeral march, an extended and expert fugal passage, and a witty finale. The persistence of the iambic rhythm, which is subjected to a series of ingenious permutations, binds the work together so that each variation succeeds the next as an inevitable progression of interrelated ideas.

In his complex relations with the traditions he recognized, Saint-Saëns also emulated the work of Beethoven and his successors by composing an entire repertory of chamber music, a genre that had become thoroughly marginalized in a musical world where grand opera reigned supreme. Saint-Saëns's Piano Trio No. 1 in F Major, Op. 18, composed in 1864 when the composer was 28 years old, is an astonishing example of his complete mastery of a difficult medium. Composed during a trip to the Pyrenees, this trio has a bracing "plein air" quality that is announced in the skipping, rhythmically ambiguous theme that opens the first movement. The second movement, by contrast, is an eerie evocation of the *vielle*, a droning rustic hurdy-gurdy found throughout the mountainous regions of France. After a scherzo replete with piquant syncopation, the finale opens with an astonishing tour-de-force: the flowing figuration in the piano that seems merely to accompany the undulating intervals of the strings gradually emerges as one of the main thematic ideas of this ingenious movement.

Saint-Saëns completed his Piano Quartet in B-flat Major, Op. 41, in 1875; the first performance took place at the Salle Pleyel in Paris in March of that year, with the composer at the piano and the great violin virtuoso Pablo de Sarasate playing first violin. Throughout this quartet, Saint-Saëns uses a chorale-like theme from which all of the other thematic material is generated. This chorale theme, which is first stated explicitly in the second movement, is strongly reminiscent of Philipp Nicolai's *Wie schön leuchtet der Morgenstern*; as a celebrated organist, Saint-Saëns would have been familiar with this tune through his encyclopedic knowledge of the German Baroque organ literature. The second movement, a breathtaking example of the composer's contrapuntal skill, opens with a disjunct neo-Baroque theme over which the chorale theme is stated in the strings. The chorale theme returns triumphantly in the coda of the tempestuous finale, combined in effortless counterpoint with two themes from the opening movement.

—Byron Adams, University of California, Riverside

PANEL ONE

Prodigy, Polymath, Globetrotter, and Reactionary

Olin Hall

Saturday, August 11

10 a.m. – noon

Christopher H. Gibbs, moderator; Leon Botstein; Yves Gérard; Jann Pasler

PROGRAM TWO

Performing, Composing, and Arranging for Concert Life

Olin Hall

Saturday, August 11

1 p.m. Preconcert Talk: Geoffrey Burleson

1:30 p.m. Performance

Camille Saint-Saëns (1835–1921)

Caprice sur les airs de ballet d'Alceste (1867)

Geoffrey Burleson, piano

Anton Rubinstein (1829–94)

From Six Songs, Op. 8 (1850)

(German text by W. Osterwald)

Der Traum (Shukovsky)

Frühlingsgefühl (Shukovsky)

Der Schiffer (Davydoff)

Lori Guilbeau, soprano

Pei-Yao Wang, piano

Jules Massenet (1842–1912)

Death of Thaïs, from Thaïs (1894; arr. Saint-Saëns, 1895)

Rieko Aizawa, piano

Georges Bizet (1838–75)

Scherzo, from Les pêcheurs de perles

(1863; arr. Saint-Saëns, 1886)

Geoffrey Burleson, piano

Pablo de Sarasate (1844–1908)

Concert Fantasy on Carmen, for violin and piano,

Op. 25 (?1883)

Giora Schmidt, violin

Geoffrey Burleson, piano

INTERMISSION

Franz Liszt (1811–86)

From Two Legends, for piano, S175 (1862–63)

St. Francis de Paul Walking on the Waves

Gilles Vonsattel, piano



Sarah Bernhardt as Queen Dona Maria in Ruy Blas by Victor Hugo at the Comédie-Française, Georges Clairin, 1879

Louis Moreau Gottschalk (1829–69)	<i>Bamboula</i> , Op. 2 (1844–45) <i>Gilles Vonsattel, piano</i>
Fryderyk Chopin (1810–49)	Nocturne, Op. 62, no. 2 (1846; arr. Saint-Saëns, 1914)
Wolfgang Amadeus Mozart (1756–91)	Andante, from Piano Concerto in C Major, K. 467 (1785; arr. Saint-Saëns, 1905) <i>Jesse Mills, violin</i> <i>Rieko Aizawa, piano</i>
Léo Delibes (1836–91)	Dome, epais le jasmin, from Act 1 of <i>Lakmé</i> (1883) (Gondinet and Gille)
Jules Massenet	<i>Joie!</i> (1868) (Distel) <i>Lori Guilbeau, soprano</i> <i>Jamie Van Eyck, mezzo-soprano</i> <i>Pei-Yao Wang, piano</i>
Camille Saint-Saëns	Sonata No. 1 for Cello and Piano in C Minor, Op. 32 (1872) Allegro Andante tranquillo sostenuto Allegro moderato <i>Edward Arron, cello</i> <i>Gilles Vonsattel, piano</i>

PROGRAM TWO NOTES

When not composing, teaching, or playing organ for services at the Église de la Madeleine, Camille Saint-Saëns kept a busy schedule as a concert pianist. He made concert tours of Germany, Austria, England, Russia, the Netherlands, North and South America, and even further afield to Africa and the Near East, performing both classics and original compositions. In Paris he was often summoned to play at the artistic salons of Pauline Viardot-Garcia and the elite salons of Princess Mathilde Bonaparte, where he was the preferred accompanist of opera stars. When itinerant virtuosos such as Anton Rubinstein or Joseph Joachim passed through the French capital, he was the “first call” as accompanist and collaborator. (Saint-Saëns derived his effortless technique from the method taught by the noted pianist and pedagogue Camille Stamaty, who also taught the ebullient pianist and composer from New Orleans, Louis Moreau Gottschalk; both young composer-pianists were students in Stamaty's studio at the same time.)

Saint-Saëns further enriched French musical life with many concerts of his own. These concerts had a peculiar stamp: they combined the traditional artist benefit—with its appealing variety of genres and lineups of assisting artists—with the serious, elite tone of chamber music concerts centered on “classical” compositions. Saint-Saëns presided over these events as a maestro, accompanying opera singers, playing duets, offering a couple of delicious piano solos, and above all, presenting his latest chamber music compositions. He regularly offered more informal events of this kind at his home, and they were fondly remembered as an institution of Parisian concert life, the “Monday night concerts.” This afternoon’s concert—time of day and day of week aside!—emulates such a salon.

Like Franz Liszt before him, Saint-Saëns produced many transcriptions to meet his needs as a concert artist. When he first toured Germany in 1865, for example, he featured a handful of transcriptions from J. S. Bach—not from Bach’s keyboard oeuvre, but from the church cantatas and violin sonatas. On later tours he impressed audiences with virtuoso transcriptions of Meyerbeer’s *Marche aux flambeaux* and Beethoven’s “Dervish Chorus” from the *Ruins of Athens*. He also made transcriptions to disseminate orchestral works that he felt deserved better exposure, such as the piano concertos of Mozart, the symphonies of his teacher Henri Reber, and the symphonic poem *Orpheus* by Liszt (the latter arranged for piano trio). At other times he produced transcriptions and arrangements at the request of publishers, who struggled to keep up with a massive popular demand for music that could be played on the domestic piano. His transcriptions of Beethoven’s string quartets, and of the Chopin Nocturne on today’s program, were no doubt made with this purpose in mind.



Pablo de Sarasate, 1865

Saint-Saëns wrote his Caprice for Gluck’s *Alceste* in the early 1860s, but performed it most often in the 1890s, when the revival of older French music (Rameau, Lully, Couperin, Gluck, and others) was at a peak. It features ballet tunes from Gluck’s original opera, most prominently a minuet, the French aristocratic dance par excellence. Saint-Saëns’s treatment of themes, however, belongs firmly to the 19th-century genre of the concert fantasy. After taking the melodies through some variations, he runs them through a learned, complicated fugue and builds toward a dramatic climax of a kind Gluck never dreamed of. No wonder he wrote on the title page, “In homage to Franz Liszt.”

Russian composer and piano virtuoso Anton Rubinstein is not a household name today, but he was one of the world’s most famous living composers when Saint-Saëns was establishing his credentials. For a brief period the two had an intense personal and artistic friendship. One of Saint-Saëns’s best-known works, the Second Piano Concerto, is dedicated to Rubinstein and was directly influenced by the powerful impression of his virtuosity. Rubinstein’s Six Songs are relatively early compositions (1850) that reflect his study of Schubert in their intelligent use of modulations and contrasting key areas. The third song of the set performed today, “The Mariner” (Der Schiffer), is the dramatic monologue of a storm-tossed, solitary seafarer who, in the middle section, glimpses

the possibility of redemption by a woman, but is finally thrown back on the surging waves—Wagner’s *Flying Dutchman* (1843) in miniature.

Pablo de Sarasate was the greatest French-trained violinist of his generation and a frequent concert collaborator of Saint-Saëns. After the enormous international success of Bizet’s *Carmen*, he produced a brilliant Concert Fantasy on a handful of melodies associated with the opera’s seductive Gypsy heroine. The music of the Gypsies had long fascinated European audiences, and Sarasate’s rival Joseph Joachim had earlier written a violin concerto with an “alla zingara” finale. By writing a show-piece rather than a concerto, Sarasate immediately came closer to the essence of the showgirl in *Carmen*. For this fantasy he pulled out all the stops—pizzicato, harmonics, wild leaps, and double-stops—to capture the tantalizing charismatic power of the heroine.

As Sarasate's concert fantasy demonstrates, operatic music circulated well beyond the walls of the opera house, penetrating public concerts and salons in the form of arrangements and piano reductions. Saint-Saëns's prolific contributions to this genre include the arrangements of Massenet and Bizet heard today. Opera composers also fed the life of salons and concerts with occasional vocal compositions, represented here by duets by Delibes and Massenet.

Although Saint-Saëns was often considered a "classical" pianist with a dry tone and strict rhythm, he frequently performed Liszt's "St. Francis de Paul Walking on the Waves," a dense and technically difficult composition, on both organ and piano. It is an exceptionally "painterly" work based on an episode in the life of the 15th-century mendicant St. Francis of Paula. According to legend, Francis arrived at the Straits of Messina and wished to cross, but was refused by the boatmen. He thus converted his staff and tunic into a sail and miraculously walked across the water "with an assured air," according to Liszt's preface in the score. Liszt lends the music a narrative quality by taking Francis through ever-larger waves and eventually into dangerous turbulence, from which he emerges unscathed in a heroic statement of the hymn theme.

Few French composers wrote cello sonatas or cello concertos before Saint-Saëns, who left two works in each genre. He may have been drawn to the instrument by the talents of Jules Lasserre, a world-class cellist with whom he often performed. But the high musical quality of his cello works suggests a true affinity for the character of the instrument. The first movement of the Sonata No. 1 for Cello and Piano is intense and passionate throughout, centered on the rigorous development of the two contrasting motives stated right at the opening: the first broad and bold, the second nervous and driving. In this movement Saint-Saëns, always looking for ways to inflect the traditional forms, shuns the convention of the full-fledged lyrical second theme. He briefly hints at one but does not let it fully unfold, preserving the darker tone of the movement. The second movement, an intermezzo-like piece contrasting with the sonata's outer movements, opens with a "walking" bass line reminiscent of J. S. Bach. The melody Saint-Saëns superimposes upon this bass line, however, takes its cue from the intimate, sweet tone of Schumann, whose chamber music Saint-Saëns played and admired greatly. The third movement returns to the dark, minor mode of the first movement, but with a more subdued, *sotto voce* passion. In the manner of a *moto perpetuo*, the piano keeps a steady stream of triplets running throughout. Unlike the first movement, this movement does introduce a beautifully lyrical second theme, but the running triplets keep it unsettled, and the darkness of C minor ultimately wins out.

—Dana Gooley, Brown University



Georges Bizet
Camillo Miola, n.d.



Apotheosis of Homer, Jean-Auguste-Dominique Ingres, 1827

PROGRAM THREE

Saint-Saëns, a French Beethoven?

Sosnoff Theater

Saturday, August 11

7 p.m. Preconcert Talk: Christopher H. Gibbs

8 p.m. Performance: American Symphony Orchestra, conducted by Leon Botstein, music director

This concert is dedicated to the memory of Ronald Sell (1944–2012), colleague, friend, longtime personnel manager and member of the American Symphony Orchestra, whose wisdom, integrity, and talent will be missed.

Camille Saint-Saëns (1835–1921)

Symphony in A Major (c. 1850)

Poco adagio—Allegro vivace

Andantino

Scherzo vivace

Finale: Allegro molto—Presto

***Le rouet d'Omphale*, symphonic poem, Op. 31 (1872)**

Piano Concerto No. 5 in F Major, “The Egyptian,” Op. 103 (1896)

Allegro animato

Andante

Molto allegro

Danny Driver, piano

INTERMISSION

***La muse et le poète*, for violin, cello, and orchestra, Op. 132 (1910)**

Miranda Cuckson, violin

Sophie Shao, cello

Symphony No. 3 in C Minor, “Organ,” Op. 78 (1886)

Adagio—Allegro maestoso—Poco adagio

Allegro moderato—Presto—Maestoso—Più allegro

Kent Tritle, organ

PROGRAM THREE NOTES

In the 1870s and 1880s Saint-Saëns was a progressive force in French music—a “high priest [of] the modern style,” as one reviewer wrote. He defended instrumental music at a time when most French listeners favored opera; he championed the figures most distrusted by conservatives, Franz Liszt and Richard Wagner. By 1859, he had completed four symphonies, although he released only two for publication. In 1871, he cofounded the Société nationale de musique, in part to encourage the creation of a distinctively French body of instrumental music and song (see Program Five). That same year, inspired by his friend Liszt, Saint-Saëns became the first French composer to write symphonic poems. In the 1880s, he composed his most ambitious symphony, which synthesized characteristics of the symphony and the symphonic poem; its Parisian premiere motivated Charles Gounod to dub Saint-Saëns “the French Beethoven.”

Saint-Saëns wrote five concertos for piano, three for violin, and two for cello—the most significant body of such works by a French composer. Earlier French concertos typically served as virtuoso

display vehicles; Saint-Saëns's, like Schumann's, lack nothing in challenges for the performer but put musical content first. In addition, he composed 19 one-movement "concertante" works for one or two solo instruments and orchestra.

This concert surveys Saint-Saëns's orchestral music: besides his first and last symphonies, it includes a symphonic poem, piano concerto, and concertante work. The selections demonstrate both respect for tradition and experiments with conventional forms and performing forces; a sensitive ear for tone color; evocations of distant locales; and a commitment to creating music for its own sake—as he wrote, "The aim of Art is Art, and nothing else".

Saint-Saëns composed the Symphony in A Major in 1850 at the age of 15; he disowned the work and it lay unperformed until 1974. As one would expect, this apprentice work attempts to come to terms with notable influences of the past. The principal theme of the first movement recalls the opening of the finale of Mozart's "Jupiter" Symphony; the last movement employs Mendelssohn's fleet "elfin" orchestration, and Haydnesque wit abounds (Saint-Saëns would confront Beethoven in his next symphony). The slow movement features attractive lyricism and the scherzo possesses considerable charm. Despite inevitable weaknesses, this symphony is a remarkable effort for a 15-year-old.

As Saint-Saëns wrote his early symphonies, Liszt developed the symphonic poem. The younger man was enthusiastic about Liszt's invention, and in the 1870s he became the first French composer to write symphonic poems—beginning with *Le rouet d'Omphale* (Omphale's Spinning Wheel, 1872). While Liszt tended toward philosophical ideas as his subject matter, Saint-Saëns looked to mythology for all his poems except the *Danse macabre*. He described the subject of *Le rouet* as "feminine seduction, the triumphant struggle of weakness against strength." As punishment for murder, Hercules spins wool for the Lydian Queen Omphale; eventually they become lovers. Saint-Saëns uses the anachronistic concept of a spinning wheel (which didn't exist in ancient Greece) to create a constant background motion. The principal theme, a broken melody in winds and violins, suggests Omphale's seduction. Borrowing Liszt's technique of thematic transformation, Saint-Saëns changes the rhythm and character of the melody when it returns. In the middle, a rising theme in the low timbres represents (according to Saint-Saëns) Hercules groaning in his bondage; Omphale responds with mockery through a broken transformation of his theme. The seduction melody reappears in two more transformations, after which only the motion of the spinning wheel remains.

Saint-Saëns often took long trips outside France; Egypt was a favorite destination. He wrote his Fifth Piano Concerto in F Major—"un grand diable de concerto"—in Cairo in early 1896 and premiered it that June. The first movement combines brilliant passages for the soloist with flowing melodies. As in *Africa* (Program One), the slow movement turns to the popular vogue for exoticism, in which foreign-sounding scales, melodies, rhythms, and sounds evoke distant lands—in this case Northern Africa and the Far East. Augmented second intervals appear throughout the opening section, while piano chords in high register, with the fifth and third sounded over an octave above the fundamental note, produce bell-like tones. In the middle section, Saint-Saëns quotes a Nubian song he heard on a boat trip down the Nile; later he suggests the sounds of frogs and crickets along the Nile by setting a pentatonic black-key melody in the left hand of the piano against repeated C-sharps in the right hand and the violins. The concerto closes with a joyful romp filled with speed and brilliance; the composer later arranged this movement as a toccata for piano solo.

Throughout his career, Saint-Saëns wrote short works for soloist and orchestra. He composed *La muse et le poète* in 1910 for violinist Eugène Ysaÿe and cellist Joseph Hollmann; the composer described its purpose as "a conversation between two persons rather than a contest between two



Fisherman on the Nile in front of the pyramids at Giza, late 19th century

virtuosos.” At first the violin is a calming voice, the cello more passionate; as the piece progresses, they gradually take on more of each other’s character and attain unison at the end. Originally entitled “Duo,” Saint-Saëns added the programmatic title at the request of his publisher.

Saint-Saëns composed his Third Symphony—the first he had written in 27 years—in 1885–86 in response to an invitation from the Royal Philharmonic Society of London (ironically, he worked concurrently on his “grand zoological fantasy,” *Le carnaval des animaux*). The work premiered in April 1886. Saint-Saëns planned to dedicate it to Liszt, who died in July, before the published score came out; he therefore inscribed it “to the memory of Franz Liszt.” As the symphony begins in a dark C minor and ends with a victory chorale in a blazing C major, many analysts have wrongly assumed that Saint-Saëns created his composition as a memorial to Liszt. The work in fact has no descriptive or emotional program of any kind.

Saint-Saëns experiments with the structure, tonal plan, thematic material, and sound of the traditional symphony in this work. He compressed its four movements into two divisions: the first and slow movements follow without a break, followed by the scherzo and finale. All the movements share a recurring theme—first heard immediately after the introduction—which he subjects to the thematic transformation more often associated with the symphonic poem. This cyclic melody is by turns dramatic (Movement I), mysterious (Movement II), fanciful (Movement III), gentle and fanfare-like, and majestic (Movement IV). He adopts an unorthodox tonal scheme: C minor—D-flat major (the Neapolitan key)—C minor—C major. Finally, Saint-Saëns experiments with orchestral timbres. He substitutes pianos for harps in Movements III and IV. Most notably, Movements II and IV feature the organ, which plays a supporting role in the slow movement but comes into its own with the loud C-major chord that initiates the finale. After completing this masterwork, Saint-Saëns declared that he had done everything he could with the symphony and turned away from it for good.

—Brian J. Hart, Northern Illinois University



Camille Saint-Saëns, c. 1905–10

PROGRAM FOUR

The Organ, King of Instruments

Sosnoff Theater

Sunday, August 12

10 a.m. Performance: Kent Tritle, organ; with Yulia Van Doren, soprano; Jonathan Spitz, cello

Louis Vierne (1870–1937)	From <i>Pièces de fantaisie</i> (1926–27) Toccata in B-flat Minor
Charles Gounod (1818–93)	<i>Ave Maria</i> , for soprano and organ, based on First Prelude by J. S. Bach (1859)
Camille Saint-Saëns (1835–1921)	Fantaisie for Organ in E-flat Major (1857)
Adolphe Adam (1803–56)	<i>Cantique de Noël</i> , for voice and organ (1847) (Capeau)
César Franck (1822–90)	Chorale No. 3 in A Minor (1890)
Camille Saint-Saëns	<i>Prière</i> , Op. 158, for cello and organ (1919)
Charles-Marie Widor (1844–1937)	Symphony No. 6 for Organ in G Minor, Op. 42, No. 2 (1887) Allegro Adagio Intermezzo Cantabile Finale

PROGRAM FOUR NOTES

Innovations in composition may sometimes create a need for new instruments, or significant modifications of existing ones. Alternatively, the invention of a new instrument can have a major impact on composers. French organ music in the 19th century would certainly never have been the same without the organ builder Aristide Cavaillé-Coll (1811–99), whose powerful instruments made possible a distinctive style of composition and performance that is usually described as “symphonic.”

In 1858, the 23-year-old Saint-Saëns became organist at one of the most famous Parisian churches, the neoclassical Madeleine, which boasted a fine Cavaillé-Coll organ built in 1845. The Fantasy in E-flat dates from the year before, and reflects the eclectic tastes and versatile talents of this young man who had started out as a piano prodigy and continued to concertize widely as a pianist. The chorale-like opening melody is still fairly conventional organ writing. But the passionate melody of the second section (Allegro di molto e con fuoco) would not be out of place in an operatic love duet. The piece ends, surprisingly, with a few solemn and majestic chords. With its startling mixture of styles, it is a real “fantasy,” and it may well have originated in an improvisation.

Sixty-one years later, the aged composer wrote *Prière* (Prayer) for cello and organ, as a present to cellist André Hekking, a professor at the Conservatoire who had played the composer’s earlier cello works but wanted a new piece written and dedicated for him. (“Don’t you think I deserve it a little?”

he teased the composer in a letter written in 1905.) Saint-Saëns finally complied with a soulful Andante with a very simple accompaniment in which the pedal is optional, so the piece can be played with harmonium or even piano. The simplicity is deceptive, however, because the modulations in the middle section are rather intricate and there are a few delicious harmonic clashes one wouldn't have expected.

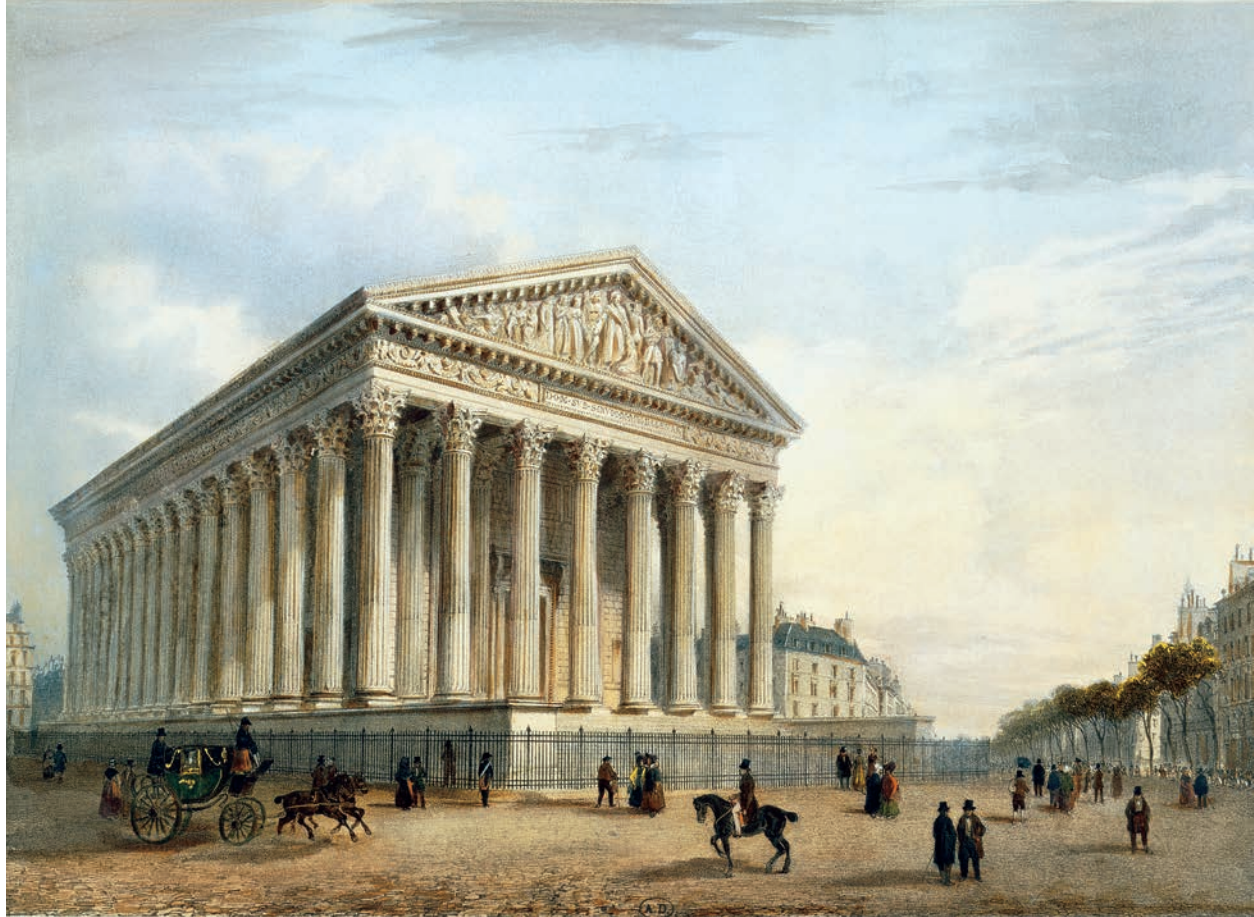
César Franck took up his post as organist at the Parisian church of Sainte-Clotilde in 1859, the same year Cavaillé-Coll installed one of his most magnificent instruments in that recently completed neo-Gothic edifice not far from the Invalides, where Napoleon is buried. (Franck would serve there for 31 years, until his death.) In 1878, Franck inaugurated another Cavaillé-Coll organ at the new Palace of the Trocadéro, home of the Universal Exposition, where he performed in a free concert attended by an estimated 1,500–2,000 people.

Among Franck's organ works, the *Trois Chorals* (Three Chorales) occupy a very special place. Written in the year of Franck's death, they remained his final words as a composer. These grandiose compositions use no traditional chorales; instead, they consist of original melodies in chorale style, surrounded by free materials, including virtuosic, improvisatory figurations. The third chorale, in A minor, opens with a lively (and highly chromatic) toccata-like section, which returns between the verses of the chorale. The Adagio middle section introduces a florid new theme, which will be contrapuntally united with the reappearing chorale. The concluding section is fashioned from the opening toccata, over which the chorale theme is heard once again, in a resplendent registration, glorious and triumphant.

The third great 19th-century organist-composer represented on this program is Charles-Marie Widor, who as a young man served as Saint-Saëns's assistant at the Madeleine, and later succeeded Franck as organ professor at the Conservatoire. Widor's church home for more than 60 years was Saint-Sulpice, a vast neoclassical structure that housed one of Cavaillé-Coll's largest and most splendid organs. Widor wrote 10 grandiose organ symphonies, secular compositions that fully share in the Romantic spirit of the times. In the Sixth Symphony (1887), the influence of Schumann and Brahms can often be felt: the heavy chords of the opening movement, for instance, recall a striking passage from Schumann's piano Fantasy in C Major, Op. 17. (Widor always insisted that an organist had to have a solid grounding in piano technique.)

Widor did not shape his first movement into a full-fledged sonata form, as would happen in most symphonies around 1880; instead, he made his Schumannesque chordal opening theme (and its multiple variations) alternate with free, toccata-like figurations, sometimes contrapuntally combining theme and figurations. The second-movement Adagio (in the remote key of B major) introduces a lyrical melody that we may imagine played by a solo viola. After a slightly more animated middle section, the initial theme returns. The third movement, marked *Intermezzo*, has the lightness of a Mendelssohn scherzo. Only the trio, with its extensive pedal point and the contrapuntal interplay between the voices, is in a style traditionally associated with the organ. The fourth-movement *Cantabile* is a beautiful "song without words," with a lavishly ornamented accompaniment at the repeat. The finale returns to powerful chordal textures, but also includes a number of playful and lyrical episodes for contrast.

Three familiar short compositions round out the program this morning, beginning with a dazzling virtuoso showpiece. Louis Vierne, almost completely blind from birth, was Widor's star student at the Conservatoire. He held the most prestigious of all Parisian organ posts, at the Cathedral of Notre



Church of the Madeleine, Philippe Benoist, n.d.

Dame, from 1900 until he died at the console 37 years later. Among his organ compositions, the 24 *Pièces de fantaisie* (1926–27) are the best known. The most recent work on this program, Vierne's Toccata fully lives up to its name with unrelenting 16th notes for both hands, and occasionally even for the pedal.

The two vocal works are by composers best associated with opera and ballet. The celebrated *Ave Maria* by Charles Gounod was originally an improvisation on the first prelude from the first book of J. S. Bach's *Well-Tempered Clavier*, with a new melody superimposed on Bach's music. It was transcribed by Gounod's former teacher and future father-in-law Pierre Zimmermann. The first edition (for violin or cello with piano and harmonium, 1853) was quickly followed by numerous other arrangements. Adolphe Adam composed his carol *Minuit, chrétiens* (known in English as "O Holy Night") in 1847, for midnight Mass in the small village of Roquemaure, near Avignon, where the old Gothic church had an impressive but definitely not "symphonic" organ from the 17th century—far from the Cavallé-Coll that inspired most of the music we hear this morning.

—Peter Laki, Bard College



Rue St. Denis, fête du 30 Juin 1878, Claude Monet, 1878

PROGRAM FIVE

Ars Gallica and French National Sentiment

Olin Hall

Sunday, August 12

1 p.m. Preconcert Talk: Karen Henson

1:30 p.m. Performance

Henri Duparc (1848–1933)

Chanson triste (1868, 1902) (Cazalis)

Le galop (1868) (Prudhomme)

L'invitation au voyage (1870) (Baudelaire)

Paul Appleby, tenor

Lucille Chung, piano

Marie Jaëll (1846–1925)

Valses mélancoliques (1888)

Pas trop lentement

Assez animé

Très décidé

Lucille Chung, piano

Ernest Chausson (1855–99)

Chanson perpétuelle, Op. 37 (1898) (Cros)

Teresa Buchholz, mezzo-soprano

Eric Wyrick and Erica Kiesewetter, violin

Nardo Poy, viola

Jonathan Spitz, cello

Lucille Chung, piano

Albéric Magnard (1865–1914)

Cello Sonata in A Major, Op. 20 (1908–10)

Sans lenteur

Sans faiblir

Funèbre

Rondement

Zuill Bailey, cello

Blair McMillen, piano

INTERMISSION

Edouard Lalo (1823–92)

Two Aubades (1872)

Allegretto

Andantino

Bard Festival Chamber Players

Geoffrey McDonald, conductor

Augusta Holmès (1847–1903)

Parmi les meules, from Paysages d'amour (1889) (Holmès)

La belle Madeleine, from Contes divins (1892–95) (Holmès)

La haine, from Les sept ivresses (1882) (Holmès)

Vengeance! (1870) (Holmès)

Teresa Buchholz, mezzo-soprano

Paul Appleby, tenor

Lucille Chung, piano

Camille Saint-Saëns (1835–1921)

Piano Quintet in A Minor, Op. 14 (1855)

Allegro moderato e maestoso

Andante sostenuto

Presto

Allegro assai, ma tranquillo

Min-Young Kim and Giora Schmidt, violin

Nicholas Cords, viola

Priscilla Lee, cello

Anna Polonsky, piano

PROGRAM FIVE NOTES

The years 1870–71 are remembered as one of the darkest periods in the long history of France, with the shocking military defeat in the Franco-Prussian War followed immediately by the bloody spectacle of the Paris Commune uprising. In the wake of these twin catastrophes, the French engaged in a period of sober self-reflection, and many concluded that the fault for their nation’s humiliations lay in the decadence and self-indulgence that had marked French society during the prosperous years under Louis-Napoleon. In order to regain its lost prestige and power, it would be necessary for France to reinvent itself as a more serious and virtuous nation. Some, such as the historian and political theorist Ernest Renan, even argued that his countrymen should look to Germany as a suitable model.

Many critics focused their attention on the opulent productions at the Opéra and the superficial pleasures of Offenbach’s operettas as symbols of, and contributors to, the decay that had led their nation to ruin. The taste for “serious” concert music of all types expanded enormously in the 1870s, and French audiences, for the first time, expressed interest in new orchestral and chamber works by French composers.

In 1871, while the rubble was still being cleared from the streets of Paris, Camille Saint-Saëns, César Franck, and other idealistic composers founded the Société nationale de musique, an organization whose goal was to encourage “all musical endeavors [by French composers], in whatever form they may take, on the condition that they reveal elevated and artistic aspirations on the part of the author.” Taking as its motto the ringing proclamation “Ars Gallica,” the Société nationale was to play a significant role in Parisian musical life over the next several decades. Like Renan, the founders of the Société nationale disdained what they perceived as the “decadent” musical culture of the Second Empire and drew their inspiration from the “virtuous” orchestral and chamber music of the great German masters.

The organization’s concerts were generally held in the intimate Salle Pleyel before a small and exclusive audience made up of Société members, invited guests from among the city’s musical and cultural elite, and critics. In addition to works for various chamber ensembles and solo instruments, programs featured art songs, choral pieces, and transcriptions of orchestral works for one or more pianos. (These concerts were supplemented each season by one or two orchestral concerts.) All the works featured on today’s program were written by composers who were members of the Société nationale. They were composed over a span of some 60 years, and most were included on at least one of the organization’s programs. All were products of the desire to create a more serious alternative to the theatrical music that had long dominated French musical life.



Camille Saint-Saëns at piano, Pablo de Sarasate playing violin, and Paul Taffanel conducting, at the Salle Pleyel, 1896

Marie Jaëll was a well-known pianist, composer, and pedagogue, one of several women who earned an important place on the Parisian musical scene in the late 19th century. She studied composition with both Franck and Saint-Saëns, who once remarked that she was the only person in the world who knew how to play Liszt. Her *Valses mélancoliques* is a collection of short, deceptively simple piano pieces. Technically within reach of an advanced amateur, they display much sensitivity and some surprising harmonic touches.

Ernest Chausson was one of Franck's most devoted pupils. Born to a wealthy family, he was always self-conscious around his musician friends, never believing himself truly worthy to be considered as their equal. Like many of Chausson's *mélodies*, *Chanson perpétuelle* (written in 1898) captures the sense of melancholy and ennui that marks much French poetry of the time. The song's free-flowing, recitative-like vocal writing recalls that of his friend Claude Debussy, and it displays a new-found confidence that suggests the direction that Chausson's music might have taken had he not been tragically killed in a bicycle accident just a year after its composition.

One of Chausson's closest friends was another pupil of Franck: Henri Duparc. He enjoyed a long life, but his musical career ended in the mid-1880s when a still-unexplained neurological malady made it impossible for him to compose. Even more self-critical than Chausson, Duparc destroyed many of his compositions. Despite his meager output, Duparc occupies an important place in the history of the French *mélodie*, and the three songs on today's program offer ample justification for the esteem in which he is held. *Chanson triste*, composed in 1868, creates a mood of dreamy contentment that nevertheless hints at the melancholy suggested by the title. *Le galop*, from the same year, will remind many of Schubert's *Erkönig* in its imagery, its demanding accompaniment, and its declamatory melodic writing. Written just two years later, *L'invitation au voyage* is one of Duparc's most

popular songs. The wistful ecstasy of Baudelaire's poetry is captured brilliantly by the freely flowing vocal line, which drifts effortlessly above the piano's shimmering texture.

Albéric Magnard was yet another devoted disciple of Franck. While many of his contemporaries eagerly adopted elements of Debussy's style, Magnard remained true to the stylistic principles he had learned from his teacher. His Cello Sonata, completed in 1910, is a fine example of the Franckian style, rooted in classical form and employing a richly chromatic tonal palette. The first movement is in sonata form, and features an extended fugal passage during the development. The brief scherzo, labeled "Sans faiblir" (without faltering), is marked by driving rhythmic figures. The pounding intensity of this movement gradually dissipates as the music moves directly into the extended slow movement, which offers a quiet, introspective respite before the energetic finale.



Augusta Holmès, n.d.

Although he was one of the first French composers of his generation to compose a significant body of chamber music, Edouard Lalo always felt that his true musical home was the theater. His first attempt at a full-scale opera, *Fiesque*, was completed in 1871 but not produced. Nevertheless, the unperformed score provided Lalo with a wealth of material that he used in other contexts. Among his most successful orchestral works was a *Divertissement* made up of music from the opera, and he later adapted two movements from this work for a smaller chamber ensemble. One contemporary remarked that everything in Lalo's music "is brilliance and good measure. There is nothing that is not important, nothing that is not vivid and clear."

Perhaps the most important woman composer in Paris was Augusta Holmès, who was of Irish descent. She studied with Franck and was a fixture on the Parisian salon scene. Saint-Saëns proposed marriage (she declined) and once reminisced that "we were all in love with her." She composed several large-scale orchestral and choral works, but her *mélodies* are better known today. As comfortable in literary circles as among musicians, Holmès wrote the texts for most of her vocal works. Of the songs performed on today's program, *Vengeance!* is particularly notable as an artifact of French patriotic sentiment during the darkest days of the Franco-Prussian War, with its defiant text matched by the martial tone of the music.

The 20-year-old Saint-Saëns composed the final work on today's program, his Piano Quintet in A Minor, in 1855, at a time when the French public displayed little interest in such music. It begins with an air of great solemnity and displays the composer's confident handling of a variety of thematic material. The second movement, during which the strings are muted throughout, features a broad theme with vague liturgical associations. The serene mood of this movement is finally overtaken by the brilliance of the scherzo. This leads directly into the finale, which begins quietly with an extended fugal passage for the strings. The conclusion brings back thematic material from the first two movements, an early example of the cyclic procedures that would come to be associated with Franck, but were in fact utilized by many French composers of the period.

—Michael Strasser, Baldwin-Wallace College

PROGRAM SIX

Zoological Fantasies: Carnival of the Animals Revisited

Sosnoff Theater

Sunday, August 12

5 p.m. Preconcert Talk: Mitchell Morris

5:30 p.m. Performance

Francis Poulenc (1899–1963)

***Le bestiaire*, for baritone and piano, Op. 15a (1919) (Apollinaire)**

Le dromadaire

La chèvre du Thibet

La sauterelle

Le dauphin

L'écrevisse

Le carpe

John Hancock, baritone

Anna Polonsky, piano

Gabriel Fauré (1845–1924)

***Dolly Suite*, Op. 56 (1894–96)**

Berceuse

Mi-a-ou

Le jardin de Dolly

Kitty-Valse

Tendresse

Pas espagnol

Orion Weiss and Anna Polonsky, piano

Maurice Ravel (1875–1937)

***Histoires naturelles*, for baritone and piano (1906) (Renard)**

Le paon

Le grillon

Le cygne

Le martin-pêcheur

La pintade

John Hancock, baritone

Anna Polonsky, piano

Camille Saint-Saëns (1835–1921)

***La cigale et la fourmi* (La Fontaine)**

Erik Satie (1866–1925)

From *Ludions* (1923) (Fargue)

Chanson du chat

Emmanuel Chabrier (1841–94)

***Villanelle des petits canards*, for voice and piano (1889) (Gérard)**

Lori Guilbeau, soprano

Pei-Yao Wang, piano

INTERMISSION

Camille Saint-Saëns

Le carnaval des animaux (1886)

Introduction et marche royale du lion

La poule, from *Suite in G Major* (c. 1760) by
Jean-Philippe Rameau (1683–1764), performed by Orion Weiss, piano

Poules et coqs

Hémiones (animaux véloces)

Galop infernal, from *Orpheus in the Underworld* (1858), by
Jacques Offenbach (1819–80), performed by Pei-Yao Wang and Lucille Chung, piano

Tortues

Waltz of the Sylphs, from *The Damnation of Faust* (1846, arr. Liszt), by
Hector Berlioz (1803–69), performed by Orion Weiss, piano

L'éléphant

Kangourous

Aquarium

Personnages à longues oreilles

Le coucou au fond des bois

Volière

No. 4, from *The Virtuoso Pianist in 60 Exercises* (1873), by
Charles-Louis Hanon (1819–1900), performed by Lucille Chung, piano

Pianists

Una voce poco fa, from *The Barber of Seville* (1816) (Sterbini), by
Gioachino Rossini (1792–1868), performed by Jamie Van Eyck, mezzo-soprano,
and Pei-Yao Wang, piano

Twelve Variations on “Ah, vous dirai-je, maman,” KV 265 (1878), by
Wolfgang Amadeus Mozart (1756–91), performed by Lucille Chung, piano

Fossiles

Le cygne

Final

Randolph Bowman, flute

Laura Flax, clarinet

Miranda Cuckson and Diana Cohen, violin

Dov Scheindlin, viola

Sophie Shao, cello

Jordan Frazier, double bass

Javier Diaz, xylophone

Elizabeth DiFelice, celesta

Pei-Yao Wang, piano

Lucille Chung, piano



Anna Pavlova in the role of the dying swan (*Le cygne*), c. 1905

PROGRAM SIX NOTES

The Carnival of the Animals occupies an odd place in Saint-Saëns's oeuvre. Composed in 1886, while Saint-Saëns vacationed in Austria, the piece was conceived for an unusual ensemble of 11 players—an “undectet,” as it were. (The more familiar orchestral rendition came later.) Saint-Saëns was by all accounts worried about the piece's intense, nonstop whimsy, which he thought might bruise his image as a “serious” composer; he sequestered the piece, performing it in private for close friends, but allowing only one movement, “The Swan,” to be published during his lifetime. After the posthumous premiere of the entire work in February 1922, however, it rapidly became Saint-Saëns's greatest hit, as the plethora of performances and recordings attest.

Given the musical politics of the era, Saint-Saëns's reservations were understandable: the tastemakers of late 19th-century art tended to have little time for “light music,” preferring grand metaphysical soundscapes to sociable vignettes. Music as ingratiating as this suite could seem unwelcome in the resolutely sober contexts that had made Saint-Saëns wary. But to summarize *The Carnival of the Animals* as frivolous—incandescently skillful, but lightweight—really sells it short. In fact, the music constantly reveals the characteristic brilliance of its polymath composer. An astonishing array of allusions litters the score: quotations from other composers as well as self-citations; sly digs at figures in contemporary musical life; and repeated (if subdued) acknowledgments of the world of scientific natural history. The elegantly beautiful and clever sheen of the music takes such learning in stride, effortlessly playing in the lush cultural field of late Romantic salon culture.

The very conception of the piece gave Saint-Saëns enormous aesthetic and intellectual advantages. It is, after all, a musical “zoo,” and each number becomes a symbolic cage (or frame) within which we can focus our edified attention. Such an orderly public display of beasts was a relatively new thing, historically speaking. Modern zoos are a product of the early 19th century; founded initially for the study of natural history, the great European zoos became public venues starting in the

middle of the century. Institutions of science, artifacts of imperial adventure, zoos were for the public sources of endless fascination: the zoo with its succession of exotic beasts combined the appeal of spectacle and reflection displayed together.

In this connection, we might recall that the great French anthropologist Claude Lévi-Strauss famously asserted that besides being “good to eat,” some animals are “good to think (with).” A quick moment’s thought can illustrate what he meant. Animals have been our stand-ins and sources of metaphor since long before historical times: totems, badges, emblems, symbols—the list could go on. In each case, a particular animal, by means of its “look” as well as its ways of inhabiting the world, comes to embody qualities, types, and relationships. Consider Aesop’s Fables, the most famous collection of animal tales in the classical world. The fable of the Ant and the Grasshopper, for instance, speaks to our notions of hard work and laziness: “To work today is to eat tomorrow”—the moral of the story. But its impact comes from the lively characterization of the animals rather than the things they stand for—and such mutable relations between humans and the other animals has allowed the fable as a genre an extraordinary historical life.

The most celebrated French fables are the set of stories written by Jean de la Fontaine (1621–95)—12 books containing 239 brief tales, from a few lines to a few hundred lines long. Many of the stories are retellings, and even when the fables are new they are likely to contain a wealth of literary allusions and borrowed motifs. Ironic and worldly, but generous for all that, the *Fables* are populated by a lively range of beasts, who typically stand in for social types and the multitudinous ranks of the glittering world of Versailles. La Fontaine’s *Fables* are an integral part of French literary consciousness; many of their felicitous turns of phrase have become standard idioms in the language, and, since they became a fundamental part of French education (schoolchildren used to memorize significant passages as well as entire tales), they permeated the world Saint-Saëns called his own. It’s no surprise that such a rich vein of literary tradition would inspire fine music as well.

This concert takes Saint-Saëns’s most famous piece from its customary venue of the children’s concert and resituates it among some of the sophisticated animal pieces written by his contemporaries. These songs and piano pieces are sometimes sentimental, sometimes ironic, and sometimes both at once. Francis Poulenc’s settings of six short poems from Guillaume Apollinaire’s poetic cycle *Le bestiaire, ou Cortège d’Orphée* present songs that are as witty as they are tiny (only two are more than a minute long). Poulenc’s suave handling of modernist and popular musical gestures is already apparent in this work of his youth. Erik Satie’s “Chanson du chat,” from *Ludions*, his setting of Léon-Paul Fargue’s modernist nursery rhymes, partakes of the same spirit—but in Satie’s case, in a much more overtly popular style. Gabriel Fauré wrote his *Dolly Suite* for Helene “Dolly” Bardac, the daughter of Emma Bardac and the stepdaughter of Claude Debussy. An exquisite work, it presents a set of childhood images (especially kitty-cats) in the most subtle of salon styles.

With Ravel’s marvelous *Histoires naturelles*, attention turns back to a mode à *La Fontaine*. The texts, by Jules Renard, offer archly affectionate descriptions of five animals (four birds and a bug); Ravel, with his customary acumen, captures the tension between amusement and tenderness. Saint-Saëns’s *La cigale et la fourmi* is a setting of La Fontaine’s reworking of Aesop’s Ant and Grasshopper; the music treats the text lightly, allowing the nuances of La Fontaine’s account to take the foreground. Of similar approach (though less complicated) is Emmanuel Chabrier’s setting of Rosemonde Gérard’s *Villanelle des petits canards*: a fondly frivolous music that frames Gérard’s fanciful figures.

Today’s performance of *The Carnival of the Animals* takes the unusual step of interspersing brief excerpts of the famous works quoted in the suite. These are works that Saint-Saëns and his circles



The Eagles and the Pigeons, from *Fables* by La Fontaine, Gustave Doré, 1868

knew well; we still know a few of them pretty well ourselves. Nevertheless, their presence among the movements of the suite makes vivid Saint-Saëns's ingenious playfulness. Some quotations provide material for whole movements. The ponderous grace of elephants, for instance, finds embodiment in the way Berlioz's ethereal "Waltz of the Sylphs" is comically translated into the double bass. An especially important concatenation of quotations is particularly important to the hilarious movement "Fossils": Mozart, Rossini, and Saint-Saëns himself are all included in the movement's adroit display. Multifaceted but constantly genial, all of the movements demonstrate the musical cultivation that was so central, so great in value, to Saint-Saëns and his world.

—Mitchell Morris, *University of California, Los Angeles*



WEEKEND TWO AUGUST 17–19

CONFRONTING MODERNISM

PROGRAM SEVEN

Proust and Music

Sosnoff Theater

Friday, August 17

7 p.m. Preconcert Panel: Larry Bensky, moderator; André Aciman; William C. Carter; Mary E. Davis

8:30 p.m. Performance

César Franck (1822–90)

Prélude, choral et fugue, M21 (1884)

Danny Driver, piano

Claude Debussy (1862–1918)

Chansons de Bilitis (1897–98) (Louÿs)

La flûte de Pan

La chevelure

Le tombeau des naïades

Jamie Van Eyck, mezzo-soprano

Anna Polonsky, piano

Camille Saint-Saëns (1835–1921)

Violin Sonata No. 1 in D Minor, Op. 75 (1885)

Allegro agitato—Adagio

Allegretto moderato—Allegro molto

Eugene Drucker, violin

Danny Driver, piano

INTERMISSION

Gabriel Fauré (1845–1924)

Piano Quartet No. 1 in C Minor, Op. 15 (1876–79; rev. 1883)

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto

Min-Young Kim, violin

Daniel Panner, viola

Priscilla Lee, cello

Daniel del Pino, piano

Reynaldo Hahn (1874–1947)

Le bal de Béatrice d'Este, suite (1905)

Entrée pour Ludovic le More

LesquerCADE

Romanesque

Ibérienne
Léda et l'oiseau
Courante
Salut final au duc de Milan
Bard Festival Chamber Players
Lucille Chung, piano
Geoffrey McDonald, conductor

PROGRAM SEVEN NOTES

"Music is the catalytic element in the work of Proust," asserted the author Samuel Beckett in 1931. Indeed, music was a central element in Proust's life from early childhood. His beloved mother, Jeanne, played Mozart and Beethoven on the piano, and both Proust and his younger brother Robert studied piano. This early experience resulted in a profound engagement that lasted throughout Proust's life and found its way into his writing. In February 1911, incapacitated by crippling asthma and working intently on *À la recherche du temps perdu* (In Search of Lost Time), Proust listened to performances of the operas of Wagner and Debussy using the théâtrophone, a device that enabled subscribers to hear remarkably clear broadcasts of operas and orchestral concerts over the telephone. During the First World War, Proust repeatedly hired the Quatuor Poulet to come late at night to play private concerts of the works of Fauré, Franck, and Debussy in the cork-lined bedroom of his apartment on the Boulevard Haussmann.

That Proust was never a passive listener is evident in the way he wrote about music with rare comprehension. For the design of *À la recherche du temps perdu*, Proust adapted the vast spiral structure of Wagner's *Der Ring des Nibelungen* and employed a literary version of Wagner's leitmotifs, recurring themes that bind the dramas together musically over an immense span of time. A celebrated example of this expropriation is the *petite phrase* (little phrase), a melodic fragment from the Violin Sonata of the fictional composer Vinteuil that resonates throughout the entire series of tales. Appearing first as a symbol of the jealous love of Charles Swann for Odette de Crécy, the associations of the *petite phrase* are developed as it recurs over the course of the entire work. Hundreds of pages after its introduction, the *petite phrase* makes a spectacular reappearance in the course of the posthumous performance of yet another masterpiece composed by Vinteuil, a grand Septet.

Even before the publication of George Painter's 1959 biography, it was known that Proust had based his characters on models drawn from life. In the case of Vinteuil, the timid composer whose heart is broken by his mannish daughter's lesbianism, the principal model was the equally timid César Franck. Proust admired Franck's music and deplored its popular neglect. In an obituary tribute printed in April 1893, Proust mourned Franck in terms similar to his descriptions of Vinteuil: "The day we learnt of the death of this noble artist, who was so curiously underestimated, we could see that very few appreciated the loss just suffered by Art." Franck's *Prélude, choral et fugue* for piano (1884) exemplifies the otherworldliness that Proust found in this self-effacing, naïve, and outwardly prim organist.

In a method similar to the way he composed his characters, Proust drew from contemporary sources to describe fictional works of art. Even as the French semiologist Jean-Jacques Nattiez deplored the tendency of scholars to search for the origins of the Vinteuil Sonata, he observed, "Proust was inspired by a multitude of specific musical data in composing his imaginary works of music." Many origins of the *petite phrase* have been put forward, including Franck's Violin Sonata in A Major (1886) and Fauré's *Ballade*, for piano and orchestra, Op. 19 (1881). However, Proust was unequivocal about

the origin of the *petite phrase*: as he wrote to Jacques de Lacretelle, “the ‘little phrase’ of the Sonata—and I have never said this to anyone—is . . . the charming but mediocre phrase of a violin sonata by Saint-Saëns, a musician I do not care for.”

Why would scholars keep searching for a source for this musical phrase if Proust identified it himself? And why would he, in the same breath, seem to cast aspersions on the composer of an idea that would have such profound ramifications for him? A possible source for both areas of confusion is a bit of autobiographical revisionism on Proust’s part. The cyclic theme that pervades Saint-Saëns’s Violin Sonata No. 1 in D Minor, Op. 75 (1885)—the very one that provided the inspiration for Vinteuil’s *petite phrase*—had earlier symbolized for Proust his passionate love for Reynaldo Hahn, a brilliant composer, conductor, and singer. While he and Hahn were still in love, Proust must have been deeply attached to Saint-Saëns’s score. Although Hahn and Proust remained friends when their affair ended, the memory of Saint-Saëns’s passionate sonata may have brought up a painfully acute remembrance of things past.

If later in life Proust came to dismiss Saint-Saëns’s music, he remained loyal to the elusive Claude Debussy, who was maddeningly standoffish in the face of the author’s friendly overtures. Among the works that Proust listened to obsessively over his *théâtrophone* was Debussy’s *Pelléas et Mélisande* (1902). Debussy did maintain a close friendship with the poet Pierre Louÿs, from whose notorious volume *Chansons de Bilitis*, the purported memoirs of a sixth-century lesbian, the composer selected three poems for his eponymous song cycle of 1898. Although he chose poems from Louÿs’s book concerning heterosexual awakening, Debussy was making his alliances known during the fin-de-siècle tempest concerning lesbianism by doing so. Thus Proust, who wrote extensively about lesbians in his novel, responded to what he thought were similar aesthetics, as well as to the sensuousness of Debussy’s music.

If Debussy rebuffed Proust’s admiration, Gabriel Fauré accepted the novelist’s encomiums with a kindly indulgence. A favorite of upper-class salons, Fauré was worldly enough not to recoil when a letter from the young author declared, “Monsieur, I not only love, admire, and venerate your music, I have been, and still am in love with it.” Proof of Proust’s love was in evidence when he took Fauré’s Piano Quartet No. 1 in C Minor, Op. 15 (1879, rev. 1883) as one of the models for Vinteuil’s fictional Septet. On April 14, 1916, Proust heard this quartet, with the composer at the piano, during a concert of Fauré’s music. Proust attended this concert just as he was gathering impressions for the revelatory and moving passage that would describe a posthumous performance of the reconstructed Septet. Proust’s description of the coda of his imaginary score could just as well be applied to the concluding passage of Fauré’s piano quartet: “In the end the joyous motif was left triumphant; it was no longer an almost anxious appeal addressed to an empty sky, it was an ineffable joy which seemed to come from paradise.”

But another model for the Septet may well have been a suite for winds, two harps, piano, and percussion by Proust’s erstwhile lover, Reynaldo Hahn. Commissioned by the French flautist Georges Barrère, and, as revealed by scholar Jared G. Chase, premiered by Barrère and the *Société moderne*



Marcel Proust
Jacques-Émile Blanche, 1892



Reynaldo Hahn (at table) with Sarah Bernhardt (in hat) and Madame Graus, early 20th century

d'instruments à vent on March 28, 1905, Hahn's *Le bal de Béatrice d'Este* has several features in common with the Vinteuil Septet, such as the unusual combination of harp and piano. Proust had heard Hahn's score and had doubtless remembered it in detail. In a letter dated April 11, 1907, he congratulated Hahn on a performance that the composer had directed that evening at a soirée presided over by the music-loving Princesse Edmond de Polignac (née Winnaretta Singer). Several readers have pointed out that over the course of Proust's description of Vinteuil's Septet, both the size and the constitution of the instrumental forces seem to fluctuate, so that woodwinds may indeed be a part of that imaginary ensemble; certainly the "mystical cock-crow, the ineffable but ear-piercing call of eternal morning" that occurs early in Vinteuil's work recalls the high clarinets in the opening passage of Hahn's suite. Loyal to a revered teacher, Hahn dedicated *Le bal de Béatrice d'Este* to "Monsieur Camille Saint-Saëns." This dedication may suggest another reason why the morbidly possessive Proust felt compelled to denigrate Saint-Saëns's Violin Sonata—the very sensitive source of his *petite phrase*—at a later time.

—Byron Adams, University of California, Riverside

PANEL TWO

Exporting Western Music Past and Present

Olin Hall

Saturday, August 18

10 a.m. – noon

Richard Aldous, moderator; Brigid Cohen; Tamara Levitz; Jann Pasler

PROGRAM EIGHT

La musique ancienne et moderne

Olin Hall

Saturday, August 18

1 p.m. Preconcert Talk: Jann Pasler

1:30 p.m. Performance

Jean-Philippe Rameau (1683–1764)

Pièces de clavecin en concerts, Quatrième Concert (1741)

La pantomime

L'indiscreète

La Rameau

Katie Lansdale and Andrea Schultz, violin

Bradley Brookshire, harpsichord

Paul Dukas (1865–1935)

**Variations, Interlude, and Finale on a Theme
by Rameau (1899–1902)**

Menuet

Variation I: Tendrement

Variation II: Assez vif, très rythmé

Variation III: Sans hâte, délicatement

Variation IV: Un peu animé, avec légèreté

Variation VI: Modéré

Variation VII: Assez vif

Variation VIII: Très modéré

Variation IX: Animé

Variation X: Sans lenteur, bien marqué

Variation XI: Sombre, assez lent

Interlude

Finale (Variation XII): Modérément animé

Alessio Bax, piano

Vincent d'Indy (1851–1931)

Suite dans le style ancien, Op. 24 (1886)

Prélude: Lentement

Entrée: Gai et modéré

Sarabande: Lentement



The Music Lesson, François Boucher, 1749

Menuet: Animé
Ronde française: Assez animé
Randolph Bowman and Diva Goodfriend-Koven, flute
Carl Albach, trumpet
Katie Lansdale and Andrea Schultz, violin
Marka Gustavsson, viola
Robert Martin, cello
Jordan Frazier, double bass

INTERMISSION

Pauline Viardot (1821–1910) *Au jardin de mon père, chanson du XVe siècle (1899)*
La Marquise (1889) (Vaucaire)
Sérénade (1882) (Gautier)
Jamie Van Eyck, mezzo-soprano
Orion Weiss, piano

Cécile Chaminade (1857–1944) *Gavotte, Op. 162, No. 5 (c. 1921)*
Orion Weiss, piano

Camille Saint-Saëns (1835–1921) *Temps nouveau (1921) (Orleans)*
Grasselette et Maigrelette (1921) (Ronsard)
Guitares et mandolins (1890) (Saint-Saëns)
Nathan Stark, bass-baritone
Orion Weiss, piano

**Septet, for trumpet, piano, and string quintet,
Op. 65 (1879–80)**
Préambule
Menuet
Intermède
Gavotte et final
Carl Albach, trumpet
Katie Lansdale and Andrea Schultz, violin
Marka Gustavsson, viola
Robert Martin, cello
Jordan Frazier, double bass
Alessio Bax, piano

PROGRAM EIGHT NOTES

By the end of the 19th century, composers in France worked with an awareness of the European musical past that began to approach our present-day knowledge. Although the music of the Middle Ages (excepting plainsong) was at best dimly known to most composers, knowledge of what we now call Renaissance, Baroque, and Galant repertoires was widespread. Saint-Saëns was foremost among connoisseurs of early music and liked to study old prints and manuscripts in the Bibliothèque nationale. His use of the past in his own compositions ranged from loving historical evocation to eclectic frolics, like the Septet, Op. 65, mixing ancient and modern styles.

Older styles appear in 19th-century French music in at least four different ways:

- 1) Continuations of past tradition that are straightforwardly conservative, not retrospective. Examples include mid-century works such as Charles Gounod's First Symphony, in which Haydn's style is treated as modern simply because that is how the composers and a deeply conservative public in France understood it.
- 2) Revivals of old dances and genres that instill a vague nostalgia into a style largely contiguous to the modern genre at hand. Such "ancient dances" are the ruffles and gold-laced waistcoats of 19th-century music. In dramatic situations that call on an old dance to point backwards while preserving a modern musical language, the goal was almost the opposite of historical fidelity; rather, such dances produced an arch, self-satisfied distancing. Examples include the many gavottes, minuets, and pastorales found in French theatrical music from Jacques Offenbach to Jacques Ibert.
- 3) Deliberately historicized forms in which the composer emphasizes control of an outdated style. Because such pieces may or may not be modernized, there is some overlap with the second category, but here the accent is on savvy allusion and quotation. Examples include Saint-Saëns's use of Renaissance dance tunes in the Gavotte at the end of his Septet, or the Sarabande in Vincent d'Indy's *Suite dans le style ancien*, Op. 24.
- 4) Deliberate distortions of historical forms that heighten the distance between two musical languages. This is the familiar strategy of Stravinsky's "Neoclassicism"—not unique to him, but made famous by works such as his Octet. This category gets the most respect today because of its association with 20th-century modernity. Yet d'Indy's dizzying Menuet from Op. 24 shows that such "defamiliarizing" antics were already possible for a composer in 1886.

These types exist on a continuum. A work to be heard in Program Eleven, Saint-Saëns's late Oboe Sonata, seems calculated to confuse them. The concert this afternoon is eclectic, and many of its offerings are not particularly retrospective. But the categories outlined above provide a way of thinking through allusions, confluents, and refusals of the past.

Saint-Saëns had a lifelong relationship to the music of Jean-Philippe Rameau. Even before he became editor-in-chief of the monumental edition of Rameau's complete works, Saint-Saëns programmed harpsichord pieces such as "Les cyclopes" and "Les niais de Sologne" into piano recitals as early as the 1860s. Rameau's *Pièces de clavecin en concerts* were published in 1741. Each trio displays the composer's astonishing refinement of texture and sonority. The scales that travel like quicksilver from instrument to instrument in "La pantomime" are only one example. Rameau's interest in adopting for French music what he thought most delicious in the competing Italian instrumental style is already evident in a work like "La Rameau," with its melodic arpeggiations, relaxed pace of harmonic change, and a birdlike, repeated-note figure in the upper voices that almost recalls the Vivaldi of the "Spring" Concerto.

Paul Dukas cast his Variations, Interlude, and Finale in the three-part form favored by his teacher, César Franck, and took as his theme a minuet entitled "Le lardon" from Rameau's second set of *Pièces de clavecin* (1724). After 11 variations, Dukas unleashes a free interlude that prepares us for the transformed tune in the finale, which also functions as a 12th variation. Dukas plunges Rameau's innocent little minuet into a web of Franckian chromatic harmony from the first variation, and indeed, all of the variations are modern and virtuosic. As editor of a volume of Rameau's complete works, Dukas

knew Rameau's style perfectly well. But he honored him through modern invention (and a deep study of Beethoven's late style) rather than Baroque historicism.

The pianist and composer Cécile Chaminade seems to have written gavottes the way other composers of her generation wrote waltzes and preludes. While her earliest ones conform to the traditional 18th-century rhythm of a half-bar upbeat in duple time, she abandoned such fidelity by the time she wrote her Fifth Gavotte, Op. 162, in 1921, where she sets up a syncopated pattern quite foreign to this genre but reminiscent of Emmanuel Chabrier.

Saint-Saëns was never as famous for his songs as his student Gabriel Fauré, but he always cherished the words he set to music and searched for the right musical image. In *Guitares et mandolines* (to his own poem), he turns his piano into a guitar and conjures up a perfect *espagnolade*: exaggerated vocal melismas, a descending tetrachord for the harmonic frame, and reference to dangerous Spanish beauties. The other two songs date from the final year of Saint-Saëns's life, when he turned to French Renaissance poetry for new inspiration. Saint-Saëns's friend Pauline Viardot, one of the vocal stars of the 19th century, was also a composer of solid technique. *Au jardin de mon père*, published in 1899, offers no information about the source of the text that would justify the claim of its subtitle, "A Song from the Fifteenth Century," but the poem gave Viardot the pretext for a charming idyll on youthful love.

The two septets on the program were commissioned by a prominent Parisian chamber music society known as La Trompette. First Saint-Saëns (1879) and then d'Indy (1886) honored its name by including a trumpet in the ensemble, even though the society itself was founded by string players. D'Indy called his work "Suite in Olden Style," but it is more post-Wagnerian than Baroque. He seems to have enjoyed steering a modern harmonic style around the seven-note part for natural trumpet (a diatonic instrument with no valves). The Prélude sets up a dreamy harmonic world, more closely allied with Franck than any "style ancien." The Sarabande and the Menuet, however, make good on their retrospective titles. While the Sarabande pays direct homage to J. S. Bach, the Menuet reflects d'Indy's almost hyperactive reinvention of an 18th-century idiom.

In pondering a septet for mixed ensemble, Saint-Saëns surely recalled the serenades and divertimenti of the late 18th century, in which the instruments and overall layout were open to fancy, but most movements were based on dance rhythms, as with the earlier Baroque suite. The Prélude, rather like an opera overture, announces themes that will reappear in the Intermède and the Final. The Menuet is one of Saint-Saëns's happiest inspirations, with a beautiful middle section that employs all the instruments in unison and octaves against arpeggios in the piano. The most modern movement, the Intermède, displays the composer's love of textures whose parts move at contrasting speeds. The Gavotte blends into a Final based on a melody in even quarter notes that first appeared in the Prélude. This returning theme has the stamp of a fugue subject in the *stile antico*, whereby Saint-Saëns salutes another tradition: the fugal finales Mozart and Haydn wrote for some of their string quartets. At the same time, the contour and tonic key of this theme also pay tribute to Robert Schumann's Piano Quintet in E-flat, whose first movement opens with a similar theme that only fulfills its contrapuntal destiny in a climactic fugue at the end of the finale. Saint-Saëns does precisely the same thing. His overall recipe is wide ranging: Baroque dance forms, 18th-century serenades and fugal finales, 19th-century harmony, and a tribute to the modern master Schumann. Saint-Saëns knew all these pieces of history and understood how to bring them together. His Septet is above all an urbane amusement—a divertimento for his time and for a nation that held its many classical heritages in relaxed esteem.

—Carlo Caballero, University of Colorado, Boulder



Program cover for a performance of *Le déluge*, Gustave Riguet, 1924

PROGRAM NINE

The Spiritual Sensibility

Sosnoff Theater

Saturday, August 18

7 p.m. Preconcert Talk: Byron Adams

8 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director

Gabriel Fauré (1845–1924)

Les djinns, Op. 12 (c. 1875)

Lili Boulanger (1893–1918)

Psalm 130, “Du fond de l’abîme” (1910–17)

Rebecca Ringle, mezzo-soprano

Paul Appleby, tenor

Florent Schmitt (1870–1958)

Psalm 47, “Gloire du Seigneur,” Op. 38 (1904)

Lori Guilbeau, soprano

INTERMISSION

Charles Gounod (1818–93)

Stabat mater (1867)

Camille Saint-Saëns (1835–1921)

Le déluge, poème biblique, Op. 45 (1875) (Gallet)

Prélude

Première Partie:

Corruption de l’homme

Colère de Dieu

Alliance avec Noé

Deuxième Partie:

L’arche

Le déluge

Troisième Partie:

La colombe

Sortie de l’arche

Bénédictio de Dieu

Lori Guilbeau, soprano

Rebecca Ringle, mezzo-soprano

Paul Appleby, tenor

Andrew Garland, baritone

PROGRAM NINE NOTES

The concert this evening invites us to experience a major choral work by Saint-Saëns in juxtaposition with pieces by eminent French contemporaries. Under the rubric of “spiritual sensibility,” we encounter his Old Testament oratorio, *Le déluge*, rubbing shoulders with two monumental psalm settings from the early 20th century, by Lili Boulanger and Florent Schmitt; a secular piece by his student Gabriel Fauré; and a comparatively well-behaved hymn from about the same time by Charles Gounod. We might try to make sense of this motley bunch in at least three ways: first aurally,

by letting the ear alone discover similarities and differences; then genealogically, insofar as Saint-Saëns stood on the shoulders of Gounod and passed on his knowledge and insights to Fauré, who, in turn, taught Schmitt and encouraged Boulanger; and finally allegorically, by viewing Saint-Saëns as the Noah figure who led French music out of the debacle of the Franco-Prussian War by showing what needed to be discarded and what deserved to be preserved.

Fauré's choral setting of Victor Hugo's poem "Les djinns" was first performed at a concert of the Société nationale de musique in Paris on April 22, 1876. Originally appearing in *Les Orientales* (1829), Hugo's poem linguistically enacts the fury of a nighttime storm as it passes from sea to land and back again. The incremental growth and abatement of the storm are reflected in the poem's structure, whose line-length swells from two syllables to nine across the first eight stanzas before dwindling in the final seven. Although Fauré streamlines the poem by eliminating four of these stanzas, he nevertheless preserves its palindromic design and makes this poetic shape audible. Not only do the "hellish screams" of the whirling djinns (in a minor key) and the homeowner's subsequent appeal for deliverance (in major) form the climactic center of the piece, but we can actually hear the musical texture gradually unravel in the final measures in the same manner it was initially woven.

Younger sister to the composer and teacher Nadia Boulanger, Lili Boulanger died in her 24th year, as frail in health as she was prodigious in musical talent. She won the Prix de Rome at age 19—the first woman to receive the coveted composition prize in the 110 years of its existence. She worked hard on her setting of Psalm 130 during her brief stay in Rome in 1914 and finished it shortly before her death. Often referred to by its Latin incipit, "De profundis" (From the depths [I have cried out to you, O Lord]), Psalm 130 expresses the suffering of sin as well as a steadfastness in the Lord and the hope for redemption; although today we may be more familiar with its earlier settings by Josquin des Prez, Orlando di Lasso, and J. S. Bach, Boulanger's version draws more from the monumentalist approach to psalm-setting earlier taken by Florent Schmitt, Max Reger, and Alexander Zemlinsky. The first part sets the opening invocation (verses one and two) of the psalm by gradually building toward a climactic statement of the basic lament for full chorus, while the rest relies upon solo voices to introduce subsequent verses before accelerating into a resounding coda. Interruptions of the solo episodes by the full chorus punctuate the musical narrative, as if to remind us of the psalm's fundamental urgency in the midst of hopeful serenity.

Florent Schmitt may be relatively unknown today, but he was highly esteemed during his time and enjoyed great longevity and productivity (138 opus numbers). His receptivity to a wide range of musical influences is immediately evident in his setting of Psalm 47 ("O clap your hands, all ye people"), which was written for the same forces as Boulanger's Psalm 130: chorus, orchestra, and organ. Premiered in December 1906, it combines the sensual exoticism of a Rimsky-Korsakov with the charismatic bombast of a Richard Strauss. The piece has a five-part, ABACA design: the recurrent A section glorifies God with its joyous acclamations, triumphant fanfares, and dancing rhythms; the B section is an industrious fugue; and the C section features instrumental and vocal solos that praise "Jacob's beauty" before painting the gradual ascension of God that prepares the final glorification.

The "Stabat mater" is a medieval Catholic hymn that expresses sympathy for Mary, the "sorrowful mother" (*mater dolorosa*) who "stood by" (*stabat*) while Christ was being crucified. Although not as well known as settings of the hymn by Pergolesi (1736), Rossini (1824), and Dvořák (1877), the *Stabat mater* by Gounod is a worthy essay in its own right. Written in 1867 at a peak of the composer's fame and artistic powers, it characteristically uses all means at Gounod's disposal to highlight musically the affective contours of a given text, without obscuring either its meaning or its declamation. Following an instrumental introduction steeped in plangent chromaticism, the chorus enters a cappella in a hushed



Lili Boulanger, n.d.

and tense recitation that holds us in rapture to the striking image of the Mother with her dying Son. As the anguished contemplation of this suffering gives way to a grateful celebration of its redemptive effects, the music gently veers from minor into major and wins additional warmth through remarkable changes in instrumentation. After a brief final pause to ponder mortality, the piece concludes by returning to its major-mode optimism and expatiating upon its vision of a heavenly afterlife.

By 1875, the year in which Saint-Saëns composed *Le déluge*, he had already written other oratorios. But new circumstances demanded a fresh approach. His central role in the newly founded Société nationale de musique in 1871 put pressure upon him to make his work exemplary of the society's intention to develop a more "serious" French repertory. In addition, his rival Jules Massenet had just begun to explore the oratorio, making a splash with *Marie-Magdeleine* (1873) and *Ève* (1875). Later, in a written reminiscence for Louis Gallet—the librettist for both Massenet's oratorios and *Le déluge*—Saint-Saëns would claim that he and Gallet had the idea to revive the genre, with the texts for Massenet a mere consequence of this plan. Although *Le déluge* is now counted among his most accomplished works, it enjoyed neither much success nor many performances during the composer's lifetime.

Le déluge divides the story of Noah's Ark into three parts: the first tells of a Golden Age of humankind whose eventual corruption prompts God to exterminate the race but spare the upright Noah and his family; the second features the flood and, in a manner similar to *Les djinns*, gradually gives way to the silence that follows in the wake of such devastation; in the final part, land reappears and, along with it, a reanimated world, framed by a rainbow that signifies God's promise not to destroy it again. Despite the many examples of vivid musical depiction in the outer parts—the growth of iniquity in Part 1, the greening of the world in Part 3—it is the flood that has justifiably garnered the most attention. Seemingly hemmed in on every side by conventions of genre and narrative, Saint-Saëns nevertheless transcends them in Part 2 with a harmonic language whose audacity rivals that of his supposedly more progressive contemporaries, Liszt and Wagner.

—Michael J. Puri, *University of Virginia*

PROGRAM TEN

From Melodrama to Film

Olin Hall

Sunday, August 19

10 a.m. Performance with Commentary by Daniel Goldmark; with David Strathairn, narrator; Paul Appleby, tenor; Jon-Michael Ball, tenor; Andrew Garland, baritone; Blair McMillen, piano; Bard Festival Chamber Players and Bard Festival Chorale, conducted by James Bagwell

Hector Berlioz (1803–69)

Lélio, ou le retour à la vie, Op. 14b
(1831–32; arr. Saint-Saëns 1855)

Le pêcheur

Chœur d'ombres

Chanson de brigands

Chant de bonheur – Hymne

La harpe éolienne – Souvenirs

Fantaisie sur la Tempête de Shakespeare

Camille Saint-Saëns (1835–1921)

L'assassinat du Duc de Guise, Op. 128 (1908)

PROGRAM TEN NOTES

Of all Berlioz's works, *Lélio* is the one most likely to confound the unwary listener. It is an intensely personal work, so that without any knowledge of what was going on in the composer's life and mind when he wrote it, little of it makes any sense. It consists of six pieces of music linked by a spoken narration, the whole making a sequel to the famous *Symphonie fantastique*, which dramatized the composer's traumatic pursuit of "the beloved." In real life the object of his love was the Irish actress Harriet Smithson, and in the symphony her image had been transformed into satanic form and vehemently exorcized.

Berlioz lost interest in Harriet largely under the influence of a young pianist, Camille Moke, to whom he became engaged in 1830, shortly before the first performance of the symphony and before his departure for Italy as winner of the Prix de Rome. He had not been in Rome long before he heard news of Camille's defection, which caused a violent reaction recounted in detail in his famous *Memoirs*. He stopped short of his plot to kill both her and himself and emerged from the whole episode chastened and alive, with the plan of a new work for soloists, chorus, and orchestra that would narrate the lover's journey from despair to optimism. He called it *The Return to Life*, and for artistic reasons pretended that the beloved was still the same enchantress as in the *Symphonie fantastique*, not her replacement. Her theme, the well-known *idée fixe* from the symphony, is thus heard again from time to time in the new work as a reminder of the earlier story.

The Return to Life was first performed in Paris in December 1832 after Berlioz's return from Rome. In 1855 he revised it for a performance under Liszt in Weimar, with the new title *Lélio*, and it was published in that year with the vocal score arranged by Saint-Saëns, then 19 years old and already an admirer, having heard the Requiem in Paris five years earlier. Berlioz was greatly struck by Saint-Saëns's gifts as both pianist and composer; in return Saint-Saëns was helpful during Berlioz's last illness and remained an admirer to the end of his long life. Saint-Saëns clearly knew the fourth movement since the slow movement of his Symphony No. 1, completed in 1853, resembles it in striking detail.

In a series of monologues the narrator (aka L lio, aka Berlioz himself), who is to be seen in front of a curtain with the orchestra behind it, out of sight, introduces each piece in turn, each one drawn from compositions he had worked on in the previous five years. Relieved to have survived the trauma, L lio hears his friend (Horatio) singing his favorite ballad, Goethe's *Le p cheur*. He takes strength from Hamlet's example and hears an imaginary orchestra accompanying a *Ch ur d'ombres*, as it might be on the walls of Elsinore. A change of mood makes L lio long for the freedom and recklessness of an Abruzzi brigand and his noisy companions (*Chanson de brigands*). Then he imagines hearing his own voice singing the *Chant de bonheur*, against the delicate sounds of the harp and richly scored strings. The same song is recalled in fragments in *La harpe  olienne*, as the wind caresses the strings of the "orphaned harp." Finally a new determination and vigor seizes L lio: he will devote himself to music as a panacea for his torments. We hear his fantasy on the *Tempest*, Shakespeare once more being summoned to the artist's aid. Living in Italy when he composed it, Berlioz wrote the chorus's words in Italian. At the end the *id e fixe* is heard again: that obsessive vision still lingers in the artist's brain.

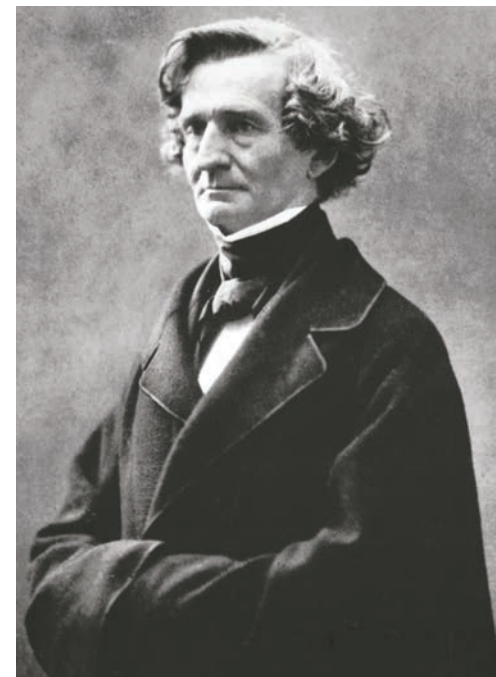
One may well be surprised to learn that Saint-Sa ens composed a film score and impressed that it was the first such score commissioned from a well-known composer. In 1908, when the film was made, he was already known as a reactionary figure alarmed by the direction in which modern music was moving. Did the cinema not represent the ultimate in modern technology? Surprisingly, he welcomed it.

Three histories converge in this work. The cinema, first, was a French invention, debuted by the Lumiere brothers in 1895 to be a novel form of public entertainment. Two names, Path  and Gaumont, exploited the new medium as a rival to the music hall and a source of sensation. Without sound it was scarcely a threat to the theater; in fact, some leading actors and stage directors planned to elevate the tone of the new medium by producing films that borrowed the settings and gestures of classical theater. Their new company, Le Film d'Art, was launched in 1908 with a historical drama, *L'assassinat du Duc de Guise*, as its first venture.

The second history is that of Saint-Sa ens, who, at over 70 years of age, was an experienced composer for the stage. He had written 11 operas and incidental music for four plays on classical subjects. Although only one opera, *Samson et Dalila*, is widely familiar today, Parisians in 1908 knew his dramatic gifts extremely well.

Third, the drama was based on a famous incident at the end of the reign of Henry III. In December 1588 the King invited the Duc de Guise and his brother, a cardinal, to the Ch teau de Blois. The Guise family were the powerful leaders of the Catholic League and had recently forced Henry to abandon his hold on Paris. Unwittingly, the Duc walked into a trap, for he and his brother were both murdered by the King's henchmen. Henry III was himself assassinated a few months later. The combination of splendid costumes and murderous intrigue was irresistible on the Romantic stage.

The prime movers of Le Film d'Art were Paul Lafitte, a French businessman; Charles le Bargy and Albert Lambert, both actors; and Henri Lavedan, a dramatist. Lavedan wrote the scenario and the



Hector Berlioz
Felix Nadar, 1863



Still from *L'assassinat du Duc de Guise*, 1908

film was shot in a studio in Neuilly, near Paris, using sets borrowed from the theater. Le Bargy played the part of the King and directed; Lambert played the Duc de Guise. Filming was complete before Saint-Saëns composed his score, which consists of an introduction and five “tableaux” that more or less match the scene-changes in the action. Bearing in mind the size of the Salle Charras, where the film premiered, he called for a small orchestra of strings and woodwind, with two horns, a piano, and a harmonium.

The opening scene shows the Marquise de Noirmoutiers, the Duc de Guise’s mistress, receiving a note that warns of the King’s plan to assassinate him. The Duc enters, handsome and carefree, and jots on the note “He would not dare.” There follows a scene for the King, who calls in the conspirators and checks their weapons, moving on to the council, which the Duc de Guise attends. He is greeted in a friendly fashion, but before he can leave he is set upon and murdered. The King arrives to confirm his death and the body is carried away.

At the murder itself the music is uncannily prophetic of future styles of action music for films. In the Introduction Saint-Saëns cleverly suggests court intrigue and has appropriate music for the Duc (debonair and tuneful) and for the King (conspiratorial and menacing). We are left in no doubt as to which of the two is supposed to have our sympathy.

—Hugh Macdonald, *Washington University in St. Louis*

PROGRAM ELEVEN

*Unexpected Correspondences:
Saint-Saëns and the New Generation*

Olin Hall

Sunday, August 19

1 p.m. Preconcert Talk: Richard Wilson

1:30 p.m. Performance

Camille Saint-Saëns (1835–1921)

Sonata for Bassoon and Piano, Op. 168 (1921)

Allegretto moderato

Allegro scherzando

Molto adagio

Richard Ranti, bassoon

Danny Driver, piano

Claude Debussy (1862–1918)

Sonata for Violin and Piano (1916–17)

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

Min-Young Kim, violin

Daniel del Pino, piano

Igor Stravinsky (1882–1971)

Suite italienne, for cello and piano (1932–33)

Introduzione

Serenata

Aria: Allegro alla breve—Largo

Tarantella

Minuetto e finale

Raman Ramakrishnan, cello

Daniel del Pino, piano

Camille Saint-Saëns

Sonata for Oboe and Piano, Op. 166 (1921)

Andantino

Allegretto

Molto allegro

Alexandra Knoll, oboe

Danny Driver, piano

PROGRAM ELEVEN NOTES

The hauntingly beautiful works on this chamber music concert offer, with one exception, melancholic impressions of late style. Saint-Saëns wrote the Sonata for Oboe and Piano, Op. 166, and the Sonata for Bassoon and Piano, Op. 168—part of a set of three wind sonatas that also included the Sonata for Clarinet and Piano, Op. 167—in 1921, the year he died at the venerable age of 86. These were the last pieces he composed. Born in 1835, he had once known Berlioz; at the time of writing these sonatas he was a man of the past, of another age. Debussy composed his Sonata for Violin and Piano

in 1916–17, when he was still recovering from the radium treatments he had received for cancer, and a year before he died at the age of 56. This was likewise the last work he composed. Stravinsky, in contrast, arranged selections from his ballet *Pulcinella* (1920) for piano and cello and retitled it *Suite italienne* in 1932–33, at age 50 and at the height of his career (he would live to the age of 89).

In her eloquent study of Debussy's late style, Marianne Wheeldon reconsiders Edward Said's definition of late works as expressing either a culmination of a composer's life oeuvre or a sense of alienation and nonharmonious tension. Wheeldon finds both of these features in Debussy's Sonata for Violin and Piano, in which Debussy adopts the sonata form in a renewed engagement with tradition while also composing in a progressive musical style that goes against convention. But Wheeldon remains dissatisfied with a mere aesthetic explanation for such musical practices. She encourages listeners to remember the austere social circumstances in which Debussy composed this work.

The outbreak of World War I in July 1914 dramatically affected theatrical life in Paris: theaters reduced their budgets and schedules, causing composers to turn to chamber music. Patriotic feeling also ran high in France, leading Debussy to feel cautious about adopting the sonata form, which French audiences associated with the Austro-German tradition. Debussy urged his publishers to market his sonata as appealing to the French classical keyboard tradition of François Couperin. He premiered his Violin Sonata with Gaston Poulet on May 5, 1917, in a charity concert for blind soldiers, and gave two repeat performances that September in charity concerts for the devastated Somme. This was the last time he appeared as a performer.

The facts of war and impending death—and, in the case of Stravinsky, the awareness of a life in exile after the Russian Revolution of 1917—unite the works on this program. All three composers, in these circumstances, and for different reasons, turn to classical forms. Together, their pieces give a broad and multifaceted perspective on French Neoclassicism in the early 20th century. Saint-Saëns wrote his three sonatas with the goal of expanding the repertoire for instrumentalists who lacked a tradition of solo chamber performance. A master classicist who could look back on a lifetime of engagement with classical forms, he champions in these compositions the clarity, simplicity, and precision he saw as essential to French classical art.

Saint-Saëns abandons the fast-slow-fast movement structure and first-movement sonata form characteristic of the classic sonata in the Austro-German tradition in favor of a return to what his French contemporaries understood as a more French 18th-century *galant* style. The first movement of the Oboe Sonata is in aria rather than sonata form; the second movement opens and closes with unusual *ad libitum* passages that frame a romance, and the last movement is a toccata. In the model of the Baroque sonata, Saint-Saëns composes a collection of characteristic movements here rather than organic or cyclic forms, and the piano plays an accompanying role. In his harmonic language, however, Saint-Saëns favors late 19th-century, clear, chromatic modulations. The three movements of the Bassoon Sonata evoke the cool technical mastery of an erudite master reveling in the perfection of historic forms, and creates what R. J. Stove calls an “eerie fascination deriving from technical supremacy at its most supreme.” In such works, Saint-Saëns extends “the impersonal quality of the hotel rooms, ship cabins, and railway carriages which had become his habitat,” his biographer Stephen Studd comments. Both sonatas sounded out of date to his contemporaries. “If [Saint-Saëns] had been making shell-cases [during World War I] instead [of composing],” Ravel commented, “it might have been all the better for music.”

Debussy's Violin Sonata, in contrast, plays with the past and the modernist present, combining classical phrase structure with modal and chromatic harmonic language. His return to classical forms



Claude Debussy (at piano) at Ernest Chausson's home, playing a duet with Madame Chausson. Left to right: Ernest Chausson, Raymond Bonheur, Christine Lerolle, Guillaume Lerolle sitting on ground, behind him Etienne Chausson, Mme. Lerolle, Yvonne Lerolle, Henri Lerolle. 1893

appears conservative, and like an about-face within the context of his oeuvre, which pushed the envelope of progressive tonality, coloristic orchestral experimentation, and innovative form. Like Saint-Saëns, Debussy originally planned a series of sonatas for solo instruments, the third of which he envisioned for violin and English horn (but which eventually became a solo violin sonata). The first movement, in G minor, opens with an intimation of the classical phrase structure of sonata form, undermined, however, by irregular phrase groupings and chromatic harmony. The harmonic signposts of sonata form are present, but barely, and although the first theme returns, there is no sense of harmonic arrival when it does. Instead one hears a hint of the *tzigane* (Romany) violin style of the American violinist Arthur Hartmann, for whom Debussy envisioned the work. The playful second movement in G major is in the unusual form of a “fantastic” *intermède*, which recalls French 18th-century traditions and reminds us that Debussy, like his contemporary Saint-Saëns, is at pains to avoid the German tradition of the sonata. In the opening of the last movement in G major, the main theme of the first movement reappears. The return of this theme, and its evocation later in this movement, recalls César Franck's cyclic forms and hints at a modernist progressiveness in defiance of Vincent d'Indy's school, at odds with Debussy's claim that the sonata is modeled on Couperin. Together, these features make the sonata an uneasy example of French classicist style.

Although outside the French tradition of Neoclassicism, Stravinsky's *Suite italienne* fits curiously well within it. A close friend of both Debussy and Ravel, Stravinsky embraced France as his spiritual home and French classicism as one of his model styles in the years following his exile from Russia



Igor Stravinsky
Jacques-Émile Blanche, 1915

(after 1917). And yet Stravinsky's Neoclassicism is a far cry from either Saint-Saëns's or Debussy's. Rather than perfect a classical style like Saint-Saëns, or experiment within it like Debussy, Stravinsky approaches classical forms with historical distance as if they are relics or souvenirs. In his ballet *Pulcinella* he ironically recomposes and reorchestrates original 18th-century compositions by Domenico Gallo (Introduction), Giovanni Battista Pergolesi (Serenata, Aria, and Minuet), and Unico Willem van Wassenaer (Tarantella). A little over a decade later he collaborated closely with his friend, the cellist Gregor Piatigorsky, in translating this exercise in balletic historicist revision to the piano and cello with the goal of creating an impressive show piece for the cello—an instrument for which Stravinsky otherwise had composed no solo music. They selected only five movements from Stravinsky's original ballet, and created an unusual palette of new timbres by translating unidiomatic sounds to the cello and piano. Stravinsky did not embrace neoclassic austerity as a consequence of war or because of an awareness of his own mortality, as both Debussy and Saint-Saëns did, but rather as a means of defining himself as a universal composer after his exile from Russia became permanent.

—Tamara Levitz, *University of California, Los Angeles*

PROGRAM TWELVE

*Out of the Shadow of Samson et Dalila:
Saint-Saëns's Other Grand Opera*

Sosnoff Theater

Sunday, August 19

3:30 p.m. Preconcert Talk: Hugh Macdonald

4:30 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director; Anne Patterson, installation and costume design; Adam Larsen, projection design

Camille Saint-Saëns (1835–1921)

Henry VIII (1881–82) (Détroyat and Silvestre)

Prelude

Act 1

INTERMISSION

Act 2

INTERMISSION

Act 3

First Tableau

Second Tableau

Act 4

First Tableau

Second Tableau

Henry VIII

Catherine of Aragon

Anne Boleyn

Don Gomez de Féria

Duke of Norfolk

Earl of Surrey

Cardinal Campeggio, the papal legate

Cranmer, Archbishop of Canterbury

Jason Howard, baritone

Ellie Dehn, soprano

*Jennifer Holloway,
mezzo-soprano*

John Tessier, tenor

Nathan Stark, bass

Jon-Michael Ball, tenor

Jeffrey Tucker, bass

Branch Fields, bass

Synopsis

Act 1

In a room in Henry VIII's palace the Duke of Norfolk welcomes Don Gomez as Spanish Ambassador to England, an appointment supported by his compatriot the Queen, Catherine of Aragon. Don Gomez confesses he is in love and Norfolk soon guesses that the object of his passion is Anne Boleyn. The Queen has a letter that proves that Anne loves him in return. Norfolk warns Don Gomez that the King is said to be tiring of his Queen and has his eye set on Anne Boleyn himself. She has just been named a Lady-in-Waiting to the Queen. Furthermore, he warns, the King can be ruthless. Look what happened to the Duke of Buckingham, he says, once the King's favorite and now condemned to death for treason. A group of courtiers joins them, lamenting the Duke's fate and nervous about the King's capriciousness.

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HENRI VIII A L'OPÉRA



MM. Saint-Saëns, Detroyat et Sylvestre. — Lassalle, Sellier. — M^{me} Caron et Richard.

The King enters and welcomes Don Gomez to his court. He is happy to hear from the Queen about the Don's passion, although she did not reveal the lady's name. Don Gomez and Norfolk leave while the Earl of Surrey enters. The King is anxious to hear from Surrey how the Pope has reacted to his desire for a divorce, admitting that he is driven more by passion than by politics and that he is tormented by uncertainty as to whether Anne returns his love.

The Queen enters and is told she has a new Lady-in-Waiting, Anne Boleyn. The Queen, secretly anxious for Don Gomez, pretends that the name is unknown to her. She then pleads for the life of Buckingham, but is refused. When she claims he no longer loves her, the King insists that he does, but that he is concerned that their marriage may not be lawful since she was earlier married to his brother, who died young. But the Pope had allowed it, she replies. His mention of the male heir she has not produced alarms the Queen even further.

Anne Boleyn is led in by Surrey. Henry notices the glance of recognition that passes between her and Don Gomez. Henry names her Countess of Pembroke. As the solemn procession leading Buckingham to the block is heard outside, Henry whispers amorous compliments in Anne's ear. She, like the Queen, is horrified, attempting to reject his advances. A full ensemble closes the act.

Act 2

In Richmond Park courtly games are being played. Don Gomez, left alone, is tormented by fears that Anne has betrayed him by yielding to the King. When Anne enters he claims she no longer loves him, while she insists that she still does. They are interrupted by the arrival of the King, who invites Don Gomez to attend a grand event that evening. The ambassador leaves. Alone with Anne, Henry pours compliments on her. Mindful of his earlier affair with her sister and of the presence of the Queen, Anne attempts to keep him at bay and refuses to be his mistress. "Not mistress: wife and queen!" he replies, an offer that chimes with her secret ambitions. She yields, and in a solo scene she glories shamelessly in the prospect of wearing a crown.

The Queen enters, fully aware of what is going on between Anne and her husband. Anne's plea that she has only reluctantly accepted the King's favors goes nowhere with Catherine, who fiercely upbraids her. Anne is stung into fury and roundly declares that she will be Queen. Catherine puts her faith solely in a higher power than the King.

The King arrives with his courtiers and tells Catherine that the Pope will decide whether she will continue to be Queen. The papal legate is announced, with important news. Henry decides to postpone hearing the announcement until the next day; he has arranged an entertainment instead.

Act 3

Tableau 1

In the King's quarters Henry tells Surrey he does not wish to meet the papal legate. Alone, he rages against the authority of the Pope. Anne enters to beg the King to renounce his plan. Has she another love? She swears she loves only him. Norfolk informs the King that the legate insists on a meeting. The legate enters; Norfolk leads Anne out.

The legate warns Henry of the dire fate that awaits him if he defies the Pope. Henry defiantly walks out of the meeting, leaving the legate to bewail the inevitable outcome.

Tableau 2

The Synod has been summoned to pass judgment on Henry's petition for a divorce. With great ceremony Archbishop Cranmer prays for divine guidance. Henry bases his case on Leviticus, which

forbids a man to marry his dead brother's wife, while Catherine pleads that she has been a faithful wife and that the Pope blessed their union. Don Gomez, as a surprise witness, warns that such an insult to the Queen would lead to war with Spain. The courtiers are outraged that a foreigner should issue such a threat and side strongly with Henry. The Archbishop passes judgment: the marriage is null and void. Catherine and Don Gomez leave in disgust, while the legate enters bearing a papal bull that ratifies Henry's marriage to Catherine and annuls the Synod's decision.

Henry reacts with fury, calling for the crowd to be admitted and arousing their anger against Rome. He proclaims himself head of the Church of England and names Anne Boleyn as his Queen. Against the loud acclamation of everyone present the legate excommunicates the King.

Act 4

Tableau 1

While the new Queen watches some dancers from the window of her apartments, Norfolk and Surrey comment on the King's dark moods and Anne's evident unhappiness, while Catherine, in failing health, has withdrawn to Kimbolton Castle. Don Gomez is announced, with a message from Catherine for the King; he asks the two gentlemen to withdraw.

Anne questions Don Gomez whether Catherine's message might reveal the secret that she, Catherine, alone knows. Don Gomez assures her that he burnt all Anne's letters, all but the one that decided him to accept the embassy to England. Anne is alarmed that this letter might still betray her. Henry enters and dismisses Anne.

Don Gomez conveys Catherine's message of undiminished love for Henry despite everything that has happened. Henry decides to take Don Gomez with him to see Catherine in order to ferret out the truth, which he suspects.

Tableau 2

Catherine is alone in Kimbolton Castle, listening to the hymn being sung for the King's birthday. She longs for Spain. She divides her jewelry among her waiting ladies. For Don Gomez she has a prayer book into which she slips the fateful letter that Anne once wrote him. Anne is announced. She has come to implore Catherine's forgiveness, she says, but then asks if she still has the letter, causing Catherine to mock her hypocrisy. Yes, she has the letter, and if the King were here she would . . .

At that moment Henry and Don Gomez walk in. Henry denounces Anne and asks Catherine if she has proof of her culpability. Catherine refuses to answer. Henry declares his undying passion for Anne in order to arouse Catherine's jealousy. Anne sees through the duplicity, but Catherine refuses to yield, dying in an agony of despair. In a final burst of rage Henry invokes his favorite weapon: the axe!

PROGRAM TWELVE NOTES

After *Samson et Dalila*, the opera *Henry VIII* has been the most frequently performed of all Saint-Saëns's 11 operas. This may seem strange today, since in recent decades it has only been performed at wide intervals in far-flung opera houses and is entirely unfamiliar to many people who regard themselves as experienced operagoers. The twin reasons for this are that the other nine operas are even more rarely revived today, and that *Henry VIII* enjoyed wide popularity in the 40 years following its opening in 1883, approximately the remaining years of the composer's long life. Around 1900 it was heard all over Europe and was revived in Paris until 1918 (the American premiere was in San Diego in 1983).



Artist's rendering of an 1885 production of Saint-Saëns's *Henry VIII*

Saint-Saëns was very proud of the work. It was commissioned by the Paris Opéra in 1880, and since he had had no luck in persuading them to stage either *Samson et Dalila* (the biblical story was the sticking point) or *Etienne Marcel* (it had been heard only in Lyon), and since two previous operas, *La princesse jaune* and *Le timbre d'argent*, had been seen only in lesser Paris theaters, it was important to make a strong impression. Saint-Saëns would have preferred a French historical subject, but as he was engaged to give concerts in London that year he decided to research the Tudor dynasty so as to lend an authentic English flavor to the music. He went to Buckingham Palace each week and explored the royal music collection. In a Jacobean virginal book (a century late for Henry VIII!) he found a tune he liked, and this became the basis for the opera's *Prélude* and for some later scenes.

His librettists were a journalist, Léonce Détroyat, who had not written any librettos or plays before, and a poet, Armand Silvestre, whose task was to provide the verse. The plot drew a little from Shakespeare's *Henry VIII*, but was principally derived from a play by the 17th-century Spanish dramatist Calderón called *The Schism in England*, which told the story of Henry VIII's tangled divorce from his first wife, Catherine of Aragon, seen from a Spanish point of view. The Spanish Ambassador, Don Gomez de Féria, is introduced as Anne Boleyn's lover, a tenor role, and since Catherine knows about her rival's past and Henry is desperate to learn more of it, she holds a strong hand just at the moment when Henry's preference for Anne, the breach with Rome, and her own health are all critical. She dies at the end of the opera without ever revealing what she knows. Catherine is the most sympathetic character in the opera, for while Anne attempts to stave off Henry's amorous advances, she is too readily seduced by the prospect of being Queen to refuse him.

By the summer of 1882 the big score was finished and it went into rehearsal at the Opéra. As Verdi had already discovered with both *Les vêpres siciliennes* and *Don Carlos*, it was not easy to work there



BIBLIOTHÈQUE DE L'ASSEMBLÉE
COLLECTIF
A. BONNIN
1874

Typ. A. Lahure. Paris.

HENRI VIII

(or in any large opera house) when so many strong-willed people with forceful opinions were involved, demanding changes, cuts, and extra arias. “Not a single scene was left untouched,” Saint-Saëns later said. “Never again will I submit to such annoyances, humiliations in fact.” Extensive ballets were mandatory at the Opéra, so Saint-Saëns supplied a series of dances (rather perversely introduced in Act 2 just at the moment when the papal legate arrives with “austere news” that he does not have time to tell). The original plan included a fifth act that took the story beyond Anne’s fall from grace to the arrival of the next wife, Jane Seymour, but this was dropped at an early stage. The Synod scene in Act 3, in which the papal legate hears the opposing claims of Henry and Catherine, was dropped in revivals at the Opéra, despite its opportunity for spectacle and the involvement of the crowd, which enthusiastically acclaims Henry’s abrupt declaration of an independent Church of England. In general, though, the political and religious conflict serves only as background to the personal tensions created by Henry’s impulsive and ruthless character.

Despite all the problems of production the opera was a success when it opened in March 1883. The singers (Jean Lassalle as Henry and Gabrielle Krauss as Catherine) were the best on the Opéra’s roster, and the sets and costumes were scrupulously copied from period sources by Eugène Lacoste, who went to London, like Saint-Saëns, to research authentic designs. Many of the critics assigned to pass judgment on the new work were consumed by the issue of Wagnerism, which was crudely understood to imply that truly advanced operas should adopt a grand unified dramatic vision, avoid set pieces and ensembles, and apply leitmotifs to unify the music. *Henry VIII* was composed at the point in Saint-Saëns’s career when he was repudiating his earlier admiration of Wagner, partly out of personal distaste and nationalist antipathy, and had determined, perhaps unconsciously, to rein in any tendency toward emotional excess. He had always regarded Mozart as the perfect model of precision and balance, while accepting established traditions of Italian and French opera that presented a sequence of separate scenes and episodes. He nonetheless attached a rich network of leitmotifs to the main characters, who suffer intense inner torments and express them in music that demanded all the composer’s skill in harmonic and textural intricacy, but deliberately avoided the orchestral tsunami represented by *Tristan und Isolde* or *Götterdämmerung*.

Hence, the listener will not take away from the experience of hearing *Henry VIII* any profound concern for the Reformation and its religious conflicts, but will surely be impressed by some magnificent scenes in which music and drama are in perfect balance. One such is the close of the first act, when the off-stage procession that is taking the Duke of Buckingham to the scaffold (we are not told why) is counterpointed on stage by Henry’s shameless attentions toward Anne in the presence of Don Gomez, her lover, and Catherine, the King’s wife, all of whom are made bitterly aware of the irony of sweet words on the lips of a brutal tyrant.

The choral scene for sopranos and tenors at the beginning of Act 2 is exquisite. The two scenes bringing the two rival ladies together are both strong: one in Act 2, when Catherine needles Anne into claiming that she has won the King’s love; and the second in the last act, when Anne is in Catherine’s power since the latter, though now divorced and dying, holds the incriminating letter concerning Don Gomez. These confrontations, though poor history, make excellent opera. Catherine’s music is exemplary throughout, always winning our sympathy, while Henry, who can truthfully be described as larger than life, never faces the torments of kingship bemoaned by Shakespeare’s Henry VI or Berlioz’s Herod. Although Henry VIII was a man of high culture and even a composer of moderate talents, Saint-Saëns, it must be said, does not attempt to paint him in those colors, leaving us at the end with his closing invocation to the axe as his chosen political and personal instrument.

—Hugh Macdonald, *Washington University in St. Louis*

BIOGRAPHIES

André Aciman was born in Alexandria, Egypt, and is an American memoirist, essayist, novelist, and scholar of 17th-century literature. He has taught Bard College and at Princeton, New York, and Yeshiva universities, and is currently Distinguished Professor of Comparative Literature at The Graduate Center of The City University of New York. In 2009, he was Visiting Distinguished Writer at Wesleyan University. Aciman is the author of the Whiting Award-winning memoir *Out of Egypt*; *False Papers: Essays in Exile and Memory*; *Alibis: Essays on Elsewhere*; the novel *Eight White Nights*; and *Call Me By Your Name*, which was a *New York Times* Notable Book of the Year and won the Lambda Literary Award for Men's Fiction. He edited *Letters of Transit* and *The Proust Project* and his essays have appeared in the *New Yorker*, *New York Review of Books*, *New York Times*, and *New Republic*, among other publications. His novel *Harvard Square* will appear in 2013.

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.

Pianist **Rieko Aizawa** has performed in solo and orchestral engagements throughout the United States, Canada, and Europe. At the age of 13, she was brought to the attention of conductor Alexander Schneider and engaged as soloist with his Brandenburg Ensemble for the opening concerts of Tokyo's Casals Hall. Later that year, Schneider presented her United States debut concerts at the Kennedy Center and Carnegie Hall. An active chamber musician, she was the youngest-ever participant at the Marlboro Music Festival and has also performed as a guest with the Guarneri, Orion, and other string quartets. Aizawa is a founding member of Duo Prism with violinist Jesse Mills, with whom she also serves as artistic codirector of the Alpenglow Chamber Music Festival. Solo recordings include preludes by Shostakovich and Skryabin (Altus Music) and by Messiaen and Fauré (forthcoming). Aizawa was the last pupil of Mieczysław Horszowski and has also studied with Seymour Lipkin and Peter Serkin.

Carl Albach, trumpet, received his bachelor's degree from the University of Miami, where he studied with Gilbert Johnson, and his master's degree at The Juilliard School, where he studied with William Vacchiano. He also studied with Richard Giangiulio, former principal trumpet of Dallas Symphony, and Raymond Mase, of the American Brass Quintet. The principal trumpet of the American Symphony Orchestra, he was recently made a member of the Orchestra of St. Luke's and Orpheus Chamber Orchestra, having performed regularly with both for more than 20 years. He was a soloist with the American Symphony in June 2007, performing the Mieczysław Weinberg Trumpet Concerto at Avery Fisher Hall. He has also performed as a soloist with Orpheus in Europe, Japan, and the United States. Albach has performed the Bach Brandenburg Concerto No. 2 more than 45 times.

Richard Aldous is Eugene Meyer Professor of British History and Literature at Bard College. He is the author and editor of nine books, including a biography of the English conductor Sir Malcolm Sargent and, most recently, *Reagan and Thatcher: The Difficult Relationship* (a *New York Times* Editors' Choice). He is a Fellow of the Royal Historical Society, a Trustee of Gladstone's Library, and a frequent

commentator for the BBC. Aldous is an op-ed contributor to the *New York Times* and lives in the Hudson Valley with his wife, the violinist Kathryn Aldous, and their daughter.

A recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, tenor **Paul Appleby** is the recipient of a 2012 Leonore Annenberg Fellowship in the Performing and Visual Arts. He also has been recognized with the 2012 Top Prize by the Gerda Lissner Foundation, the 2012 Martin E. Segal Award from Lincoln Center, and is a 2011 winner of the Richard Tucker Career Grant and the George London Foundation Award. In the 2012–13 season, he will appear in Metropolitan Opera productions of Poulenc's *Dialogues des Carmélites* and Berlioz's *Les Troyens*, and makes his debuts at Boston Lyric Opera in *Così fan tutte* and at Santa Fe Opera in *La Grande Duchesse de Gêrolstein*.

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 10th as the artistic director of the Metropolitan Museum Artists in Concert. In 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 is a frequent performer at Bargemusic. 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 1993, conducting and preparing a wide variety of choral works. 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 he is director of the Music Program and codirector of the Graduate Conducting Program.

Zuill Bailey's rare combination of compelling artistry, technical finesse, and engaging personality has secured his place as one of the most sought-after cellists today. He has performed with the symphony orchestras of Chicago, Los Angeles, San Francisco, Minnesota, Dallas, Louisville, Milwaukee, Nashville, Toronto, and Utah, and with prominent orchestras around the world. This season, Bailey joins the Indianapolis Symphony in performances of Ernest Bloch's *Schelomo* concerto and the premiere of a cello concerto by Nico Muhly; he also returns to the Ravinia Festival and embarks on an extensive North American tour. He recently released an acclaimed Telarc recording of the Dvořák Cello Concerto with Jun Märkl and the Indianapolis Symphony. Other recent Telarc International releases include the 2011 *Brahms Works for Cello and Piano* with pianist Awadagin Pratt, and the *Complete Bach Cello Suites*, which spent weeks at the No. 1 spot on the classical Billboard charts. He performs on a 1693 Matteo Goffriller cello.

American tenor **Jon-Michael Ball** is the recipient of Santa Fe Opera's 2008 Richard Tucker Foundation Award. He made his company debut in the final performance of the 2008 production of *Billy Budd* when he stepped in for an ailing colleague as Red Whiskers. Future engagements include Jacquino in *Fidelio* with the Hong Kong Philharmonic and maestro Edo de Waart, and his debut with Lyric Opera of Kansas City as Ralph Rackstraw in *H.M.S. Pinafore*. Appearances of past seasons included a return to Orlando Opera as Don Ottavio in *Don Giovanni*, and the role of Pang in *Turandot*, his London debut, in the concert series at St. George's

Bloomsbury; as well as performances in Lima, Peru, with the Orquesta de Cámara “Ciudad de los Reyes,” and the role of the Reporter in Philip Glass’s *Orpheé* at Glimmerglass. He is a graduate of the Manhattan School of Music.

The Bard Festival Choral 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.

Pianist **Alessio Bax**, First Prize winner at the Leeds and Hamamatsu international piano competitions, is a 2009 Avery Fisher Career Grant recipient. He has appeared as soloist with more than 90 orchestras worldwide, including the London and Royal Philharmonic orchestras, Houston Symphony, NHK Symphony in Japan, and City of Birmingham Symphony Orchestra with Sir Simon Rattle. Recent and upcoming highlights include performances with the St. Petersburg Philharmonic in Moscow and St. Petersburg under Yuri Temirkanov; Dallas Symphony under Jaap van Zweden; concerts at New York’s 92nd Street Y, Carnegie Hall’s Zankel Hall, Chamber Music Society of Lincoln Center, Washington’s Kennedy Center, and Atlanta’s Spivey Hall. Bax’s acclaimed discography includes *Rachmaninov: Preludes and Melodies* (American Record Guide 2011 Critics’ Choice), and *Bach Transcribed* and *Baroque Reflections* (Gramophone Editor’s Choice). A native of Bari, Italy, he resides in New York City with his wife, pianist Lucille Chung.

Larry Bensky is host and executive producer of Radio Proust, a project of The Bard Center. His interest in French and European culture began during his undergraduate years at Yale. He worked as an editor at Random House in New York, the *Paris Review*, and the *New York Times Book Review*. He moved to San Francisco in 1968, where he was managing editor of *Ramparts* magazine, and later national affairs correspondent for Pacifica Radio, winning a George Polk Award for coverage of the Iran-Contra hearings in 1987. Bensky teaches political science at California State University, East Bay, and has taught media and mass communications courses at Stanford and Berkeley City College.

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 served as music director from 2003–11. He is the founder and artistic codirector of the SummerScape Festival and the Bard Music Festival, now in its 23rd year. He has been president of Bard College in New York since 1975.

Botstein has guest conducted 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. In 2011 he 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.

Randolph Bowman, principal flutist of the Cincinnati Symphony Orchestra since 1990, received his musical education at the New England Conservatory of Boston, where his teachers were Julius Baker and James Pappoutsakis. He has performed with New England’s premiere ensembles, including the Boston Symphony

Orchestra, Boston Pops, Boston Ballet and Opera orchestras, the Handel and Haydn Society, and the Portland (Maine) and New Hampshire Symphony orchestras, as well as many major music festivals and concert halls throughout the United States and Asia. Prior to his appointment in Cincinnati, he was a member of Orpheus Chamber Orchestra, appearing with the ensemble regularly at Carnegie Hall and on tours of major European capitals. Bowman is principal flutist of the American Symphony Orchestra during its residency at the Bard Music Festival. At the composer’s behest, he created the world-premiere recording of the Concerto for Flute and Orchestra by Pulitzer Prize–winner John Harbison. He serves on the faculty of the University of Cincinnati, College-Conservatory of Music.

Bradley Brookshire is an assistant conductor and harpsichordist at the Metropolitan Opera in New York, where he has appeared in *The Enchanted Island*, Handel’s *Rodelinda*, and Mozart’s *Così fan tutte*. In the coming season, he will appear there in Handel’s *Giulio Cesare* and Mozart’s *La clemenza di Tito*. He has conducted in concert appearances for New York City Opera and just served as assistant conductor and harpsichordist for Christopher Alden’s staging of *Così*, and worked for many years at Glimmerglass Opera. His harpsichord recording of J. S. Bach’s French Suites became a *New York Times* “Critic’s Choice” of 2001, and his recording of Bach’s *Art of the Fugue* was honored by *Goldberg* magazine with a European distribution contract. He has contributed an essay to *Walsingham in Literature and Culture from the Middle Ages to Modernity* (Ashgate) and is currently at work on a biography of the pianist Edwin Fischer. He teaches at SUNY Purchase.

Mezzo-soprano **Teresa Buchholz** is rapidly emerging as a prominent artist in opera, oratorio, and concert works. She has appeared at Lincoln Center with the American Symphony Orchestra in concerts of Franz Schreker’s opera *Der ferne Klang*, Schumann’s oratorio *Das Paradies und die Peri*, and Paul Hindemith’s *Das Nusch-Nuschi*. Other past notable performances include the *Stabat mater* with the New York Collegiate Chorale and the Cincinnati May Festival in the world premiere of Franz Liszt’s oratorio *St. Stanislaus*, conducted by James Conlon and recorded on the Telarc label. Recent engagements include Beethoven’s Ninth Symphony with the Symphony of Northwest Arkansas; Tippett’s *A Child of Our Time* with RICCO; and the Mozart Requiem at both Alice Tully Hall and the OK Mozart Festival.

Equally active as a recitalist, concerto soloist, chamber musician, and jazz performer, pianist **Geoffrey Burleson** has performed to wide acclaim throughout Europe and North America. His latest recording project is *Camille Saint-Saëns: Complete Piano Music*, which is being released on five CDs by Naxos Grand Piano. Other recent recordings include *Roy Harris: Complete Piano Music* (Naxos) and *Vincent Persichetti: Complete Piano Sonatas* (New World Records), which won praise from *Gramophone* and *BBC Music Magazine* (BBC Music Choice; 5/5 stars). Burleson is pianist with Boston Musica Viva and is a regular at the Tribeca New Music Festival. He holds degrees from the Peabody and New England conservatories, and from Stony Brook University, where he studied with Gilbert Kalish. He teaches piano at Princeton University, and is associate professor of music and director of piano studies at Hunter College, City University of New York.

William C. Carter is Distinguished Professor Emeritus at the University of Alabama at Birmingham. His biography *Marcel Proust: A Life* was selected as a Notable Book of 2000 by the *New York Times*, a Best Book of 2000 by the *Los Angeles Times*, and a Best Biography of 2000 by the *Sunday Times* of London. Harold Bloom has written that Carter is “Proust’s definitive biographer” and that his most recent book, *Proust in Love*, is “a marvelous study of the comic splendor of the great novelist of human eros and its discontents.” He is also the coproducer of the award-winning documentary film *Marcel Proust: A Writer’s Life*.

Brigid Cohen is an assistant professor of music at New York University and holds degrees from Harvard University, Kings College London, and Wellesley College. She has taught at UNC Chapel Hill and Wesleyan University, where she was an Andrew W. Mellon Postdoctoral Fellow at the Center for Humanities. Her research and teaching areas of specialization are 20th-century musical avant-gardes, post-colonial studies, cultural theory, migration and diaspora, cosmopolitanism, jazz, and intersections of music, the visual arts, and literature. Her research has been supported by the American Academy in Berlin, Paul Sacher Foundation, and Andrew W. Mellon Foundation, among others. Her work appears in publications including the *Journal of the Society for American Music* and *Contemporary Music Review*. She is the author of *Stefan Wolpe and the Avant-Garde Diaspora* (2012).

Diana Cohen, violin, is concertmaster of the Richmond Symphony, violinist of Trio Terzetto, and artistic director of ChamberFest Cleveland. She has appeared as soloist and served as concertmaster of the Charleston Symphony Orchestra, Rochester Philharmonic, National Repertory Orchestra, and Calgary Philharmonic. She has been soloist with the Hilton Head, Lansing, and Valdosta symphonies. Cohen performs regularly with the Orpheus Chamber Orchestra, Sejong Soloists, and The Knights. As a chamber musician, she has appeared at many festivals, including Marlboro, Taos, Sarasota, Aspen, Bennington, Fontana, and Piccolo Spoleto. She has collaborated with members of the Guarneri, Juilliard, Miro, and Cleveland quartets, and with artists such as Mitsuko Uchida, Jonathan Biss, Kim Kashkashian, Gilbert Kalish, and Ralph Kirshbaum. She also performs frequently with her father, Franklin Cohen, principal clarinetist of the Cleveland Orchestra.

Violist **Nicholas Cords** tours extensively in the United States, Europe, Asia, and Africa. 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 Schleswig-Holstein, Santa Fe, Tanglewood, Piccolo Spoleto, Lincoln Center, Mostly Mozart, Ravinia, and many other festivals. Cords is a regular member of Yo-Yo Ma's Silk Road Ensemble, for which he not only performs, but also organizes and develops new creative projects and programming for concerts and museum residencies. 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 Galimir; a dedicated teacher himself, he spends part of each summer teaching at the Bennington Chamber Music and Composers Conference and has served as viola instructor at Princeton University.

Born in Montreal, pianist **Lucille Chung** won First Prize at the Stravinsky International Piano Competition and made her debut at the age of 10 with the Montreal Symphony Orchestra under Charles Dutoit. She has performed with more than 60 orchestras, including the Philadelphia Orchestra, Moscow Virtuosi, BBC NOW, and Seoul Philharmonic, with conductors such as Penderecki, Petrenko, and Spivakov. As a recitalist she has performed at Wigmore Hall, Great Performers Series at Lincoln Center, Kennedy Center, Concertgebouw in Amsterdam, and Madrid's Auditorio Nacional. Festival appearances include the Verbier Festival and Santander International Festival. Her recordings of works by György Ligeti and by Skryabin (Dynamic label) were received with critical acclaim. She has signed an exclusive contract with Disques XXI-21/Universal for releases of works by Saint-Saëns and Mozart. Chung is a graduate of the Curtis Institute and The Juilliard School. She also studied in London, Salzburg, and Imola, and at Weimar under Lazar Berman.

In great demand as soloist and chamber musician, **Miranda Cuckson** is acclaimed for her performances of a wide range of repertoire, from early eras to the most current creations. She has been praised as a violinist of "undeniable musicality" and "a brilliant young performer who plays daunting contemporary music with

insight, honesty, and temperament" (*New York Times*). Her CDs, released and upcoming, include violin works by Korngold, Ponce, Shapey, Martino, Finney, Hersch, Carter, Sessions, Eckardt, Haas, and Xenakis. Cuckson is director of the nonprofit organization nunc. She made her recital debut at Carnegie's Weill Hall as winner of the Presser Award and performs at venues including Carnegie's Stern Auditorium, Berlin Philharmonie, Library of Congress, 92nd Street Y, Bargemusic, and the Marlboro, Bodensee, and Lincoln Center festivals. She is active with the ensembles counter)induction and Lost Dog. She received her doctorate from Juilliard and teaches at Mannes College.

Mary E. Davis is dean of the School of Graduate Studies at the Fashion Institute of Technology. From 1998–2012 she was a member of the faculty of the Department of Music at Case Western Reserve University, serving as chair from 2009–12. At CWRU, Davis also served as university liaison to the Rock and Roll Hall of Fame and Museum and as associate director of the Baker-Nord Center for the Humanities. Her books include *Classic Chic: Music, Fashion, and Modernism* (2006); the biography *Erik Satie* (2008); *Waiting for a Train: Jimmie Rodgers's America* (2009); and *Ballets Russes Style: Diaghilev's Dancers and Paris Fashion* (2010). She holds degrees from St. Mary's College, Notre Dame (B.M., music); Peabody Institute of the Johns Hopkins University (M.M., piano); New England Conservatory (M.M., musicology); and Harvard University (Ph.D., musicology).

American soprano **Ellie Dehn** has appeared in many of the world's leading opera houses, including the Metropolitan Opera, Teatro alla Scala, Bayerische Staatsoper, Los Angeles Opera, Santa Fe Opera, Santa Cecilia, and San Diego Opera, among others. In the 2010–11 season, she made debuts with the San Francisco Opera and Houston Grand Opera as Contessa in Mozart's *Le nozze di Figaro*, and returned to the Metropolitan Opera as Musetta in *La bohème*. She also performed Meyerbeer's *L'Africaine* with the Opera Orchestra of New York and debuted at Teatro dell'Opera in Rome as Musetta. Recent and future engagements include her Teatro alla Scala debut as Antonia in *Les contes d'Hoffmann*, Donna Elvira in the new production of *Don Giovanni* at the Metropolitan Opera, her Royal Opera House debut as Contessa in *Le nozze di Figaro*, and her return to San Francisco Opera as Donna Anna in *Don Giovanni*.

Daniel del Pino, one of the leading Spanish pianists, has performed at prestigious halls such as Salle Gaveau in Paris, Bulgaria Hall in Sofia, Atheneum G. Enescu in Bucharest, Taipei's National Concert Hall, and Carnegie Hall in New York. He has been soloist with most of the major Spanish symphony orchestras as well as with the Virtuosi di Praga, Bucharest Philharmonic, and Transylvania State Philharmonic Orchestra, among others, with conductors such as Max Bragado, Enrique Garcia-Asensio, Alejandro Posada, and Carlo Rizzi. He has given master classes in Austria, Germany, Spain, Jordan, the Palestinian territories, and at universities in the United States. He is a faculty member at Musikene (Conservatory of the Basque Country). Del Pino's recordings include the complete Chopin etudes; the complete *Goyescas* by Granados (both on Verso); 2+2 4 *Kapustin*, with premiere recordings of Kapustin's concerto for two pianos and percussion; and most recently, *Looking Back over Chopin* (with Andreas Prittwitz).

Elizabeth DiFelice has concertized throughout North America, Europe, and Japan in solo recitals and as a chamber musician. Her engagements include programs at the Cleveland Art Museum; Phillips Collection in Washington, D.C.; the American Academy in Rome, and Princeton University. She performs regularly with the New York Philharmonic, Orchestra of St. Luke's, American Composers Orchestra, and American Symphony Orchestra, as well as at Tanglewood, Aspen, Lincoln Center Festival, and Mostly Mozart. She teaches at Princeton, and has also taught at Smith College, Bard College, and Eastman School of Music.

Pianist **Danny Driver** has attracted attention worldwide with acclaimed performances and imaginative recordings on the Hyperion label. Highlights of his most recent seasons include his BBC Proms debut with the BBC Concert Orchestra and conductor Andrew Litton; Rachmaninoff and Grieg Concertos with the Orchestra of Opera North; and Rachmaninoff's Piano Concerto No. 3 at Hong Kong's City Hall, as well as recitals at London's Wigmore Hall, Houston International Piano Festival, and the Australian Chamber Music Festival, to name a few. He recently performed a Ligeti miniseries at King's Place with projections by video artist and director Netia Jones, and *Lieux Retrouvés* by Thomas Adès with cellist Oliver Coates at the Southbank Centre. Upcoming engagements include returns to Wigmore Hall's London Pianoforte Series, the Bard Music Festival, the Orchestra of Opera North, and Manchester's Bridgewater Hall, among others, and debut performances with Minnesota Orchestra and the Royal Philharmonic Orchestra at London's Barbican Centre and Birmingham's Symphony Hall.

As a member of the Emerson Quartet, violinist **Eugene Drucker** has won nine Grammy Awards, including two for Best Classical Album. Also active as a soloist, he has appeared with the orchestras of Montreal, Brussels, Antwerp, Liège, Hartford, Richmond, Omaha, Jerusalem, and the Rhineland-Palatinate, as well as with the American Symphony Orchestra and Aspen Chamber Symphony. Drucker has recorded the complete unaccompanied works of Bach, recently reissued by Parnassus Records, and the complete sonatas and duos of Bartók for Biddulph Recordings. His novel, *The Savior*, was published by Simon & Schuster in 2007 and has recently appeared in a German translation. His compositional debut, a setting of four sonnets by Shakespeare, received its premiere by baritone Andrew Nolen and the Escher String Quartet in 2008. Drucker lives in New York with his wife, cellist Roberta Cooper, and their son, Julian.

Bass **Branch Fields** recently was chosen to understudy the role of Emile de Becque in *South Pacific* at the Lincoln Center Theater, a production directed by Bartlett Sher that won seven Tony Awards. His versatility as a singing actor allowed him to join the ensemble while understudying Emile de Becque, a first for this Broadway production. He has performed several roles with New York City Opera, among them Angelotti in *Tosca*, Major Domo in *Vanessa*, and Zuniga in *Carmen*. Other appearances include performances at Asheville Lyric Opera and Opera Company of North Carolina as Raimondo in *Lucia di Lammermoor* and at Opera on the James as Colline in *La bohème*. This season Fields is returning to the role of Emile de Becque with the Ogunquit Playhouse in Maine, as well as performing the role of Don Alfonso in *Così fan tutte* with Intermountain Opera.

Laura Flax is principal clarinetist with New York City Opera and the American Symphony Orchestra. She performs regularly with the New York Philharmonic and has been a member of the San Diego and San Francisco symphonies. 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. Her recordings of 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, Westchester Philharmonic, and Perspective Ensemble. 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.

Baritone **Andrew Garland** was heard during the 2011–12 season as Mercutio in *Romeo et Juliette* with both Lyric Opera of San Antonio and Annapolis Opera, and in concert with the New York Festival of Song and with Boston Baroque for Handel's *Messiah*. Future seasons include performances with Seattle Opera, among others. Recent roles include Schaunard in *La bohème* with Atlanta Opera; Ping in *Turandot* with Arizona Opera; and Starveling in *A Midsummer Night's Dream* with Boston Lyric Opera. He sang the title role in *Don Giovanni* with Opera New Jersey, Dancairo in *Carmen* with Boston Lyric Opera, and Figaro in *Il barbiere di Siviglia* with Knoxville Opera. He also portrayed Hermann in *Les contes d'Hoffmann* and the Gamekeeper in *Rusalka*, both with Boston Lyric Opera, as well as Dandini in *La cenerentola* with the Fort Worth Opera and Opera Company of North Carolina.

Yves Gérard is emeritus professor at the Conservatoire de Paris, where he taught the history of music and musicology. His publications include the catalogue of works by Boccherini and an edition of the correspondence of Berlioz, as well as a study of the composer as music critic. A biography of Saint-Saëns and an anthology of the Saint-Saëns–Lecocq correspondence are in preparation.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, coartistic director 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, and coauthor of *The Oxford History of Western Music* (2012). 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).

Daniel Goldmark is associate professor of music at Case Western Reserve University in Cleveland, Ohio. His research focuses on film and cartoon music, the history of the music industry, and American popular music. He is the author or editor of five books, including *Tunes for 'Toons: Music and the Hollywood Cartoon* (2005), *Beyond the Soundtrack: Representing Music in Cinema* (2007), and *Jazz/Not Jazz: The Music and Its Boundaries* (2012). He is the series editor of the Oxford Music/Media Series for Oxford University Press. Goldmark was for several years an archivist and music coordinator at Spümcø Animation in Hollywood, and also worked as a research editor and producer at Rhino Entertainment in Los Angeles.

Diva Goodfriend-Koven, flutist, appears regularly with the Metropolitan Opera Orchestra and the New York Philharmonic. She is a member of the American Composers Orchestra, American Symphony Orchestra, American Ballet Theater, and Winchester Philharmonic. She has toured the United States with the Borealis Wind Quintet, Ragdale Ensemble, and Metropolitan Opera Orchestra, and has appeared as a soloist internationally with the Orpheus Chamber Orchestra and New York Symphonic Ensemble.

Soprano **Lori Guilbeau** made her Metropolitan Opera debut in 2011–12 as the High Priestess in *Aida* and joined the company in its productions of *Götterdämmerung* and *Nabucco*. She was a grand prize winner in the company's National Council Auditions in 2010. Also this season, she joined the American Symphony Orchestra for Esmerelda in Schmidt's *The Hunchback of Notre Dame*. She has appeared as Fiordiligi in *Così fan tutte* with Shreveport Opera, and received critical acclaim as Fauré's *Pénélope* at Manhattan School of Music, where she received both her master of music and bachelor of music degrees. On the concert stage, she has sung Strauss's *Vier letzte Lieder* with the Monterey Symphony and Verdi's Requiem with the East Alabama Arts Association, and has presented solo recitals for the Marilyn Horne Foundation, Weill Music Institute, and at the Terrace Theater of the John F. Kennedy Center as part of the Conservatory Project Recital Series.

A dedicated chamber musician, violist **Marka Gustavsson** has performed in major halls across Europe, Canada, and the United States, as well as in Japan and Israel. She has been invited to the Mostly Mozart, Skaneateles, Portland, Yellow Barn, Bennington, and Newport festivals, and has appeared as a guest of the Lincoln Center Chamber Music Society, on WQXR's *Showcase*, with the Yale Faculty Artists' Series, at Banff, and with the Symphony Space All-Stars. She has worked closely with composers, including John Halle, Joan Tower, Kyle Gann, George Tsontakis, Yinam Leef, Katherine Hoover, Martin Bresnick, Richard Wernick, and Tan Dun. In 2000, Gustavsson joined the Colorado Quartet, which recently released the complete Beethoven Quartets on Parnassus Records. She holds a teaching position at Bard College and, with the Colorado Quartet, serves as faculty and artistic codirector at Soundfest Chamber Music Festival and Quartet Institute.

During the 2011–12 season, baritone **John Hancock** joins the Portland Opera as Sharpless in *Madama Butterfly* and the Spoleto Festival USA in the title role in the American premiere of Philip Glass's *Kepler*. Last season, he returned to the Bard Music Festival, appeared at Carnegie Hall with the American Symphony Orchestra in Schoeck's *Lebendig begraben*, and made his Concertgebouw debut with the Radio Kamer Filharmonie in the title role in *Faustus, the Last Night*. Other engagements included the New Jersey Symphony Orchestra in performances of Cone's *Dover Beach* and Chausson's *Poème de l'amour et de la mer*, and the title role in *Falstaff* in a new production at Angers Nantes Opera and Opéra de Rennes. Career highlights include leading roles with the Metropolitan Opera, San Francisco Opera, New York City Opera, Washington National Opera, New Israeli Opera, Opéra du Rhin, Théâtre des Champs-Élysées, and Cincinnati Opera.

Karen Henson is an assistant professor in the Department of Music, Columbia University, and was a Fellow at the Radcliffe Institute for Advanced Study, Harvard University, for the academic year 2011–12. She has published widely on 19th-century French opera and her book, *Singing Acts: Singers, Performance, and Opera in the Late Nineteenth Century*, is forthcoming from Cambridge University Press.

Having earned international attention for her “vibrant mezzo-soprano and generous presence” (*New York*), **Jennifer Holloway** will be seen in the 2012–13 season as Donna Elvira in *Don Giovanni* with Pittsburgh Opera, Tebaldo in *Don Carlo* with the Metropolitan Opera, and Magnolia in *Show Boat* with Washington National Opera. She made her Metropolitan Opera debut as Flora in the company's new Willy Decker production of *La Traviata*, and has sung both *Die Zauberflöte* and *Carmen* with the Los Angeles Philharmonic under the batons of Leonard Slatkin and Gustavo Dudamel, respectively. A frequent concert soloist, Holloway's oratorio experience encompasses performances of Vivaldi's *Gloria*, Mozart's *Vesperae solennes*, Pergolesi's *Stabat mater*, and Beethoven's Mass in C, among other works for the symphonic stage.

The **Horszowski Trio**—**Rieko Aizawa**, **Jesse Mills**, and **Raman Ramakrishnan**—unites three musicians whose personal and musical bonds go back many years. Two-time Grammy-nominated violinist Mills first performed with Ramakrishnan, founding cellist of the prize-winning Daedalus Quartet, at the Kinhaven Music School over 20 years ago, when they were children. In New York City, they met pianist Rieko Aizawa, who, upon being discovered by the late violinist and conductor Alexander Schneider, had made her U.S. concerto debuts at the Kennedy Center and Carnegie Hall. Named for Aizawa's teacher, the legendary pianist Mieczysław Horszowski (1892–1993), the trio presents repertoire spanning the traditional and the contemporary, as well as works from the trove of composers with whom Horszowski had personal contact, such as Saint-Saëns, Fauré, and Granados. Based in New York City, the members of the Horszowski Trio teach at Columbia University and the Longy School of Music of Bard College.

Raised in the rich singing tradition of South Wales, **Jason Howard** is now recognized as one of the UK's leading performers on the international operatic stage. Upon leaving his first career as a fireman, he took up studies at Trinity College of Music with John Wakefield and the Royal College of Music with Norman Bailey, and commenced his career at Scottish Opera, subsequently singing with all the major UK opera companies and orchestras. In the past 15 years he has sung to critical acclaim throughout Europe and North America in addition to his many UK engagements. Future engagements include major roles in Wagner operas at the Longborough Festival and Gran Teatre de Liceu, Barcelona.

Violinist **Erica Kiesewetter** is a visiting associate professor at Bard College, where she directs orchestral studies at The Bard College Conservatory of Music and also maintains a violin studio in the Music Program. She has served on the faculty of Columbia University and coached orchestra classes at The Juilliard School, Mannes School of Music, Manhattan School, Purchase SUNY, and the School for Strings. Kiesewetter has been the concertmaster of the American Symphony Orchestra since 2001 and is also the concertmaster of Stamford Symphony, Northeastern Pennsylvania Philharmonic, Opera Orchestra of New York, Amici New York, and Long Island Philharmonic. An avid chamber musician, she is the former first violinist of the Colorado and Dakota quartets, and was a member of the Leonardo Trio for 14 years. Her solo appearance on a recording of the music of Enrique Granados was nominated for a Grammy. She plays a Carlo Antonio Testore violin, made in Milan in 1727.

Min-Young Kim is a founding member and first violinist of the internationally acclaimed Daedalus Quartet, winner of the 2001 Banff International String Quartet Competition. With the quartet, she performs regularly throughout the United States, Canada, Europe, and Asia, and has been presented by many of the world's leading musical venues, including Carnegie Hall, Lincoln Center, the Library of Congress, Musikverein in Vienna, Mozarteum in Salzburg, and Concertgebouw in Amsterdam. The quartet was in residence at the Chamber Music Society of Lincoln Center from 2005 to 2007; was presented by Carnegie Hall in its Rising Stars program; and is currently in residence at the University of Pennsylvania and Columbia University. A graduate of Harvard University and The Juilliard School, Kim has also toured extensively with Musicians from Marlboro, Orpheus Chamber Orchestra, and American Chamber Players. She teaches violin at the University of Pennsylvania.

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 as a member of the American Symphony Orchestra and a frequent guest with the New York Philharmonic, Metropolitan Opera, New York City Opera, New Jersey Symphony, and Orpheus. A founding member of the Zephyros Quintet, she has been featured on recordings by Rufus Wainwright, Lenny Kravitz, and Antony and the Johnsons.

A highly accomplished chamber musician and teacher, violinist **Katie Lansdale** has performed as soloist with orchestras such as the National Symphony, Austin Mozart Orchestra, and Baltimore Symphony, and has also premiered new works with the Cleveland Chamber Symphony and New York Spectrum Orchestra. She was a founding member of the Locrian New Music Ensemble and a grand-prize winner at both the Yellow Spring and Fischhoff National Chamber competitions. Lansdale is a frequent guest on chamber music series, and has collaborated with Yo Yo Ma, Felix Galimir, and Donald Weilerstein. She has performed at chamber festivals throughout the United States and Western Europe. As a member of the Lions Gate Trio, she has toured America and Europe and served residencies at

Tanglewood, Yale, University of Pittsburgh, and the Hartt School of Music, where she is on the faculty.

Adam Larsen is a filmmaker and projection designer. He has designed nearly 100 productions both on and off Broadway, including Hal Prince's *LoveMusic* (Broadway); *The Gospel at Colonus* (Athens, Edinburgh, and Spoleto festivals); *The Wind Up Bird Chronicle* (Edinburgh and Singapore Festivals); *My Fair Lady* (Shaw Festival); *The Women of Brewster Place* (Alliance/Arena Stage); *big* (Atlanta Ballet); *Carmina burana*, *Love Lies Bleeding*, and *Fumbling Towards Ecstasy* (Alberta Ballet); *From the House of the Dead* (Canadian Opera Company); *Maa* (gloAtl/Atlanta Symphony Orchestra); *Le martyre de Saint Sébastien* (San Francisco Symphony); and recently *The Ghost Brothers of Darkland County* (Alliance Theatre). Larsen holds a B.F.A. in cinematography from North Carolina School of the Arts and just completed his first feature-length documentary, *Neurotypical*, about autism.

Cellist **Priscilla Lee**, a 2005 Avery Fisher Career Grant recipient, made her solo debut in 1998 with the Los Angeles Philharmonic. She studied with Ronald Leonard at Colburn School of Performing Arts and later at Curtis Institute of Music with David Soyer. In 2005, she received an M.M. degree from Mannes College of Music, where she studied with Timothy Eddy. Lee participated in the opening concert at Zankel Hall with John Adams and premiered Osvaldo Golijov's *Ayre* with Dawn Upshaw in New York, Boston, London, and Paris. She has participated in the festivals of Marlboro, Santa Fe, Seattle, Delaware, St. Denis in Paris, Kingston, Lexington, and Taos. She was a member of Lincoln Center's Chamber Music Society Two for the 2006–09 seasons. Lee is a founding member of Trio Cavatina, with violinist Harumi Rhodes and pianist Ieva Jokubaviciute, which won first prize at the 2009 Naumburg Chamber Music Competition.

Tamara Levitz is a professor of music at the University of California, Los Angeles. She specializes in musical modernism in Europe and the Americas, and has published work on the Weimar Republic, American experimentalism, Cuban modernism, avant-garde music after 1945, modern dance, Stravinsky, John Cage, Kurt Weill, and popular music of the 1960s. Her articles have appeared in journals such as *ECHO: a music-centered journal*, *South Atlantic Quarterly*, and *The Musical Quarterly*, and in collections such as *Beyond Structural Listening: Postmodern Modes of Hearing* (2004); *Impossible to Hold: Women, Culture, and the Sixties* (2004); and *Amerikanismus/Americanism: Die Suche nach kultureller Identität in der Moderne* (2003). She is currently completing a book titled *Haunted Melodies: Transnational Encounters in Paris in the Early 1930s*.

Hugh Macdonald was Avis H. Blewett Professor of Music at Washington University, St. Louis, from 1987 to 2011. He has published books on Skryabin and Berlioz, and a collection of essays entitled *Beethoven's Century*. His *Music in 1853: The Biography of a Year* was published earlier this year. He is a regular preconcert speaker for the St. Louis, Cleveland, and Boston symphony orchestras, and has provided singing translations of opera for companies in London, Leeds, Glasgow, Baltimore, and St. Louis.

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. In June of this year he traveled to seven cities in China and Taiwan with students and faculty of the Bard College Conservatory to give a series of concerts and related programs modeled on the Bard Music Festival.

Mitchell Morris is associate professor of music at the University of California, Los Angeles. He specializes in music at the fin-de-siècle, Russian and Soviet music, 20th-century American music, opera, rock and soul, and gay/lesbian studies. He has published essays on gay men and opera, disco and progressive rock, musical ethics, and contemporary music in journals such as *Repercussions* and *American Music* as well as in collections such as *Beyond Structural Hearing?*, *Musicology and Difference*, *En travesti*, and *Audible Traces*. He is currently preparing a book titled *The Persistence of Sentiment: Essays on Pop Music in the '70s* and is at work on a project titled *Echo of Wilderness: Music, Nature, and Nation in the United States, 1880–1945*.

Geoffrey McDonald is the music director of the Philadelphia Young Artists' Orchestra, and was music director of the Columbia University Bach Society from 2009 to 2012. He is also assistant conductor of the American Symphony Orchestra and the Gotham Chamber Opera. He was recently appointed director of the Bard College Orchestra, and instructor/adviser in Bard's graduate conducting program. In April, McDonald made his Carnegie Hall debut as one of the conductors of George Crumb's *Star-Child* with the American Symphony Orchestra. McDonald earned his masters at Mannes College of Music, where he received the Alma Askin Scholarship, Felix Salzer Techniques of Music Award, and Mannes Theory Essay Prize. He earned his B.A. at Princeton University, where he was awarded the inaugural Edward T. Cone Memorial Prize. He plays cello in the indie-rock band Miracles of Modern Science, and is an active composer.

Blair McMillen is a pianist, chamber musician, improviser, and concert series curator. He has performed as a soloist at Carnegie Hall, Avery Fisher Hall, Poisson Rouge, Moscow Conservatory, Casals Hall (Tokyo), and Miller Theatre, among other venues, and has appeared with the American Symphony Orchestra, Orchestra of St. Luke's, Albany Symphony, and Juilliard Orchestra, the latter at Lincoln Center and on a tour of Japan. He is a member of Da Capo Chamber Players, American Modern Ensemble, and Avian Orchestra, and was pianist for St. Paul Chamber Orchestra during the spring of 2011. McMillen holds degrees from Oberlin College, The Juilliard School, and Manhattan School of Music. He has taught in the Music Program at Bard College since 2006.

Praised by the *Washington Post* for his "dazzling" playing, violinist **Jesse Mills** performs music ranging 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, and the Palais des Beaux Arts in Brussels, among others. He earned Grammy nominations for his performances of Schoenberg's music (Naxos, 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 artistic 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.

Violist **Daniel Panner** has performed at music festivals in Marlboro, Tanglewood, and Aspen and has collaborated with members of the Cleveland, Emerson, Guarneri, and Juilliard quartets. As a member of the Whitman String Quartet, he received the 1998 Walter W. Naumburg Chamber Music Award and served as teaching assistant to the Juilliard String Quartet. With the Mendelssohn String Quartet, he concertized throughout the United States and Israel. He has performed with the Chamber Music Society of Lincoln Center, and has taken part in tours with Musicians from Marlboro and Orpheus Chamber Orchestra. He is a member of Sequitur and the Locrian Ensemble; has performed with such new

music groups as Speculum Musicae, Da Capo Chamber Players, and Transit Circle; and has recorded solo viola works by Thea Musgrave and Victoria Bond. He teaches at The Juilliard School, Mannes College of Music, and Queens College Conservatory of Music.

Jann Pasler, a musicologist, pianist, and documentary filmmaker, serves on the faculty of the University of California, San Diego. Her books include *Writing through Music* (2007) and *Composing the Citizen: Music as Public Utility in Third Republic France* (2009), which won the ASCAP-Deems Taylor Award. A new book, *Music, Race, and Colonialism in Fin-de-siècle France*, is in the final stages of preparation. She is also the editor of *Camille Saint-Saëns and His World* and scholar in residence for the 2012 Bard Music Festival. 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.

Anne Patterson, a multit talented visual artist, has worked in set and costume design for the past 27 years. Her design company is based in New York City, where her work has appeared at Avery Fisher and Alice Tully Hall at Lincoln Center, The Juilliard School, Brooklyn Academy of Music, New York Theater Workshop, Ensemble Studio Theater, The Joyce, and St. Mark's Dance Space. She has designed 14 operas, including one world premiere and three U.S. premieres for the Aspen Music Festival. Her stage solutions have pioneered set design for symphony orchestras and revolutionized the concert experience. Patterson's sculptures and paintings have been exhibited at the Marmara Gallery and WallSpace in New York City and included in the Sevilla Entre Culturas arts festival in Spain. She is an active member of the Re-Construction/Construction Advisory Group for Downtown Alliance, a committee that coordinates the installation of art at construction sites throughout lower Manhattan. She received a B.A. in architecture from Yale University and an M.F.A. in theater design from The Slade School of Art in London.

Pianist **Anna Polonsky**, recipient of the 2011 Andrew Wolf Chamber Music Award, has appeared with Moscow Virtuosi, Buffalo Philharmonic, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, and many other orchestras and ensembles. 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. With the violist Michael Tree and clarinetist Anthony McGill, she is a member of the Schumann Trio; she also collaborates in a two-piano duo with her husband, Orion Weiss. She was a recipient of a Borletti-Buitoni Trust Fellowship in 2003, and the Andrew Wolf Chamber Music Award in 2011. In addition to performing, she serves on the piano faculty of Vassar College.

Violist **Nardo Poy** has been a member of the Orpheus Chamber Orchestra since 1978 and has been featured as a 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.

As a former founding member of the Daedalus Quartet, cellist **Raman Ramakrishnan** won the grand prize at the 2001 Banff International String Quartet Competition and has performed worldwide. He has given solo recitals in New York, Boston, Seattle, and Washington, D.C., and has performed chamber music on Caramoor's "Rising Stars" series, at Bargemusic, with the Boston Chamber Music Society, and at the Aspen, Bard, Charlottesville, Four Seasons, Oklahoma Mozart, Vail, and other music festivals. He has toured with Musicians from Marlboro; is a member of the East Coast Chamber Orchestra; and has performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has collaborated with musicians from the Iraqi National Symphony Orchestra and performed in New Delhi, Agra, and Cairo. His principal teachers have been Fred Sherry, Andrés Díaz, and André Emelianoff.

Richard Ranti joined the Boston Symphony Orchestra as associate principal bassoon at the start of the 1989–90 season; he is also principal bassoon of the Boston Pops Orchestra. He teaches bassoon at New England Conservatory and Boston University College for the Arts, and gives private lessons and master classes throughout the United States and Canada. Ranti is an active chamber musician and recitalist and is a founding member of the Walden Chamber Players. Born in Montreal, he started bassoon lessons at the age of 10, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At 19, he won the second bassoon position in the Philadelphia Orchestra. A 1982 fellow at the Tanglewood Music Center, Ranti has also participated in the Spoleto and Marlboro festivals.

Praised by *Opera News* for her "richly focused voice," mezzo-soprano **Rebecca Ringle**'s performances have brought her acclaim on operatic and concert stages. Her 2011–12 engagements include her return to the Metropolitan Opera for the full run of *Der Ring des Nibelungen* and performance of Handel's *Messiah* with the National Chorale and Jacksonville Symphony, and at Augustana College. She continues her work with Ars Antiqua Baroque Orchestra in a program of J. S. Bach arias and bows with New York's Metamorphoses Orchestra as alto soloist in Dvořák's Requiem and as Irene in Handel's *Theodora*. She has received awards from the Metropolitan Opera National Council Auditions, Spazio Musica Orvieto Concorso per Cantanti Lirici, and Heida Hermanns International Opera Competition.

Dov Scheindlin has been violist of the Arditti, Penderecki, and Chester String quartets. His chamber music career has brought him to 28 countries around the globe and won him the Siemens Prize in 1999. He has appeared as soloist with the Royal Concertgebouw Orchestra, Radio Symphony Orchestra of Berlin, Paris Radio Philharmonic Orchestra, and Munich Philharmonic. As a member of the Arditti Quartet, he gave nearly 100 world premieres, among them new works by Britten, Carter, Kurtág, Adès, and Rihm. Scheindlin has taught at Harvard, Wilfrid Laurier University, and Tanglewood and participated in many summer festivals. He is a member of the Orpheus Chamber Orchestra and an associate member of the Metropolitan Opera Orchestra. He has recorded for EMI, Teldec, Auvidis, Col Legno, and Mode, and won the Gramophone Award in 2002 for the Arditti Quartet's recording of Sir Harrison Birtwistle's *Pulse Shadows*.

Violinist **Giora Schmidt** is quickly establishing himself as a virtuoso of the grand tradition with a distinctive voice. He has appeared with symphony orchestras around the globe, including Cleveland, Philadelphia, Chicago, Detroit, Vancouver, and Toronto, and with the National Symphony Orchestra of Cuba, Orquesta Filarmónica de la UNAM (Mexico City), Orquesta Sinfónica de Chile, Sendai Philharmonic, and the Israel Philharmonic. In recital and chamber music, he has performed at Carnegie Hall, Kennedy Center, Metropolitan Museum of Art, the Ravinia Festival, and Tokyo's Musashino Cultural Hall, among other venues. He

was the recipient of a 2003 Avery Fisher Career Grant, and in 2005 won the Classical Recording Foundation's Samuel Sanders Award. From 2004–06 he was a Starling Fellow and taught as Itzhak Perlman's assistant at The Juilliard School.

Violinist **Andrea Schultz** performs and tours with a wide array of groups, including Sequitur, New York Chamber Ensemble, Musica Sacra, and the Orchestra of St. Luke's. She was a member of the Mark Morris Dance Group Music Ensemble for many years, touring the United States, Britain, Japan, and Australia. She has made guest appearances with Cygnus, Da Capo Chamber Players, Either/Or, Locrian Chamber Players, Cassatt String Quartet, and Orpheus Chamber Orchestra, among others, and has recorded contemporary chamber music for the Naxos, Albany, New World, and Phoenix labels. Schultz spends summers performing and teaching at Kinhaven Music School, Wintergreen Music Festival and Academy, and the Bennington Chamber Music Conference. She and her husband, cellist Michael Finckel, codirect the Park-McCullough Carriage Barn Concert Series in North Bennington, Vermont.

Winner of top prizes at the Rostropovich and Tchaikovsky competitions, cellist **Sophie Shao** received the prestigious Avery Fisher Career Grant at age 19 and has since performed throughout the world. Highlights of this season include the world premiere of *Mythic Gardens*, a concerto written for her by film composer Howard Shore; a performance of the complete Bach Cello Suites; and a recital debut with the Philadelphia Chamber Music Society. Next season, she tours with the BBC Concert Orchestra and Keith Lockhart in performances of the Elgar and Haydn C-Major concerti. Recent highlights include a performance of Beethoven's Triple Concerto with Houston Symphony, the world premiere of Richard Wilson's Concerto for Cello and Mezzo-Soprano with the American Symphony Orchestra, and recital and chamber music appearances at Chamber Music Northwest, Middlebury College, and Union College, among others. She is on the faculty of Vassar College and the Bard College Conservatory of Music.

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 and artistic codirector of Orpheus Chamber Orchestra and principal cellist of both the New Jersey Symphony and the American Ballet Theater orchestra. He serves as instructor of cello at the Mason Gross School of the Arts at Rutgers University, and will be featured next season in performances of Tchaikovsky's *Rococo Variations*, with the New Jersey Symphony. Spitz serves on the artist faculties of the Brevard Music Center and the Baldres Festival in Norway.

Bass **Nathan Stark** has performed on operatic, concert, and recital stages throughout the United States, Europe, and China. His opera credits have included Colline in *La bohème*, Sparafucile and Count Monerone in *Rigoletto*, the Commendatore in *Don Giovanni*, Don Basilio in *Il barbiere di Siviglia*, Filippo II in *Don Carlo*, and Don Profondo in *Il viaggio a Reims*, among others. He has performed for conductors such as Robert Spano, John Keenan, and Bernard Labadie, and has worked with stage directors including Sir Jonathan Miller, Bernard Uzan, Chris Alexander, and Lofi Mansouri. This season he joins the roster of the Metropolitan Opera, performs in Mozart's Requiem at Washington's National Cathedral, and appears as the King in *Aida* with Virginia Opera, Friar Laurence in *Roméo et Juliette* with Dayton Opera, the Bonze in *Madama Butterfly* with Arizona Opera, and as the bass soloist in Handel's *Messiah* with Pacific Symphony Orchestra. In 2012–13 he is engaged to sing as Nourabad in *Les pêcheurs de perles* with Virginia Opera, the Commendatore with Madison Opera, and Hundig in *Die Walküre* with Dayton Opera.

A 20-year resident of Dutchess County, **David Strathairn** began his acting career touring with a children's theater company throughout New England. Since then he has done at least one play a year while branching out into film, for

which he thanks John Sayles, who has cast him in eight of his films, notably *Matewan*, *Eight Men Out*, *Limbo*, *Passion Fish*, and *Brother from Another Planet*. Other screen credits include *Lost in Yonkers*, *League of Their Own*, *Dolores Claiborne*, *The River Wild*, *Howl*, *Good Night and Good Luck*, *The Bourne Ultimatum*, and the forthcoming Steven Spielberg/Tony Kushner film about the passing of the 14th Amendment. Theater credits include plays by Pinter, Beckett, Chekhov, Ibsen, Synge, Strindberg, Stoppard, and Shakespeare, to name a few. Two projects he is most proud of participating in are Bard College graduate Charles Berkowitz's documentary *Odysseus in America* and Bryan Doerries's *Theater of War*, both dedicated to exploring and implementing the healing rituals of reintegration and spiritual purification of returning warriors and their families, through the use of the ancient texts of Greek literature.

Canadian tenor **John Tessier** has worked with many of the most notable conductors of our day, including Lorin Maazel, Leonard Slatkin, John Nelson, Franz Welser-Möst, Valery Gergiev, Emmanuel Haïm, Charles Dutoit, Donald Runnicles, Robert Spano, Yannick Nézet-Séguin, and Bernard Labadie. His operatic calendar has included performances at Minnesota Opera, English National Opera, Grand Théâtre de Genève, Seattle Opera, Oper Frankfurt, New York City Opera, and Vancouver Opera, among others. Symphonic performances have paired him with the Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, and San Francisco Symphony Orchestra. In 2012–13, he debuts at Théâtre des Champs-Élysées in Cherubini's *Médée*, at the Wiener Staatsoper in Donizetti's *La fille du régiment*, and joins Seattle Opera for Beethoven's *Fidelio*.

Kent Tritle has been the organist of the New York Philharmonic since 1994 and the American Symphony Orchestra since 1993. He is also director of cathedral music and organist at the Cathedral of St. John the Divine in New York City. He has recorded Brahms's *Ein deutsches Requiem*, Britten's *War Requiem*, and Henze's Symphony No. 9 with the Philharmonic, all conducted by Kurt Masur, as well as the Grammy-nominated *Sweeney Todd* conducted by Andrew Litton. He performs regularly in Europe and across the United States, at venues such as the Leipzig Gewandhaus; Zurich Tonhalle; Church of St. Sulpice in Paris; King's College, Cambridge; and Westminster Abbey. He is music director of the Oratorio Society of New York and Musica Sacra, and founder of the concert series Sacred Music in a Sacred Space at New York's Church of St. Ignatius Loyola.

Bass **Jeffrey Tucker** has performed to popular acclaim in many opera houses across the United States. He made his New York City Opera debut as Judge III in *Margaret Garner*, which was followed by appearances as Lesbo in *Agrippina* and as Siroco in *Létoile*. At Sarasota Opera he performed Sparafucile in *Rigoletto* and Loredano in *I due Foscari*, and returned in 2011 to perform the role of Reverend John Hale in *The Crucible*. He has also appeared with Opera Roanoke, Opera Company of North Carolina, Toledo Opera, the Greenwich Music Festival, and Utah Symphony. This season he debuts as the title character in *The Mikado* with Virginia Opera and revives Sparafucile with Opera Saratoga.

Soprano **Yulia Van Doren**'s recent appearances include her debut with the Los Angeles Philharmonic in Shostakovich's *Orango*; St. Theresa in *Four Saints in Three Acts* with the Mark Morris Dance Group; Nielsen's Symphony No. 3 at the Bard Music Festival; and Bach's B-Minor Mass with Music of the Baroque. Recent opera roles include Dorinda in *Orlando* at the Mostly Mozart, Ravinia, and Tanglewood festivals; Mereo in Scarlatti's *Tigrane* for Opéra de Nice; and Betsy in Monsigny's *Le roi et le fermier* at the Kennedy Center, Lincoln Center, and Opéra Royal de Versailles (recorded for Naxos). This season she will travel to the Netherlands for Handel's *Alexander's Feast* and *Acis and Galatea*, and to Walt Disney Concert Hall to perform the Brahms Requiem with the Los Angeles Master Chorale. She will also debut with the Baltimore and Toronto symphonies (*Messiah*), Nashville Symphony (*Elijah*), and Pasadena Symphony (Mahler Symphony No. 4).

Mezzo-soprano **Jamie Van Eyck** has been featured across the country and internationally with organizations including Santa Fe Opera, Opera Theater of St. Louis, Wolf Trap Opera, Utah Opera, Moscow's Kolobov Novaya Opera, and Tanglewood Music Festival, as well as the National Symphony Orchestra, Boston Symphony Orchestra, American Symphony Orchestra, Utah Symphony, and Los Angeles Philharmonic. She recently made her company debut as Drummer in *The Emperor of Atlantis* for Boston Lyric Opera, and appeared at the Bard SummerScape Festival in Strauss's *Die Liebe der Danae*. She sang Mahler's Symphony No. 2 with Madison Symphony, and Handel's *Messiah* with Phoenix Symphony, Lexington Philharmonic, and Colorado Symphony. She is a recording artist with Bridge Records. This season, she debuts with the Princeton Festival, Bar Harbor Music Festival, and Five Boroughs Music Festival.

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. In July 2010 he made his Boston Symphony Orchestra and Tanglewood debuts in the Brahms First Piano Concerto under Herbert Blomstedt, and in 2011 he made his San Francisco Symphony debut. A former member of the Chamber Music Society Two, Vonsattel is an artist member of the Chamber Music Society of Lincoln Center for the 2012–13 season.

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 regularly invited to perform at festivals, including Marlboro, Caramoor, Norfolk, La Jolla, Ravinia, 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.

Pianist **Orion Weiss** is one of the most sought-after soloists and collaborators in his generation of young American musicians. During the 2011-12 season he will perform with the Chicago Symphony Orchestra, Alabama Symphony Orchestra, Phoenix Symphony, Albany Symphony, and Mexico City Philharmonic. He also makes his recital debut in Washington, D.C., at the Kennedy Center. Continuing his close relationships as a collaborator, he performs this season and regularly with his wife, pianist Anna Polonsky, as well as with the Pacifica Quartet and multiple recital partners. In September 2010, Weiss was named the Classical Recording Foundation's Young Artist of the Year; he has also received the Juilliard William Petschek Award, Gilmore Young Artist Award, and an Avery Fisher Career Grant.

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*. Under a Guggenheim Fellowship, he composed his opera *Aethelred the Unready*; he has also won an Academy Award in Music, the Hinrichsen Award, and the Stoeger Prize, and has received numerous commissions. 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.

Eric Wyrick, concertmaster of the Bard Music Festival's resident orchestra since its inception, is also the long-time concertmaster of New Jersey Symphony Orchestra, for which he holds the Donald L. Mulford Chair. He has been a member/leader of the Orpheus Chamber Orchestra since 1988, and is frequently heard with the NJSO Chamber Players. He appeared with Orpheus as a featured soloist playing Mozart Concerto, K.219, in the BBC's Great Composers Series on PBS. He has also performed as soloist with Danish Radio Orchestra, Orchestre de Toulouse, EOS Music, Hudson Valley Philharmonic, and San Angelo Symphony Orchestra.

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
Yukie Handa
John Connelly
James Tsao
Elizabeth Nielsen
Alicia Edelberg
Yana Goichman
Wende Namkung
Ann Labin
Ashley Horne

Violin II

Erica Kiesewetter+, *Principal*
Robert Zubrycki
Ragga Petursdottir
Heidi Stubner
Patricia Davis
Dorothy Han
Browning Cramer
Alexander Vselensky
David Steinberg
Ann Gillette

Viola

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

Cello

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

Bass

Jordan Frazier, *Principal*
Jack Wenger
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

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Shari Hoffman
Lino Gomez, *bass clarinet*

Bassoon

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Maureen Strengé
Gilbert Dejean, *contrabassoon*
Richard Paley

Horn

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Kyle Hoyt
Chad Yarbrough
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Sara Cyrus, *Assistant*

Trumpet

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Dominic Derasse

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Founded in 1860, Bard College in Annandale-on-Hudson, New York, 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.A./B.S. degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a B.Music and a B.A. in a field other than music—and offers an M.Music in vocal arts and in conducting. Bard also bestows an M.Music degree at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a public school with campuses in New York City (Manhattan and Queens) and Newark, New Jersey; A.A. and B.A. at Bard College at Simon's Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at five correctional institutions in New York State; 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; M.B.A. in sustainability in New York City; 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, St. Petersburg State University, Russia (Smolny College), and American University of Central Asia in Kyrgyzstan; and dual B.A. and M.A.T. degrees at Al-Quds University in the West Bank.

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