

**BARD SUMMERSCAPE**

**STRAVINSKY AND HIS WORLD**

August 9–11 and 16–18, 2013

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The Festival is pleased and honored to announce that in March 2013 it received a \$2 million grant from The Andrew W. Mellon Foundation, the nation's most highly regarded private foundation in the arts and humanities. The Mellon grant recognizes the unique programming of the Festival, its unusual concert formats, and its success in linking scholarship in the humanities with the highest standard of concert performance.

Half of the grant is restricted to help cover operating costs over the next five years; the other half to building an endowment for the Bard Music Festival. In order to earn this part of the grant, the Festival must raise \$2 for every dollar The Mellon Foundation will give to the endowment. Please help us meet the terms of this generous grant, a goal we hope to reach by the 25th anniversary season in 2014. Your contribution will secure the future of this unique festival.

—Leon Botstein, President of Bard College

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

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# STRAVINSKY AND HIS WORLD

August 9–11 and 16–18, 2013

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

Tamara Levitz, Scholar in Residence 2013

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, Berg, Sibelius, and Saint-Saëns. The 2014 festival will be devoted to Franz Schubert, and 2015 will see the exploration of the life work of Carlos Chávez and Latin American music in the 20th century.

"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. A tour to cities in Russia, Hungary, Poland, and Germany is in preparation for June 2014.

The publication of the Bard Music Festival 2013 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 Igor Stravinsky in the Café Gaillec, Paris, 1923



*Igor Stravinsky*, Edward Weston, 1935

# FRIENDS AND FOES: STRAVINSKY CONFRONTS HIS WORLD

Igor Stravinsky was a perennial misfit. Born to caring but inflexible parents of the Russian landed aristocracy in 1882, he suffered the emotional consequences of having “never loved his family,” as he confessed to his friend Pyotr Suvchinsky on a nostalgic evening in Lyon in 1960. As a young man, he transferred his filial affection to his composition teacher, Nikolay Rimsky-Korsakov, only to suffer the ravages of envy when fellow student Maximilian Steinberg replaced him as the apple of Rimsky’s eye. Stravinsky’s last years in Russia before World War I were marked by failed relationships and professional intrigue. “He kept all his life a bitter resentment about this period, but he did not stop loving Rimsky-Korsakov,” Suvchinsky recalled.

The scandal surrounding the 1913 Paris premiere of *The Rite of Spring*, presented by Stravinsky’s new mentor, Sergei Diaghilev, made Stravinsky more infamous than beloved. During his years of exile in France (1920–39), he capitalized on this fame by pursuing a relentless touring schedule as a conductor and pianist in more than 18 countries. Yet so-called neoclassicism—the new assimilated musical style that he presented to international audiences in these years—provoked virulent criticism and bitter controversy wherever he went. Hardened by the emotional adversity, Stravinsky allowed moral priorities to fall by the wayside in the 1930s as he pursued commercial possibilities in Germany, Italy, and Spain in spite of the rise of fascist regimes in those countries. After the disastrous first performance in Paris of his Concerto in E-flat (“Dumbarton Oaks”) in 1938, his friend André Schaeffner began work on an unrealized monograph on the persistently negative criticism of Stravinsky’s work, or what Schaeffner called, in reference to Max Scheler, critical *ressentiment*.

Stravinsky received a new lease on life as a composer when he immigrated to the United States in 1939 at the age of 57. Invited initially to give the Charles Eliot Norton Lectures at Harvard University, he soon made his home in Los Angeles. Yet in 1952 he faced his first compositional crisis—a writer’s block he resolved by turning to serialism. By the late 1950s his health was also starting to fail. Eager to maintain his prestigious place in history, he solicited the assistance of Robert Craft, who successfully marketed him as an up-to-date composer and (in their conversation books) guardian of the world’s modernist memories. Only as an octogenarian did Stravinsky’s lifelong quest for unequivocal acceptance temporarily succeed: through Craft’s devoted advocacy, he became a symbol of musical genius and died in 1971 an icon, heralded around the world as the last great composer of the 20th century.

The Bard Music Festival will explore the extraordinary life and music of this exceptional composer, immersing listeners in the dazzling sonic universe of a man who made an indelible mark on the world of composition by relying on one infallible weapon in his long battle against musical friends and foes: his uncanny ability to reinvent himself. The festival’s foundational intellectual project of presenting a composer and his world takes on particular meaning in the case of Stravinsky, who moved between so many musical worlds, and who felt such a dramatic need to reconstitute his musical identity in relation to revered or reviled others. The festival follows Stravinsky from his

Russian origins (1882–1914) through his period of Swiss and French exile (1914–39) and on to his final 32 years in the United States (1939–71)—highlighting in each concert the mentors who inspired him, friends who stood by him, and rivals he felt he had to annihilate to make his musical point. Stravinsky’s remarkable staying power and longevity as an active composer adds another layer of meaning to the festival, which moves beyond personal biography to raise larger questions about the history of music in the tumultuous 20th century.

After a broad introduction to Stravinsky’s oeuvre in Program One, the following two concerts present music by several generations of composers who lived during the Russian Silver Age, when Stravinsky was completing his apprenticeship as a composer in St. Petersburg. Stravinsky belonged by class, upbringing, and training to what Richard Taruskin calls the “fourth-generation Belyayevets,” in reference to Mitrofan Belyayev—a merchant patron of the arts who in 1884 had established a publishing house and concert series for supporting the “New Russian School.” Stravinsky studied not only with Rimsky, but also with Alexander Glazunov and Anatoly Lyadov, and especially admired the former, whose music left a deep imprint on his First Symphony. He struggled, however, to gain Glazunov’s acceptance. Welcomed into the Belyayevets guild after the successful premiere of *The Faun and the Shepherdess* in 1906, Stravinsky soon shifted his allegiances altogether as he came in contact with Michael Gnesin and the composers around the concert series “Evenings of Contemporary Music,” who opposed the Belyayevets through their settings of Symbolist texts. Program Two includes music by Alexander Scriabin, whom European critics quickly established as Stravinsky’s aesthetic and philosophical antipode in Russian music after his emigration, while Program Three includes *Les métamorphoses*, by Stravinsky’s rival for Rimsky-Korsakov’s affections, Maximilian Steinberg.

Programs Four through Seven detail Stravinsky’s intricate musical conversations during his years of exile in Western Europe. In France, he first developed close friendships with Claude Debussy and Maurice Ravel, although his overwhelming admiration for the former was only partially reciprocated, and his productive musical collaboration with the latter broke down after a few years. Nevertheless, their exchanges had profound musical consequences for him. In contrast, Stravinsky felt genuine and lasting affinity with Francis Poulenc and the Surrealists around Jean Cocteau, as well as with Manuel de Falla. In the 1930s he likewise bonded with members of a group of émigrés sometimes called the École de Paris that included Alexandre Tansman. Stravinsky influenced Paul Hindemith and the young German generation from afar, and in 1945 found himself the object of an acerbic critical battle over the future of music in France, in which French students pitted him against Olivier Messiaen, whose music Stravinsky refused to accept as a legitimate threat to his own. These messy controversies kept Stravinsky a constant topic of musical conversations in Europe, and broadened the sphere of his musical influence.

Stravinsky’s musical relationships in the United States are explored in Programs Eight and Ten. The latter program recreates the cultural milieu of Stravinsky’s lectures at Harvard and turn to serialism in 1952, whereas the former asks broad moral questions about Stravinsky’s years in Los Angeles. Stravinsky met his match in Los Angeles when he found himself face to face with Arnold Schoenberg—a composer who, like himself, was a modernist icon. Stravinsky’s one-time friend Arthur Lourié had set the two composers up as opposites in a seminal article in the 1920s, but it was only in the wake of Theodor W. Adorno’s influential *Philosophy of New Music* (1949)—which defined new music as a dialectic between Stravinsky’s neoclassicism and Schoenberg’s 12-tone music, and championed the latter as the true path—that Stravinsky began to lose dramatically the new music battles for stylistic supremacy, and decided to turn to serialism. Schoenberg’s *Kol Nidre*,



Stravinsky, Nikolay Rimsky-Korsakov, Nadyezhda Rimsky-Korsakov Steinberg, Maximilian Steinberg, and Yekaterina Stravinsky, 1908

presented in Program Eight, demonstrates that Schoenberg and Stravinsky were divided not only by compositional approach, but also by religious beliefs (Judaism versus an idiosyncratic Russian Orthodoxy poignantly demonstrated in Program Nine), and by their ethics. Stravinsky's rejection of the artist's moral responsibility is most evident in his relationship to Hanns Eisler, whose music he partly admired, but whom he refused to support publicly in his legal battles with the House Committee on Un-American Activities. Stravinsky gave voice to his moral beliefs in two central stage works from his mid-career that conclude the festival: *Oedipus Rex* and *Perséphone*.

Stravinsky was a fickle man of profound contradictions, who could trust the most untrustworthy people while disowning his most loyal friends. Staunchly independent yet dependent on devoted confidants, and eager to create a style unto himself yet unable to define himself without comparing his achievement to others, Stravinsky created a legacy that continues to fascinate historians of 20th-century music. In the three panels organized for the festival, experts will probe how Stravinsky launched a revolution in music for dance, the unusual way in which he represented himself in word and music, the mystery that remains around his person, and, finally, the ethics of indifference, or blindness to discrimination, that has sent such chills down some of his biographers' spines. Through this critical discourse and the musical and aesthetic contrasts of the eleven concert programs, the Bard Music Festival hopes to inspire renewed critical attention to one of the most spellbinding composers of the 20th century.

—*Tamara Levitz, Scholar in Residence, Bard Music Festival; University of California, Los Angeles*

## SELECTIVE CHRONOLOGY

- 1882** Born on June 17 in Oranienburg, east of St. Petersburg, to Fyodor Stravinsky, a principal bass singer at the Mariinsky Theater, and Anna Kholodovskaya
- 1883** Richard Wagner dies
- 1886** Franz Liszt dies
- 1891** First piano lesson  
Sergey Prokofiev born
- 1892** Hears his father sing in Glinka's *Ruslan and Lyudmila*  
Pavel Tret'yakov bequeaths his vast collection of Russian art to the city of Moscow
- 1893** Catches a glimpse of Pyotr Tchaikovsky at the Mariinsky Theater  
Tchaikovsky dies
- 1894** Nicholas II ascends Russian throne; premiere of Claude Debussy's *Prélude à l'après-midi d'un faune*
- 1896** Khodynka Fields catastrophe in Russia: over 1,000 people crushed to death during festivities; premieres of Oscar Wilde's *Salomé* in Paris and Giacomo Puccini's *La bohème* in Turin
- 1897** Johannes Brahms dies; Sergei Diaghilev organizes exhibition of Scandinavian art in St. Petersburg
- 1898** Composes earliest surviving work, a tarantella for piano  
Formation of Russian Social Democratic Workers' Party; Diaghilev founds the art journal *Mir iskusstva* (World of Art) with Alexandre Benois and Léon Bakst; Konstantin Stanislavsky founds Moscow Art Theater
- 1901** Begins to study law at the University of St. Petersburg; begins private lessons in harmony and counterpoint  
Queen Victoria dies; Theodore Roosevelt becomes president; Giuseppe Verdi dies
- 1902** First visit to Nikolay Rimsky-Korsakov, with whom he studies formally from 1905 to 1908; father dies on November 21  
Second Boer War ends; Maxim Gorky's *The Lower Depths*; premiere of Debussy's opera *Pelléas et Mélisande*; Vladimir Lenin completes pamphlet *What Is to Be Done?*
- 1904** Trans-Siberian Railway completed (begun 1891); Russo-Japanese War (ends 1905); ground broken on Panama Canal; George Balanchine born; Anton Chekhov dies
- 1905** Engagement to Yekaterina Nosenko, his first cousin  
"Bloody Sunday" (January 9) in St. Petersburg; mutiny on the battleship *Potemkin*; Nicholas II issues October Manifesto promising representative assembly and civil liberties; Albert Einstein publishes theory of special relativity
- 1906** Marries Yekaterina in January; graduates from the university in May; composes *The Faun and the Shepherdess*, Op. 2  
Convocation of the Duma, Russia's first representative assembly (May 10); Pyotr Stolypin appointed prime minister; NAACP founded in the United States; Dmitrii Shostakovich born; Diaghilev organizes an exhibition of Russian art in Paris
- 1907** First child, Fyodor (Théodore), born; composes *Symphony in E-flat*, Op. 1  
Convocation of Second and Third Duma; Stolypin coup d'état; change of electoral laws and curtailment of civil liberties
- 1908** Daughter Lyudmila (Mika) born; composes *Scherzo fantastique*, Op. 3, and *Fireworks*, Op. 4  
Rimsky-Korsakov dies; Diaghilev presents Modest Mussorgsky's opera *Boris Godunov* at Paris Opéra
- 1910** Premiere of *The Firebird* in Paris; meets Debussy and Jean Cocteau; moves to Switzerland in late summer; son Sviatoslav (Soulima) born  
Leo Tolstoy and Mark Twain die; Valentin Serov paints portrait of Ida Rubenstein
- 1911** Visits Rome with Ballets Russes; premiere of *Petrushka* in Paris  
Assassination of Stolypin; Gustav Mahler dies
- 1912** With Diaghilev in Bayreuth, where he hears Wagner's *Parsifal*; meets Arnold Schoenberg and hears *Pierrot lunaire* in Berlin  
RMS *Titanic* sinks



Igor and Yekaterina Stravinsky



Costume sketch for *The Firebird*, Léon Bakst, 1910



*The Philosophers* (Sergei Bulgakov and Pavel Florensky), Mikhail Nesterov, 1917





Town, Alexandra Ekster, 1915



Henri Matisse and Léonide Massine on the set of *The Song of the Nightingale*, Paris, 1920



*Apollon musagète* Paris premiere with Alice Nikitina and Serge Lifar, 1928

- 1913** Attends performance of Richard Strauss's *Elektra* at Covent Garden; works with Maurice Ravel on performance version of Mussorgsky's *Khovanshchina*; publishes the first of many polemical articles; premiere of *The Rite of Spring* on May 29 by Ballets Russes causes scandal  
Henry Ford creates assembly line; controversial Armory show opens in New York
- 1914** Moves family to Switzerland; birth of last child, Milèna; Ernest Ansermet first conducts his music; first concert performance of *The Rite of Spring*; premieres of *The Nightingale* and *Three Pieces for String Quartet*; visits Ustilug and Kiev and collects Russian folk verses  
Assassination of Archduke Franz Ferdinand; First World War begins; Panama Canal opens
- 1915** Travels to Rome and Milan and meets Italian Futurists F. T. Marinetti and Luigi Russolo; premiere of *Three Easy Pieces*  
RMS *Lusitania* sunk by German U-boat; D. W. Griffith's film *The Birth of a Nation* premieres
- 1916** Premiere of *Renard*  
Rasputin murdered; Battle of Verdun
- 1917** Meets Pablo Picasso and André Gide  
Bolshevik revolution; fall of Russian monarchy and abdication of Nicholas II (March 2); Provisional Government created; Lenin returns; Bolshevik overthrow of Provisional Government; United States enter World War I
- 1918** Premieres of *The Soldier's Tale* in Lausanne, and *Ragtime* in London  
Brest-Litovsk treaty marks Russia's exit from war; Armistice treaty between Allies and Germany ends First World War; Russian Civil War begins; murder of Tsar Nicholas and his family; worldwide influenza epidemic; Debussy dies
- 1919** *Piano-Rag-Music*  
Red Army victory in Crimea; Treaty of Versailles; League of Nations founded
- 1920** Premieres of *Pulcinella* in Paris, *Symphonies of Wind Instruments* in London, and *Concertino* in New York; moves family to Paris  
Communist victory in Russia; women's suffrage begins in United States
- 1921** Begins pianola transcriptions of his compositions at Pleyel's studio in Paris; moves family to Biarritz; begins affair with Vera Sudeikina  
Famine crises in Russia; Adolf Hitler becomes leader of the Nazi Party; Schoenberg develops 12-tone method of composition
- 1922** Premiere of *Mavra* in Paris  
Joseph Stalin elected general secretary of Communist Party; formation of the Union of Soviet Socialist Republics; James Joyce's *Ulysses* published in Paris; T. S. Eliot publishes *The Waste Land*
- 1923** Meets Wanda Landowska and Ferruccio Busoni; premiere of *Les noces*; makes first recording, of *Octet*, in Paris  
Constitution of U.S.S.R. adopted; stroke leaves Lenin bedridden and unable to speak
- 1924** Meets Arthur Lourié in Brussels; moves family to Nice; appears as soloist in his *Concerto for Piano and Wind Instruments* and *Sonata for piano*; European concert tour  
Lenin dies; Chaim Soutine paints *Red Stairs in Cagnes*; Serge Koussevitzky premieres Aaron Copland's *Symphony for Organ and Orchestra*
- 1925** First tour in North America; meets George Gershwin; signs first recording contract, with Brunswick Records; performs at ISCM festival in Venice; premiere of *Serenade in A* in Frankfurt  
Premiere of Alban Berg's opera *Wozzeck* in Berlin
- 1926** Conducts *The Rite of Spring* for the first time; experiences a spiritual crisis and religious epiphany; meets the Catholic philosopher Jacques Maritain  
Premieres of Prokofiev's *Love for Three Oranges* and Shostakovich's *Symphony No. 1*
- 1927** Premiere of *Oedipus Rex* in Paris  
Leon Trotsky expelled from Communist Party; Charles Lindbergh makes first solo transatlantic flight; Sacco and Vanzetti executed; first talking movie, *The Jazz Singer*
- 1928** Premieres of *Apollon musagète* in Washington, D.C., with choreography by Adolph Bohm, and in Paris by Ballets Russes with choreography by Georges Balanchine, and of *The Fairy's Kiss*  
First Five-Year Plan implemented in U.S.S.R.
- 1929** First recording of *The Rite of Spring*, with Stravinsky conducting; premiere of *Capriccio*  
Liquidation of kulaks in Ukraine; New York Stock Market crashes; beginning of Great Depression; Diaghilev dies

- 1930** *Symphony of Psalms* premieres in Brussels and later in Boston; concert tour  
Gulag system established; Mohandas Gandhi's Salt March
- 1931** Moves family to Voreppe; concert tour with violinist Samuel Dushkin; premiere of Violin Concerto in Berlin
- 1932** Premiere of *Duo concertant* in Berlin
- 1933** Second tour with Dushkin  
Hitler comes to power in Germany; first Nazi concentration camps established; Franklin Delano Roosevelt launches the New Deal; Prohibition ends in United States
- 1934** Premiere of *Perséphone* in Paris; receives French citizenship; meets Berg in Venice
- 1935** Second North American tour; meets Benito Mussolini in Rome; publishes first volume of autobiography; premiere of Concerto for Two Pianos in Paris  
Stalin launches widespread purges; Germany issues anti-Jewish Nuremberg Laws; Berg dies
- 1936** Tour to South America; premiere of *Jeu de cartes* in New York with Stravinsky conducting  
Spanish Civil War begins; Anti-Comintern Pact signed between Germany and Japan; Gorky dies; abdication of King Edward VIII
- 1937** Third tour in North America, with Dushkin  
Red Army Marshall Tukhachevsky and seven generals shot; height of Great Terror; Italy joins Comintern Pact, completing the three major Axis Powers; Picasso paints *Guernica*; Japan invades China; *Hindenburg* disaster; coronation of King George VI and Queen Elizabeth
- 1938** Daughter Lyudmila dies in November; premiere of Concerto in E-flat, "Dumbarton Oaks," in Washington, D.C.  
Orson Welles's radio broadcast of *War of the Worlds*; Kristallnacht in Germany; Hitler annexes Austria; oil discovered in Saudi Arabia
- 1939** Wife Yekaterina and mother Anna die; travels to New York; gives Charles Eliot Norton Lectures at Harvard University  
U.S.S.R. attacks Finland; Molotov-Ribbentrop Pact (German-Soviet treaty of nonaggression); Nikolay Bukharin executed; German invasion of Poland precipitates beginning of Second World War; Wassily Kandinsky completes his last major painting
- 1940** Marries Vera in Bedford, Massachusetts; excerpts of *The Rite of Spring* used in Disney's *Fantasia*; premiere of *Symphony in C* in Chicago; moves to Los Angeles  
Battle of Britain; fall of France; Trotsky assassinated
- 1941** Germany attacks Soviet Union; siege of Leningrad; Japanese bomb Pearl Harbor; Mount Rushmore memorial completed
- 1942** Hears radio broadcast of Shostakovich's "Leningrad" Symphony; premieres of *Dances concertantes* in Los Angeles, and *Circus Polka* in Cambridge, Massachusetts  
Battle of Stalingrad; Battle of Midway; Japanese Americans interned
- 1943** Premiere of *Ode* in Boston  
Surrender of German troops at Stalingrad; Warsaw Ghetto uprising; Béla Bartók composes Concerto for Orchestra and Paul Hindemith his *Symphonic Metamorphoses*
- 1944** Premieres of Sonata for Two Pianos in Madison, Wisconsin, and *Scènes de ballet* in Philadelphia  
Siege of Leningrad ends; D-Day (Allies land in northern France); premiere of Copland's *Appalachian Spring* by Martha Graham's company
- 1945** Receives U.S. citizenship; premieres of *Symphony in Three Movements* and *Ebony Concerto*, both in New York  
Yalta Conference; Soviets take Berlin; Hitler dies; atomic bomb dropped on Hiroshima and Nagasaki; end of Second World War; Anton Webern and Bartók die
- 1946** Premiere of Concerto in D in Basel  
Nuremberg Trials; Juan Perón becomes president of Argentina
- 1947** Premiere of *Orpheus* in New York  
Cold War begins; Marshall Plan; Polaroid camera invented



*The Enigma of Desire*, Salvador Dalí, 1929



Nadia Boulanger and Stravinsky, Radcliffe College, late 1930s



Disney's *Fantasia*, 1940



*Orpheus* by Ballet Society at City Center, New York, 1948



Stravinsky and Robert Craft working on the score of *The Flood*, 1962



A water hearse carries the coffin of Stravinsky along the San Giovanni canal, Venice, 1971

- 1948** Meets Robert Craft; appears on cover of *Time* magazine; premiere of *Mass* in Milan  
Gandhi assassinated; state of Israel founded; Berlin Blockade begins; New York City Ballet  
founded by Balanchine and Lincoln Kirsten
- 1951** First trip to Europe since 1939; *The Rake's Progress* premieres in Venice  
Schoenberg and Koussevitzky die
- 1952** Attends Craft's rehearsals of Schoenberg; hears Pierre Boulez and Olivier Messiaen  
perform Boulez's *Structures Ia*; Cantata premieres in Los Angeles  
Premiere of John Cage's 4'33"; Princess Elizabeth becomes queen of England; Dwight D.  
Eisenhower elected president
- 1953** Meets Dylan Thomas; premiere of *Septet* in Washington, D.C.  
Doctors' Plot in Soviet Union; Stalin and Prokofiev die on same day (March 5); Nikita  
Khrushchev elected general secretary of Communist Party
- 1954** European tour; first televised concert of his music  
Publication of Ilya Ehrenburg's *The Thaw* in Soviet Union; racial segregation ruled illegal by  
U.S. Supreme Court
- 1955** Visits Webern's grave; recordings in Hollywood; premiere of *Canticum sacrum* in Venice  
"The Thaw"—Soviet Union restores friendly relations with West; Warsaw Pact signed;  
Vladimir Nabokov's novel *Lolita* published
- 1956** De-Stalinization in Soviet Union begins; Soviet army crushes Hungarian revolution
- 1957** Attends performance of Boulez's *Le Marteau sans maître* in Los Angeles; first TV documen-  
tary on his life and work; premiere of *Agon* in New York  
Launch of first Sputnik
- 1958** European tour; premiere of *Threni* in Venice  
Boris Pasternak receives Nobel Prize for literature; Leonard Bernstein becomes conductor of  
New York Philharmonic
- 1959** Travels to Japan and Great Britain; publication of the first Stravinsky-Craft Conversation  
books; *Movements* premieres in New York  
Khrushchev visits United States; Shostakovich is honored by American Academy of Arts  
and Sciences on his visit to the States; Fidel Castro comes to power in Cuba
- 1960** Tour of Latin America; *Monumentum pro Gesualdo di Venosa* premieres in Venice  
John F. Kennedy elected president; birth control pill marketed
- 1962** Dinner at the White House; tour of South Africa and visit to Russia; *The Flood* is broadcast  
on CBS-TV  
Aleksandr Solzhenitsyn's *One Day in the Life of Ivan Denisovich*; Cuban Missile Crisis
- 1963** European tour; premiere of *Abraham and Isaac* in Jerusalem and of *Variations (Aldous  
Huxley in memoriam)* in Chicago  
U.S. and U.S.S.R. sign limited nuclear test ban treaty; Kennedy assassinated; Hindemith dies
- 1965** European tour; composes *Introitus (T. S. Eliot in memoriam)*  
First American combat troops arrive in South Vietnam
- 1966** European tour; premieres of *Requiem Canticles* at Princeton University  
New Metropolitan Opera House opens at Lincoln Center; Black Panther Party formed
- 1967** Gives last concert on May 17 in Toronto  
Arab-Israeli Six-Day War
- 1968** Visits Paris and Switzerland  
Soviet invasion crushes "Prague Spring"; Martin Luther King Jr. and Robert Kennedy  
assassinated
- 1969** Hospitalized in New York  
Ansermet and Theodor Adorno die; Apollo 11 lands on moon; Stonewall Riots in New York City
- 1971** Dies on April 6 in New York; is buried in Venice on April 15  
Pentagon Papers published in *New York Times*; premiere of Steve Reich's *Drumming* at  
Museum of Modern Art in New York City
- 1972** New York City Ballet's Stravinsky Festival, an eight-day tribute featuring new choreography  
by Balanchine, among others, to *Symphony in Three Movements*, *Violin Concerto*, and *Duo  
concertant*



*Above Eternal Peace*, Isaac Levitan, 1894

WEEKEND ONE AUGUST 9–11

# BECOMING STRAVINSKY: FROM ST. PETERSBURG TO PARIS

## PROGRAM ONE

### *The 20th Century's Most Celebrated Composer*

Sosnoff Theater

Friday, August 9

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

8 p.m. Performance

**Igor Stravinsky (1882–1971)**

***Fanfare for a New Theater* (1964)**

*Carl Albach and John Dent, trumpet*

***Symphonies of Wind Instruments* (1920, rev. 1947)**

*Members of the American Symphony Orchestra*

*Leon Botstein, conductor*

***Pastorale* (1907)**

**Gently, Little Boat, from *The Rake's Progress* (1948–51) (Auden)**

***The Owl and the Pussycat* (1966) (Lear)**

*Kiera Duffy, soprano*

*Gustav Djupsjöbacka, piano*

***Abraham and Isaac* (1962–63) (Genesis 22)**

*John Hancock, baritone*

*Members of the American Symphony Orchestra*

*Leon Botstein, conductor*

***Symphony of Psalms* (1930; rev. 1948)**

Part I (Psalm 38:13, 14)

Part II (Psalm 39:2, 3, 4)

Part III (Psalm 150)

*Lucille Chung and Alessio Bax, piano*

*Bard Festival Chorale, James Bagwell, choral director*

*Members of the American Symphony Orchestra*

*Leon Botstein, conductor*

## INTERMISSION



*Les noces*, Natalia Goncharova

### **Concerto for Two Pianos (1935)**

Con moto

Notturmo. Adagietto

Quattro variazioni

Preludio e fuga

*Orion Weiss, piano*

*Anna Polonsky, piano*

### **Les noces (1913–23)**

*Kiera Duffy, soprano*

*Melis Jaatinen, mezzo-soprano*

*Mikhail Vekua, tenor*

*Andrey Borisenko, bass-baritone*

*Bard Festival Chorale, James Bagwell, choral director*

*Alessio Bax, Anna Polonsky, Orion Weiss, and Gustav Djupsjöbacka, piano*

*Bard Festival Percussion Ensemble*

*Leon Botstein, conductor*

#### **PROGRAM ONE NOTES**

In an interview for the *Neues Wiener Journal* from 1926, Julius Bistron asked Igor Stravinsky about the limits of modern music. Stravinsky—who did not self-identify as a modernist—replied that he found this to be a typically Viennese question that he felt incompetent to answer, but that he thought that every person living in his time was in some sense modern by the very fact of being alive, and that there were no limits to the human desire for the new because humanity necessarily required continual growth. In spite of this generous assessment, Stravinsky did not think all contemporary compositions were equal. Whereas some composers just composed, he complained, the key was to invent something new. “In my [Nansen] passport,” Stravinsky told Bistron, “I expressly wrote under profession: ‘*Inventeur* and composer of music.’” “My own artistic perspective,” he concluded, “can be explained entirely by examining my very self and the surroundings in which I live. . . . I am in the world to create by myself.”

Stravinsky’s telling interview with Bistron provides the key to understanding the artistic philosophy behind the music in tonight’s concert. From his earliest years, Stravinsky understood himself as a compositional loner who, like a musical seismograph, measured and recorded back in his own voice all the great musical innovations of his time, feeling indebted to none of them. He considered himself an inventor in the modern commercial sense of seeking solutions to the compositional problems raised by the material he chose, with little regard for any meanings or stylistic attributes associated with it. This approach to composition led him to move through musical styles at a dizzying speed, and to dwell in three considered fundamental to his musical evolution: Russian nationalism (to c. 1917–23), neoclassicism (1917–52), and serialism (1952–66). Stravinsky asked his listeners to dwell not on these styles—each fully in evidence in tonight’s program—but rather on the questions he posed to the material of each composition itself, as it emerged from the unique circumstances of his life.

Tonight’s concert offers a rare opportunity to hear a very wide range of Stravinsky’s musical innovations, introduced by the majestic Fanfare he composed for the opening of the New York State Theatre in Lincoln Center in 1964. The oldest composition on the program is the *Pastorale* (1907), composed for Rimsky-Korsakov’s daughter, Nadia, who premiered it in her father’s home in October

of that year. Richard Taruskin argues that the wordless “A-oo” text of this song is familiar from the first act of Rimsky-Korsakov’s opera *The Legend of the Invisible City of Kitezh*, and was also common among the Russian Symbolist poets; the song’s musical texture reflects Stravinsky’s exposure to Wanda Landowska’s harpsichord concerts in St. Petersburg and to Henri Casadesus’s arrangement of Michel Pignolet de Montéclair’s 17th-century suite, *Les plaisirs champêtres*. This hauntingly beautiful little song represents not only Stravinsky’s departure from his teacher, but also the beginning of a career in which he would pick like a magpie among the ancient and modern musical offerings at his disposal, confounding the expectations of his contemporaries with the synthesis he offered in return.

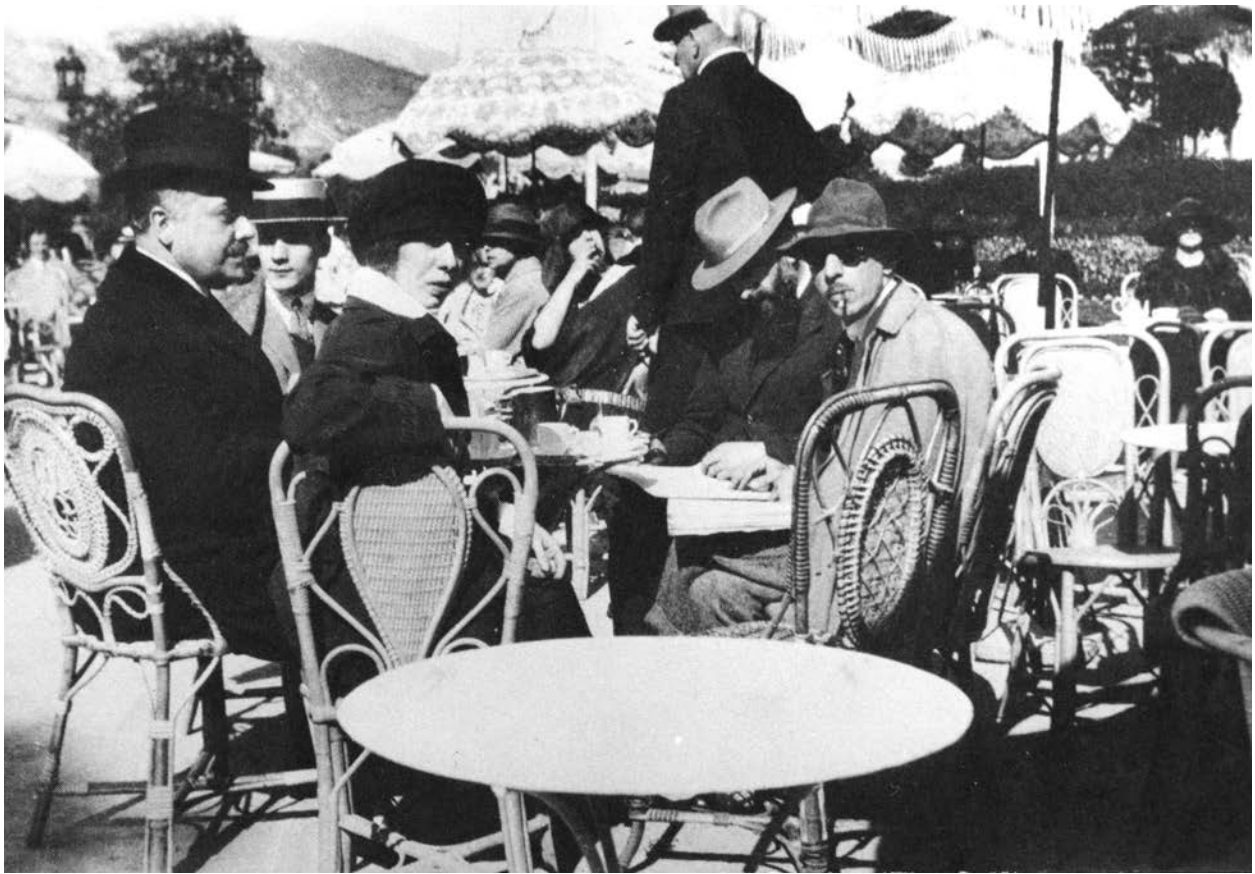
The *Pastorale* gives early evidence as well of Stravinsky’s lifelong fascination with the potential of language, and, concomitantly, the human voice, as material for musical composition. Rather than accompany or illustrate words with music, Stravinsky explored their phonetic properties as musical material in itself. *Les noces* (The Wedding), a “cantata” in four tableaux for ballet that Stravinsky composed over a decade from 1913 to 1923, represents, in Taruskin’s words, his “rejoicing discovery” of a new way of composing for the voice based on poetic practices of the Russian Orthodox church and Russian folk song. Stravinsky worked on *Les noces* while living in Switzerland during the years when he most acutely felt the loss of Russia; in it he famously draws on Russian folk songs from Pyotr Kireyevsky’s and Ivan Sakharov’s collections. Premiered by Sergei Diaghilev’s Ballets Russes in Paris in June 1923 with stage designs by Natalia Goncharova and choreography by Bronislava Nijinska, the ballet delighted audiences for its capacity to cross over between Russian folklorism and the machine age.

Ever seeking new “acoustic sensations,” as he called them, Stravinsky set himself the task of choosing in each new work unusual instrumental combinations as a point of departure for compositional form. He changed the orchestration of *Les noces* numerous times during its long gestation, settling on an unusual orchestra of two double Pleyel pianos, chorus, soloists, and percussion. He based his *Symphonies of Wind Instruments* (1920) on the eerie chorale of open spaced chords—composed in memory of Claude Debussy—in which it culminates, using the term *Symphonies* in the title in the older sense of a “sounding together.” The juxtaposition of contrasting timbres in this work is so extreme that it led to an over-60-year analytical tradition of defining the work in terms of its discontinuity. Finally, in his three-movement *Symphony of Psalms* (1930) he omitted clarinets, violins, and violas in an attempt to shape the orchestra to “sing psalms” itself in the manner of the voices.

One of Stravinsky’s more dramatic experiments in allowing form to “flow from the musical material itself” is in his Concerto for Two Pianos (1935), which he composed while testing out ideas with his son Soulima on a double Pleyel piano. “I applied myself in this work to composing music of the piano, in other words, music made expressly of pianistic material,” Stravinsky told Serge Moreux in an interview to coincide with the premiere in Paris in November 1935. During the preconcert lecture at this premiere, Stravinsky explained that the word *concerto* derived from *concertare* or *concourir*—to compete. The idea of instrumental rivalry led him to forefront counterpoint over harmony as the key compositional challenge of his new work. When Stravinsky and Soulima took this piece on tour they repeated this preconcert lecture, each time asking the public to love the music for itself, rather than allowing self-interested love to lead them to project onto it their own emotions.

Stravinsky’s strict approach to inventing music on the basis of chosen material led to much historical confusion about the meaning and moral value of his works. Did he intend, in *Les noces*—conceived as a gift for his lover Vera, yet also admired by his wife, Yekaterina—to solidify the power dynamics of traditional heterosexual marriage, or did he give women a unique voice by forefronting their





Sergei Diaghilev, Boris Kochno, Bronislava Nijinska, Ernest Ansermet, and Stravinsky in Monte Carlo, 1923

grief in poignant laments? And do the lines in Latin from Psalms 38, 39, and 150 in the *Symphony of Psalms*, composed “to the glory of God” during Stravinsky’s most intensely religious period, reflect his personal doubts and confirmation of his own faith? Or is he merely testing out syllabic possibilities in combination with a battery of compositional methods from ostinatos to fugues? And what of the haunting lullaby “Gently, Little Boat,” sung by Anne Trulove to Tom Rakewell at the end of *The Rake’s Progress*, a three-act opera from 1951 that documented Rakewell’s demise in a neoclassic pastiche of historical styles? Is the endearing innocence of this song to be believed?

The conflict between Stravinsky’s goals as a musical inventor and the moral demands of his material is nowhere more evident than in his late sacred ballad *Abraham and Isaac* (1962–63)—a serial work for baritone and chamber orchestra composed on the Hebrew text of Genesis 22 as a “token of gratitude to the people of Israel.” Stravinsky explores in this work the pitch possibilities of hexachordal combinations of a basic 12-tone row, avoiding, in his own words, any illustration of the text. The “sound of Hebrew”—taught to him by Isaiah Berlin—motivated his writing for the voice, which he described as “bel-Cantor.” Yet the compositional approach is so clinical that his interpretation of the biblical story of God’s testing of Abraham’s faith through the demand to sacrifice his son becomes opaque. Stravinsky perpetuated the paradox in his oeuvre between invention and intention in the last work he ever composed, *The Owl and the Pussycat* (1966)—a playful serial song based on Edward Lear’s nonsense verse. The 20th century’s most celebrated composer left the musical world with a parodic wink in this little song, his mysteries following him to the grave.

—Tamara Levitz, *Scholar in Residence, Bard Music Festival; University of California, Los Angeles*

PANEL ONE

## *Who Was Stravinsky?*

Olin Hall

Saturday, August 10

10 a.m. – noon

Christopher H. Gibbs, moderator; Leon Botstein; Marina Frolova-Walker; Olga Manulkina; Stephen Walsh

PROGRAM TWO

## *The Russian Context*

Olin Hall

Saturday, August 10

1 p.m. Preconcert Talk: Marina Frolova-Walker

1:30 p.m. Performance

**Mikhail Glinka (1804–57)**

*Trio pathétique* in D Minor, for clarinet, bassoon, and piano (1832)

Allegro moderato

Scherzo: Vivacissimo

Largo

Allegro con spirito

*Laura Flax, clarinet*

*Marc Goldberg, bassoon*

*Orion Weiss, piano*

**Serge Rachmaninoff (1873–1943)**

From Ten Preludes, Op. 23 (1901–3)

No. 8

No. 9

*Piers Lane, piano*

**Igor Stravinsky (1882–1971)**

From Four Etudes, for piano, Op. 7 (1908)

Andantino

Vivo

*Orion Weiss, piano*

*The Faun and the Shepherdess*, Op. 2 (1906–7) (Pushkin)

Shepherdess

Faun

Torrent

*Melis Jaatinen, mezzo-soprano*

*Gustav Djupsjöbacka, piano*

**Alexander Scriabin (1872–1915)**

*Vers la flamme*, Op. 72 (1914)

*Piers Lane, piano*



*Slav Composers*, Ilya Repin, 1871–72. The painting depicts Russian composers: Mikhail Glinka talks with Mikhail Balakirev, Vladimir Odoyevsky, and Nikolay Rimsky-Korsakov (foreground, in military uniform); Alexander Dargomyzhsky sits behind the group, Ivan Laskovsky can be seen behind. Alexei Lvov (right, wearing a court dress) listens to Alexei Verstovsky. Brothers Anton and Nikolay Rubinstein play the piano. Alexander Serov stands between Anton Rubinstein and Alexander Lvov. Behind them there is a group including Alexander Gurilev, Dmitry Bortnyansky, and Pyotr Turchaninov. Polish musicians are against the background of the door: Stanisław Moniuszko (leftmost), Fryderyk Chopin, Michał Ogiński, and Karol Lipiński. Czech composers, left row: Eduard Nápravník (leftmost), Bedřich Smetana, Franz Bendel, and Václav Horák. From the collection of the Moscow State Conservatoire.

**Alexander Glazunov (1865–1936)**

***Five Novelettes, for string quartet, Op. 15 (1886)***

Alla spagnuola  
 Orientale  
 Interludium in modo antico  
 Valse  
 All' Ungherese  
*Dover Quartet*

**INTERMISSION**

**Modest Mussorgsky (1839–81)**

**Hopak, from *The Fair at Sorochintsy* (1874–80; arr. Rachmaninoff)**

**Varlaam's aria, from *Boris Godunov* (1869)**

*Matthew Burns, bass-baritone*  
*Gustav Djupsjöbacka, piano*

- Nikolai Medtner (1880–1951)**    *The Singer*, Op. 29, No. 2 (1913) (Pushkin)  
*The Rose*, Op. 29, No. 6 (1913) (Pushkin)  
*Spanish Romance*, Op. 36, No. 4 (1915) (Pushkin)  
*Melis Jaatinen, mezzo-soprano*  
*Gustav Djupsjöbacka, piano*
- Mikhail Gnesin (1883–1957)**    *Balagan (The Showbooth)*, Op. 6 (1909) (Blok)  
*Nicholas Phan, tenor*  
*Gustav Djupsjöbacka, piano*
- Pyotr Tchaikovsky (1840–93)**    *Feuillet d'album*, for piano, Op. 19, No. 3 (1873)  
*Humoreske*, for piano, Op. 10, No. 2 (1871–72)  
*None but the Lonely Heart*, Op. 6, No. 6 (1869) (Mey, after Goethe)  
*Melis Jaatinen, mezzo-soprano*  
*Gustav Djupsjöbacka, piano*
- Igor Stravinsky**    *Three Movements from Petrushka*, for piano solo (1921)  
Russian Dance  
In Petrushka's Cell  
The Shrove-tide Fair  
*Piers Lane, piano*

#### PROGRAM TWO NOTES

Richard Taruskin's monumental *Stravinsky and the Russian Traditions* (1996) paints an extremely detailed picture of the world into which Stravinsky was born. Yet the composer's later path led him so far from that world that it still comes as something of a shock to consider him in the context of the music he had grown up with. His early works, in which he is still very much part of Russian Silver Age culture, are frequently overlooked, and many of his peers from his student years are neglected if not entirely forgotten.

This program offers a retrospective of Russian music from the beginnings through Stravinsky's student years. By "beginnings," we mean Mikhail Glinka, who, while hardly the first Russian composer ever, was the first to create a distinctively Russian voice and the first to gain an international reputation. All later Russian composers considered Glinka their forefather, and even Stravinsky was directly influenced by Glinka's romances in his 1922 opera *Mavra* (heard on Program Five). Glinka's *Trio pathétique* was written at Lake Como in 1832; it is sometimes performed with violin and cello, or clarinet and cello, but the original scoring is for clarinet and bassoon. The Italian setting may be clearly felt in this intensely melodic and passionate work (we know that Glinka met Bellini during his travels). Four years before his breakthrough opera *A Life for the Tsar*, the 28-year-old Glinka was not only in full command of the style of the day but showed considerable originality in the linking of the four movements: there is a striking bridge section leading from the Beethoven-inspired scherzo into the *bel canto* of the slow movement; and the thematic material of the tempestuous first movement returns, modified and abridged, in the finale. The printed score contains the following motto in French: "Je n'ai connu l'amour que par les peines qu'il cause" ("I have known love only through the sorrows it causes").



Stravinsky's *Petrushka* performed by Ballets Russes in Paris, 1930

Glinka's example inspired the younger generation, which included the members of the *Moguchaya Kuchka* (The Mighty Handful or Russian Five), a group of young men (Modest Mussorgsky, Nikolay Rimsky-Korsakov, Alexander Borodin, and César Cui), initially pursuing nonmusical careers and gathering around the charismatic Mily Balakirev. To the same generation belonged Pyotr Tchaikovsky, who for a while was seen as standing in opposition to the Balakirev circle, although by the end of the 19th century that opposition had lost whatever relevance it might once have had. Stravinsky, who was Rimsky-Korsakov's student, always professed his great love for Tchaikovsky. He may have made some disparaging remarks about the Kuchka in his conversations with Robert Craft, but he paid tribute to Mussorgsky when he and Ravel re-orchestrated *Khovanshchina* for Sergei Diaghilev in 1913. Mussorgsky is represented on our program by two of his most popular works—the “Hopak” from *The Fair at Sorochintsy* and Varlaam's aria from *Boris Godunov*, two gems of iconic “Russianness” in music (although the *hopak* is actually a Ukrainian dance)—and Tchaikovsky by a selection of short works Stravinsky arranged in his 1928 ballet *The Fairy's Kiss*.

Alexander Glazunov is the oldest composer on our program with whom Stravinsky was personally acquainted, even if their relationship was rather cool, to put it mildly. (This in spite of the fact that the young Stravinsky took Glazunov as a model when he composed his Symphony in E-flat, Op. 1.) Glazunov's *Novellettes* for string quartet, written when this elder statesman was only 21, is a set of five travel sketches with stops in Spain, the “Orient,” the “olden days,” a waltz in a European ballroom, and finally, Hungary—all experienced from a comfortable armchair in St. Petersburg.

Alexander Scriabin and Serge Rachmaninoff were both Stravinsky's seniors by a decade or so. Scriabin and Stravinsky had some friendly meetings in Switzerland in the summer of 1913, when Stravinsky expressed a strong liking for Scriabin's Piano Sonatas Nos. 9 and 10 and acknowledged Scriabin's influence in his Four Etudes. Yet later in life he distanced himself from Scriabin's mysticism. The composer's visionary late masterpiece *Vers la flamme* (“Toward the Flame”) was written a year after *The Rite of Spring*. According to Vladimir Horowitz, who, as a child, had played for Scriabin, “the piece

was inspired by Scriabin's eccentric conviction that a constant accumulation of heat would ultimately cause the destruction of the world." If this is true, then Scriabin really was a prophet! Be that as it may, one can definitely feel the "accumulation of heat" in the six-minute work, which is essentially a single gigantic crescendo. The entire piece is based on a two-note motif (a short note followed by a long one); this pair of notes, carried aloft by some of Scriabin's most innovative harmonies, spreads like wildfire all over the keyboard until the music explodes in a series of fast trills, ushering in the ecstatic conclusion.

As for Rachmaninoff, he and Stravinsky had little contact in Russia, although Stravinsky recalled hearing Rachmaninoff's piano recitals. There is a touching anecdote about their late contact in Beverly Hills in 1942. Sergei Bertensson and Jay Leyda recount in their Rachmaninoff biography that the two Russian émigrés and their wives, who lived in close proximity to one another, had dinner together one night and apparently had a good time, though, due to their vast aesthetic differences, they talked only "about managers, concert bureaus, agents . . . and royalties." A few days later, Rachmaninoff arrived on his colleague's doorstep with a huge jar of honey, a product for which Stravinsky had confessed a liking. We shall hear two of the Ten Preludes, Op. 23, where Rachmaninoff takes Chopin's idiom to a whole new level of pianistic and harmonic complexity, combining perpetual motion with a very personal melodic style.

Nikolai Medtner and Mikhail Gnesin were almost exact contemporaries of Stravinsky. Medtner, who was close to Rachmaninoff, both stylistically and personally, concentrated mostly on piano music (including three concertos) and songs, including numerous inspired settings of Pushkin poems. Gnesin studied with Rimsky-Korsakov around the same time that Stravinsky did, and they were rather good friends for a while. (The famous Gnesin Institute of Moscow bears the name of this eminent composer and his three sisters, all pianists.) Gnesin's 1909 song *Balagan* ("The Showbooth") is based on a famous poem by the great symbolist poet Alexander Blok, who also treated the same idea (the puppet theater as life and life as a puppet theater) in a play that enjoyed a successful run in St. Petersburg in 1906–7. If we remember that the play had a tragic love triangle at its center, involving Pierrot, Harlequin, and Colombina—characters that were very much in vogue in St. Petersburg at the time—we may appreciate the role *Balagan* might have played in the genesis of *Petrushka*.

This, then, is the context in which Igor Stravinsky made his debut as a composer. Taruskin has shown in great detail the debt the Four Etudes owe to Scriabin; by contrast, *The Faun and the Shepherdess*, even though it begins with a near-quote from Glazunov's *Seasons*, foreshadows certain aspects of Stravinsky's mature harmonic language. This 10-minute solo cantata is based on excerpts from a longer Pushkin poem. In three subsequent movements, it presents a 15-year-old shepherdess sleeping in the forest, dreaming of love. Spied by a love-struck faun who pursues her, she jumps into the river, but, as the end of the piece triumphantly proclaims, she is miraculously saved from drowning.

The concert ends with the spectacular piano arrangement of three movements from *Petrushka* that Stravinsky made for Arthur Rubinstein in 1921. Here we have a reincarnation of Blok's "Showbooth," itself reworked into a breathtaking pianistic showpiece.

—Peter Laki, Bard College

**SPECIAL EVENT**

**Film: *The Soldier's Tale***

László Z. Bitó '60 Conservatory Building

Saturday, August 10

5 p.m.

***The Soldier's Tale*** A film by R. O. Blechman (1984; 60 minutes); music by Igor Stravinsky (1918)  
*Laura Flax, clarinet*  
*Charles McCracken, bassoon*  
*Carl Albach, cornet*  
*Richard Clark, trombone*  
*Erica Kiesewetter, violin*  
*Jordan Frazier, double bass*  
*Kory Grossman, percussion*  
*Geoffrey McDonald, conductor*

**PROGRAM NOTE**

During the years of World War I, Stravinsky lived in Switzerland, unable to continue the large-scale projects that had catapulted him to world fame as the composer of the three great ballets *Firebird*, *Petrushka*, and *The Rite of Spring*. Instead, he decided to write a short piece of musical theater that would not require large performing forces, and would be easy to produce and to take on tour. He enlisted the help of Swiss novelist C. F. Ramuz, and together they created *Histoire du soldat* (*The Soldier's Tale*), a work that did not fit any existing formal category. It was conceived as a combination of narration, pantomime, dance, and music, excluding singing. Stravinsky drew his inspiration from some Russian folk tales from Alexander Afanasyev's classic collection, but he and Ramuz emphasized the universal (rather than specifically Russian) aspects of the story.

The Soldier (who also happens to be an excellent fiddler) is on his way home when he meets the Devil, disguised as an old man. The old man prevails upon the Soldier to surrender his violin in exchange for a magic book that will bring him all the wealth in the world. The Soldier acquires the wealth, only to become quickly disillusioned. He loses his fortune, but recovers his violin after getting the Devil drunk during a card game. The Soldier cures a sick Princess with the sound of his violin, but loses the last round as the Devil takes hold of him just as he is about to reach his home village.

Stravinsky later extracted two suites from *The Soldier's Tale*: one in nine movements in the original instrumentation (violin, double bass, clarinet, bassoon, cornet, trombone, and percussion) and another in five movements, for clarinet, violin, and piano. The latter version was made for Werner Reinhart, a wealthy supporter of Stravinsky who was also an excellent clarinet player. The entire work was dedicated to him, as were Stravinsky's *Three Pieces for Solo Clarinet* (1919).

—Peter Laki, *Bard College*



C. F. Ramuz and Stravinsky,  
Lavaux, Switzerland, 1928

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# LE SACRE DU PRINTEMPS

Tableaux de la Russie païenne en 2 actes, de Igor STRAWINSKY et Nicolas RČERICH

Musique de Igor STRAWINSKY

Chorégraphie de NIJINSKY

Décors et Costumes de Nicolas RČERICH

Décor du 1<sup>er</sup> acte exécuté par M. ALLEGRI ; Décor du 2<sup>e</sup> acte exécuté par MM. IAKOVLEW et NAOUMOW

Costumes exécutés par M. CAFFI

==== 1<sup>er</sup> ACTE ====

*Les adolescentes :* M<sup>mes</sup> Piltz, Tchernychowa, Maikerska, Pflanz, Kopytsinska, Konietska, Kokhlowa, Poiré, Ramberg, Doris.

*Les femmes :* M<sup>mes</sup> Wasilewska, Bonietska, Ie-serska, Dombrowska, Pojerska, Razoumowitch, Boni, Maningsowa, Joulitska, Bromney.

*Une vieille femme de 300 ans :* M<sup>me</sup> Gouliouk.

*Un vieux sage :* M. Vorontzow.

*Les vieillards :* Fedorow, Froman, Sergueiew, Statkevitch, Kowalsky, Maliguine, Kostetsky, Zelinsky.

*Cinq jeunes gens :* MM. Kremnew, Kotchetowsky, Gavrilow, Bourman, Zverew.

*Six adolescents :* MM. Semenow, Rakmanow, Ivanowsky, Warzinsky, Romanow, Oumansky.

*Cinq jeunes hommes :* MM. Savitsky, Tarassow, Kegler, Loboïko, Goudine.

==== 2<sup>e</sup> ACTE ====

*La vierge Elue :* M<sup>lle</sup> Piltz.

*Les adolescentes :* M<sup>mes</sup> Tchernychowa, Kopytsinska, Maikerska, Pflanz, Bonietska, Dombrowska, Hokhlowa, Doris, Maningsowa, Poiré, Ramberg, Boni.

*Les Aïeux des Hommes :* MM. Semenow, Rakmanow, Romanow, Ivanowsky, Oumansky, Warzinsky, Froman, Fedorow, Kowalsky, Statkevitch, Kotchetowsky, Kremnew, Bourman, Gavrilow, Sveriew, Tarassow, Savitsky, Kegler, Loboïko, Goudine.



Photo Bert.

M. STRAWINSKY



**PROGRAM THREE**

**1913: Breakthrough to Fame and Notoriety**

Sosnoff Theater

Saturday, August 10

7 p.m. Preconcert Talk: Richard Taruskin

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

**Igor Stravinsky (1882–1971)**

*Fireworks* (1908)

**Nikolay Rimsky-Korsakov (1844–1908)**

*Suite from The Legend of the Invisible City of Kitezh* (c. 1907)

Prelude: A Hymn to Nature

Bridal Procession

The Battle of Kerzhenets

Apotheosis of Fevroniya

**Maximilian Steinberg (1883–1946)**

*Les métamorphoses, suite du ballet, Op. 10* (1913)

Introduction

Coronation of the Statue of Jupiter. Dance of the  
Phoenician Slaves

Pan

Apollon. Dance of the Muses

The Transformation of Adonis. Round Dances of the  
Sylvan Gods

**INTERMISSION**

**Anatoly Lyadov (1855–1914)**

*Fragment from the Apocalypse, Op. 66* (1910–12)

**Igor Stravinsky**

*The Rite of Spring* (1913)

Part I: The Adoration of the Earth

Part II: The Sacrifice

**PROGRAM THREE NOTES**

Like many great works of art, Stravinsky's *Rite of Spring* is both entirely new and deeply rooted in tradition. At the time of its legendary Paris premiere in 1913, and for many years after, its stunning innovations drowned out all echoes of the past. Today's listeners, aided by the work of Richard Taruskin and other scholars, may be better situated to perceive the ways in which Stravinsky draws on both Russian folk music and the Russian art music of his time. This program highlights the indebtedness as well as the originality of the *Rite*, by surrounding it with the works of three composers whose music illuminates the Russian context from which Stravinsky emerged.

Nikolay Rimsky-Korsakov touched the careers of virtually every Russian composer of his generation and after, as a member of the St. Petersburg Conservatory faculty, and as one of "The Mighty Five" nationalist composers who helped shape what became the characteristic Russian sound. He was especially important for Stravinsky, who studied with him privately and held him in high esteem, in spite of his unsparing criticism of Stravinsky's early efforts at composition. In addition to teaching

at the conservatory, Rimsky-Korsakov held weekly musical soirées at his home, where Stravinsky was introduced to influential figures, leading to the first public performances of his works. He also met other young composers, including Maximilian Steinberg, a star pupil and later son-in-law of Rimsky. As a wedding gift, Stravinsky sent Steinberg the score of *Fireworks*—ironically, the very work that attracted the attention of Sergei Diaghilev, launching Stravinsky into international fame, while Steinberg was left to pursue an important career in the Soviet Union.

Anatoly Lyadov's contribution to Stravinsky's career was entirely unwitting. Lyadov was another of Rimsky's students and composed in a similar idiom—the Russian sound that became part of the Ballets Russes brand in its early seasons. Diaghilev used music by Rimsky-Korsakov and Lyadov for some of his company's most successful productions, although neither ever composed a complete ballet for him. This was fortunate for Stravinsky: When Lyadov declined Diaghilev's commission for a Russian fairy tale ballet to be choreographed by Michel Fokine, the impresario decided to take a chance on a young unknown, a gamble which paid off in *The Firebird* (1910).

In addition to historical connections and some shared musical techniques, the works on this program have in common the theme of human encounter with the divine. Each of these encounters, furthermore, takes place in nature. For Lyadov's *Fragment from the Apocalypse*, based on a passage in which a mighty angel descends to earth, one hardly needs a text to discern the lavish orchestral depictions of swirling clouds, blazing sun, crashing waves, and roaring lions. The angel opens a book, of which Lyadov reveals the contents in a reverent, chant-like section; then, "he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

The suite from Rimsky-Korsakov's opera *The Legend of the Invisible City of Kitezh* begins with "A Hymn to Nature," depicting the forest home of Fevroniya. In the opera, she likens this forest to "a great church, where day and night we celebrate the Eucharist." Rimsky captures this sacredness of the natural world in swirling mists filled with chirping birds, out of which flows a hymn-like melody. The second movement begins with joyful preparations for the wedding of Fevroniya and the son of Prince Yuri. But before the marriage can take place, the wedding bells are interrupted by invading Tatars, who capture the bride and gallop away into battle against the prince's forces. Fevroniya escapes into the forest, where she dies, but she has saved the city of Kitezh: in response to her prayer, a golden mist descends on the city, rendering it invisible to the enemy. The Wagnerian final movement portrays the transfiguration of her soul before she enters the city, where she will enjoy eternal life with her prince.

Steinberg's ballet *Les métamorphoses* draws its stories of ritual, supernatural encounter, and transformation from classical mythology. This suite features excerpts from each of the ballet's three parts, based on three episodes from Ovid. In the first movement, Jupiter bids farewell to the mortal Semele, after the encounter that left her pregnant with Dionysus. Movements three and four enact the musical competition between Pan, whose frenzied piping rouses the forest gods to Dionysian dance and raucous laughter, and Apollo, whose restrained playing on the lyre leads to a graceful dance of the Muses. The final movement is another death and rebirth, as Venus's love transforms the blood of Adonis into the flowers of spring, while the sylvan gods' round dance accelerates to the end. Steinberg's *Métamorphoses* here enjoys a rebirth of its own, as it has rarely been heard outside the Soviet Union since its composition in 1913. Steinberg intended it for the Ballets Russes, but Diaghilev showed little interest; he finally staged the middle portion of it as *Midas*, but his half-hearted investment resulted in a coolly received and quickly forgotten production.



*Battle of Kerzhenets*. Sketch for the curtain for Nikolay Rimsky-Korsakov's opera, *The Legend of the Invisible City of Kitezh*, Nicholas Roerich, 1911

Stravinsky claimed that the idea for the *Rite* came to him in a dream: scenes of pagan Russia, in which elders choose a sacrificial maiden who is forced to dance herself to death. As Taruskin has shown, such images must have been planted in Stravinsky's mind by the surge of interest among Russians around the turn of the 20th century in the pantheistic religions and practices of their ancient ancestors. This fascination was shared by Stravinsky's collaborators on the ballet, especially the designer Nicholas Roerich, an authority on Russian folklore and history. His scenery and costume designs sought, as he explained to Diaghilev, to "transport us to the foot of a sacred hill, in a lush plain, where Slavonic tribes are gathered together to celebrate the spring rites." Despite all the attention to ethnographic detail in the designs and scenario for the ballet, Stravinsky consistently denied that he had used actual Russian folk songs in the music except for the opening bassoon theme. In recent decades, however, several of the melodies have been located in folk anthologies published at the time.

Once again, study of the sources only accentuates Stravinsky's originality in transforming them. In the *Rite*, Stravinsky perfects the technique of quick-cutting between contrasting blocks of sound, maintaining constant momentum across the many disjunctions in musical texture. He repeatedly creates rhythmic patterns only to shatter them the next moment. The choreographer Vaslav Nijinsky, although a brilliant dancer and inventive in his vocabulary of movement, required repeated exposure to Stravinsky's score in order to fit his steps to the musical rhythms. This difficulty did not come about, however, because Stravinsky did not know what was expected in ballet music, nor because he wished to reject its conventions altogether. Although the orchestral sound is clearly ill-suited to the delicate, gravity-defying movements of classical ballerinas, the construction of the



Dancers from *The Rite of Spring*, 1913

*Rite* is perfectly typical of ballet scores. It consists of a series of short dances, lasting two to three minutes apiece, each with its own characteristic rhythm and instrumental color. The division of the ballet into two parts, described by Roerich as depicting “terrestrial joy” and “celestial mystery,” also follows the dramatic structure of many iconic 19th-century ballets. Dance historian Tim Scholl points out that, like *La Sylphide*, *Giselle*, and *Swan Lake*, this ballet begins with a diurnal scene of human activity, before transporting us to a nocturnal realm, populated by white-clad females connected with nature and the supernatural. Even the concluding Sacrificial Dance has its antecedents in the classical repertoire, most obviously in the heartbroken *Giselle*’s suicidal mad scene. These resonances reflect Stravinsky’s deep admiration for classical ballet, which continued to inspire him throughout his career.

All this was apparently lost on the initial Parisian audience, most of which saw only grotesque distortions of the body, and heard only cacophony (to the extent that they could hear the music at all over the shouting in the theater). Today, we have more reason to fear that we have become too comfortable with the *Rite*: thanks to the animated dinosaurs in *Fantasia*, its once-shocking sounds now blare through loudspeakers at the entrance to Disney’s Epcot Center. Yet no amount of historical perspective can entirely tame the spirit of the *Rite*. Live performance still delivers an undeniable physical impact. We may appreciate the ways in which the young Stravinsky makes use of his composition lessons with Rimsky-Korsakov, absorbing and expanding upon his teacher’s techniques, and still find ourselves transported by his explosive imagination.

—Julia Randel, Hope College

PANEL TWO

*The Ballets Russes and Beyond: Stravinsky and Dance*

Olin Hall

Sunday, August 11

10 a.m. – noon

Lynn Garafola; Kenneth Archer; Millicent Hodson

PROGRAM FOUR

*Modernist Conversations*

Olin Hall

Sunday, August 11

1 p.m. Preconcert Talk: Byron Adams

1:30 p.m. Performance

**Arnold Schoenberg (1874–1951)**

*Pierrot lunaire, Op. 21 (1912) (Giraud, trans. Hartleben)*

Mondestrunken (Moondrunk)

Columbine

Der Dandy (The Dandy)

Eine blasse Wäscherin (A Pallid Washerwoman)

Valse de Chopin (Chopin Waltz)

Madonna

Der kranke Mond (The Sick Moon)

Nacht (Passacaglia) (Night)

Gebet an Pierrot (Prayer to Pierrot)

Raub (Theft)

Rote Messe (Red Mass)

Galgenlied (Gallows Song)

Enthauptung (Beheading)

Die Kreuze (The Crosses)

Heimweh (Homesickness)

Gemeinheit! (Foul Play)

Parodie (Parody)

Der Mondfleck (The Moon Spot)

Serenade

Heimfahrt (Barcarole) (Journey Home)

O Alter Duft (O Ancient Fragrance)

*Kiera Duffy, soprano*

*Lance Suzuki, flute*

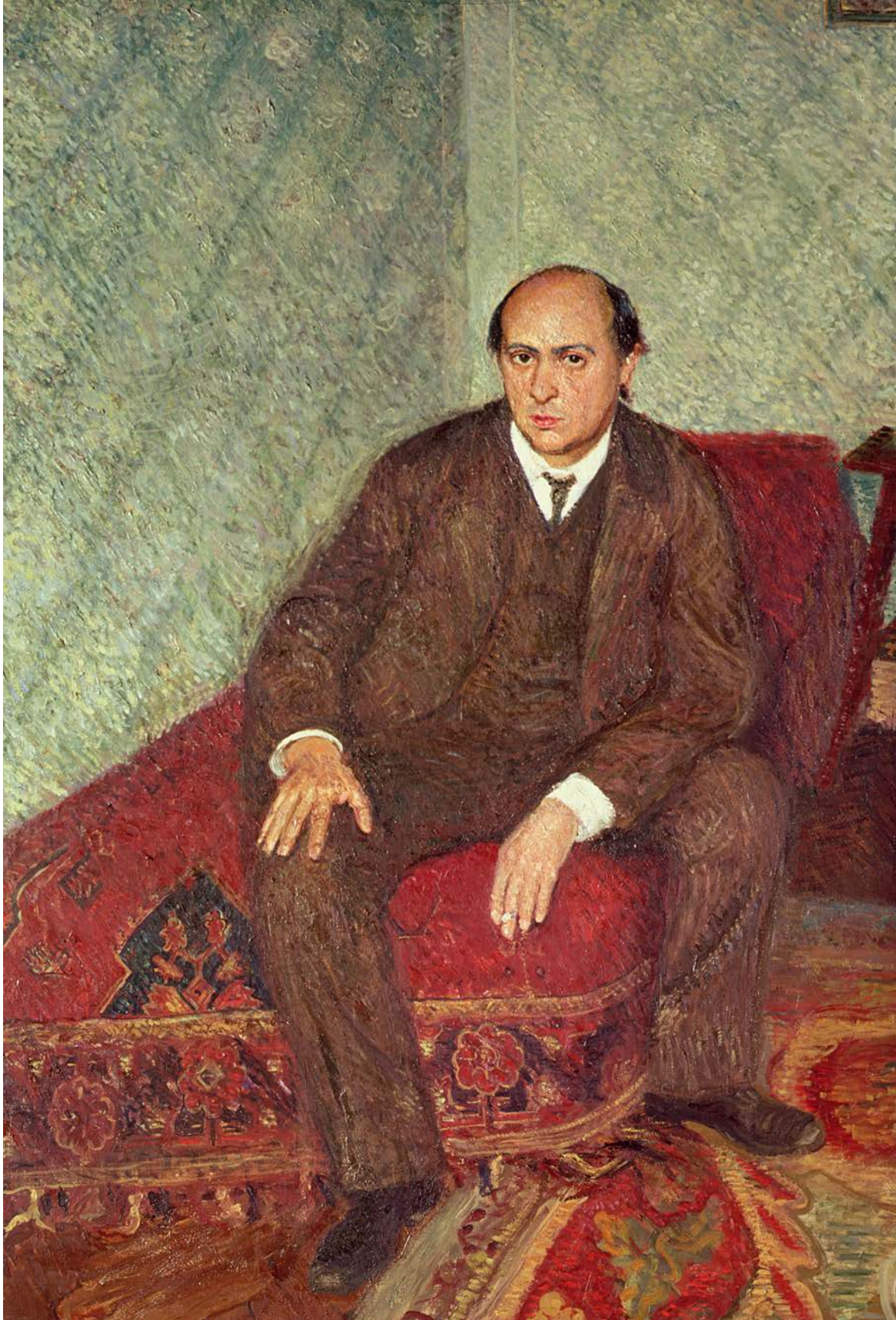
*Benjamin Fingland, clarinet*

*Sharon Roffman, violin*

*Raman Ramakrishnan, cello*

*Judith Gordon, piano*

INTERMISSION



Arnold Schoenberg, Richard Gerstl, c. 1905–6

**Maurice Ravel (1875–1937)**

***Trois poèmes de Stéphane Mallarmé (1913)***

Soupir

Placet futile

Surgi de la croupe et du bond

*Melis Jaatinen, mezzo-soprano*

*Gustav Djupsjöbacka, piano*

*Bard Festival Chamber Players*

*Zachary Schwartzman, conductor*

**Maurice Delage (1879–1961)**

***Quatre poèmes hindous (1912–13)***

Madras (Bhartrihari)

Lahore (Heine)

Bénarès (anon.)

Jeypur (Bhartrihari)

*Lei Xu, soprano*

*Bard Festival Chamber Players*

*Zachary Schwartzman, conductor*

**Igor Stravinsky (1882–1971)**

***Trois poésies de la lyrique Japonaise (1913)***

Akahito

Mazatsumi

Tsaraiuki

*Lei Xu, soprano*

*Bard Festival Chamber Players*

*Gustav Djupsjöbacka, piano*

***Pribaoutki (1914)***

Kornilo

Natáshka

Polkóvnik

Stárets i zayats

*John Hancock, baritone*

*Bard Festival Chamber Players*

*Zachary Schwartzman, conductor*

**Fragment des *Symphonies pour instruments à vent* à la mémoire de**

**Claude Debussy**

*Lucille Chung, piano*

**Manuel de Falla (1876–1946)**

***Homenaja, for guitar (1920)***

*Benjamin Verdery, guitar*

**Maurice Ravel**

***Duo, for violin and cello (1920)***

*Sharon Roffman, violin*

*Raman Ramakrishnan, cello*

**Béla Bartók (1881–1945)**

***Improvisation***

*Lucille Chung, piano*

**Erik Satie (1866–1925)**

*Que me font ces vallons* (Lamartine)

John Hancock, baritone

Lucille Chung, piano

**Claude Debussy (1862–1918)**

*En blanc et noir* (1915)

Avec emportement

Lent. Sombre

Scherzando

Alessio Bax, piano

Lucille Chung, piano

#### PROGRAM FOUR NOTES

After the successful Paris premiere of his *Firebird* in 1910, Stravinsky was welcomed into a social network that had some of the most notable artistic figures active in Paris. This group—which often referred to themselves as “Les Apaches”—included writer Léon-Paul Fargue, artist Paul Sordes, music critic M. D. Calvocoressi, and composers Maurice Ravel, Maurice Delage, Florent Schmitt, and Manuel de Falla, among others. They had initially come together in appreciation of Claude Debussy’s 1902 symbolist opera *Pelléas et Melisande*, but they quickly became each other’s greatest supporters. They attended performances of each other’s works, organized concerts to showcase compositions, collaborated on musical and theatrical projects, and wrote to one another or met—often at Delage’s Parisian home—to discuss musical traditions and trends.

The works performed on the concert this afternoon bear the marks of these fruitful modernist conversations through their dedications, aesthetic concerns, and a number of shared musical features. In fact, many of these compositions are drawn from two concerts given in Paris by the Société musicale indépendante, an organization for which Stravinsky, Ravel, and Schmitt served as integral members in the 1910s and ’20s. Both concerts—the first given in 1914 and the second in 1921—showcased the compositions and aesthetic interests of this circle, while also demonstrating how members’ musical choices were often informed by one another, as well as by other modernist composers.

The Société musicale indépendante’s January 1914 concert featured Stravinsky’s *Trois poésies de la lyrique Japonaise*, Ravel’s *Trois poèmes de Stéphane Mallarmé*, and Maurice Delage’s *Quatre poèmes hindous*, in addition to works by Schmitt and Erik Satie. These compositions demonstrate the influence that Arnold Schoenberg’s *Pierrot lunaire* had on Stravinsky, Ravel, and Delage. Stravinsky was struck by the inventiveness of Schoenberg’s piece after he heard it in Berlin in December 1912, and he and several of his French contemporaries were eager to present it in France. Ravel, for instance, attempted to get it performed in Paris, writing to Hélène Kahn-Casella in April 1913 about his plans for a “scandalous” concert of the Société musicale indépendante that would include *Pierrot lunaire*, Stravinsky’s *Trois poésies de la lyrique Japonaise*, and Ravel’s own *Trois poèmes de Stéphane Mallarmé*. Although Schoenberg’s *Pierrot* did not end up being performed on this occasion, the impression the work made on Stravinsky and his French modernist friends is undeniable.

Schoenberg’s haunting cycle of 21 songs tells the story of Pierrot—the melancholy clown from the Commedia dell’Arte tradition—as recounted by Albert Giraud in his symbolist poems of the same title. In Schoenberg’s musical setting, the soprano narrates the tale of an obsessive, delusional, and even murderous Pierrot through the use of a type of pitched speech called *Sprechstimme*. Schoenberg set Giraud’s poems (as translated into German by Otto Erich Hartleben) to an unconventional timbral combination of piano, flute, piccolo, clarinet, bass clarinet, violin, viola, and cello, an ensemble of five musicians playing eight instruments. Schoenberg employed these musical features in order to create



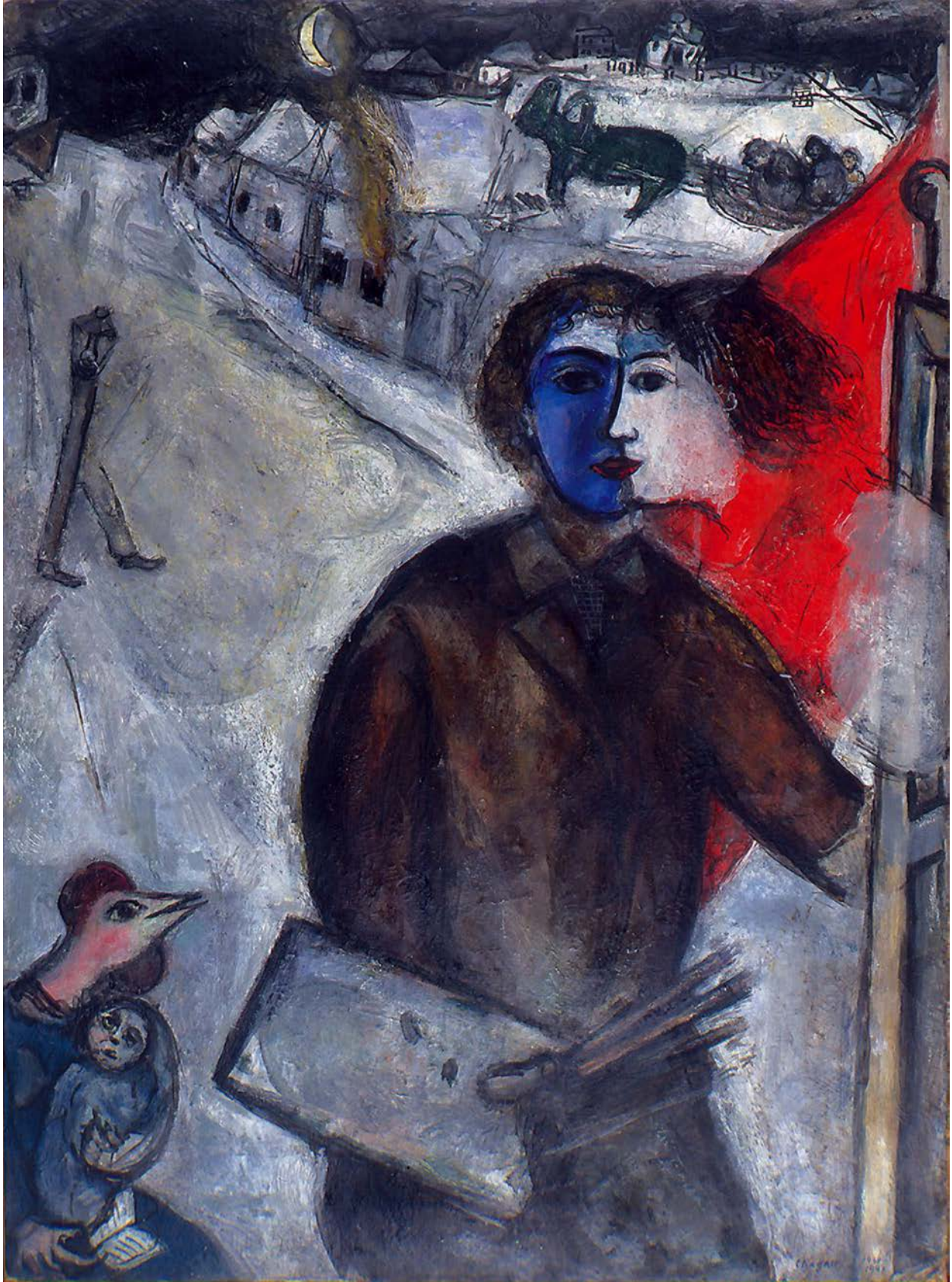
a richly dissonant, disjunct, and disorienting sound world that matches the fractured, nightmarish, and often grotesque imagery of the text. Stravinsky was captivated by this instrumentation, and used something very similar in his *Trois poésies de la lyrique Japonaise*, which he composed in the months just after his first exposure to *Pierrot lunaire*. Moreover, he shared his admiration for Schoenberg's sonic novelties with Ravel in March 1913, when the two composers were living in Clarens, Switzerland, and working together daily on a project for Sergei Diaghilev's Ballets Russes. Their conversations manifest themselves not only in Ravel's use of an instrumentation similar to that used by Schoenberg and Stravinsky in their respective song cycles, but also in the dedications these compositions carry: Stravinsky dedicated the third of his *Trois poésies de la lyrique Japonaise* to Ravel, and the first to Maurice Delage, who had used a similar instrumentation in his *Quatre poèmes hindous*, while Ravel dedicated the first of his *Trois poèmes de Stéphane Mallarmé* to Stravinsky.

At this time that group of composers was also particularly concerned with utilizing the musical and textual materials of non-French cultures as a means for modernist musical experimentation. In his *Trois poésies de la lyrique Japonaise*, for instance, Stravinsky used the Japanese poetic ideal of non-accentuation as a way of experimenting with the alignment of musical meter and text. Similarly, in *Pribaoutki*, Stravinsky sets several highly rhythmic Russian folk texts to Russian folk melodies. He intentionally mismatches them, however, so that the traditional association of the melody is absurdly incongruent with the text. Moreover, Delage's *Quatre poèmes hindous* were the result of his 1912 travels to India. While there, he developed an interest in Indian classical music, and wrote to Stravinsky in the fall of 1912 to tell him about a number of recordings of Indian classical music he was excited to share with him upon his return. In his *Quatre poèmes*, Delage utilizes some of the melodies he found on these recordings, as well as musical performance techniques he discovered during his travels. The second of the four-song cycle features a cello solo that begins with a transcription of a recording of sitar-player Imdad Khan's performance of "Jaunpuri Todika Alap," and the fourth song showcases a kind of closed-mouth singing that Delage most likely encountered while in India.

Like the 1914 concert of the Société musicale indépendante, the same society's 1921 concert in homage to Debussy is a testament to Stravinsky's participation in this Parisian modernist social circle. Debussy, who had been a source of continual musical inspiration as well as a mentor or friend to many French musicians, had died in 1918, and the pieces performed on this concert had been published as a supplement in a commemorative issue on Debussy of *La revue musicale* the month prior. Debussy and Stravinsky had been friends from at least 1912, and the former showed his appreciation for the younger composer's musical innovations in the third movement of his duo for two pianos, *En blanc et noir*, which bears a dedication to Stravinsky and features some subtle musical references to Stravinsky's compositions, in particular a quotation of the finale of his *Firebird*. Stravinsky's contribution to the 1921 concert was a chorale for piano, from the final section of his *Symphonies for Wind Instruments*.

Stravinsky's chorale, as well as Ravel's contribution to the concert—the first movement of his Duo for violin and cello—were each pieces that the composers were in the process of writing when asked to contribute to the special issue of *La revue musicale*. Both provide striking tributes to Debussy using a stripped-down, rhythmically repetitive musical style. De Falla's and Satie's contributions to the issue, on the other hand, were created specifically as homages to Debussy. Satie's dramatic and melancholy setting of Alphonse de Lamartine's mournful poem "Que me font ces val-lons" bears witness to the depth of the loss that Satie felt at the death of his mentor and friend of more than 20 years. The compositions performed on the homage concert thus attest to the extent to which friendship, mutual admiration, and the sharing of musical and aesthetic ideas were central to the specific ways in which musical modernism took shape in Stravinsky's Paris.

—Jill Rogers, University of California, Los Angeles



*Between Darkness and Night*, Marc Chagall, 1943

PROGRAM FIVE

*Sight and Sound: From Abstraction to Surrealism*

Sosnoff Theater

Sunday, August 11

5 p.m. Preconcert Talk: Mary E. Davis

5:30 p.m. Performance: Design and direction by Anne Patterson; projection design by Adam Larsen; choreography by Janice Lancaster; with Mina Nishimura and Austin Selden, dancers

**Francis Poulenc (1899–1963)**

*Le travail du peintre*, song cycle for voice and piano (1956) (Eluard)

Pablo Picasso

Marc Chagall

Georges Braques

Juan Gris

Paul Klee

Joan Miró

Jacques Villon

*John Hancock, baritone*

*Anna Polonsky, piano*

**André Souris (1899–1970)**

*Choral, marche, et galop* (1927)

*Carl Albach and John Dent, trumpet*

*Richard Clark and Kenneth Finn, trombone*

**Igor Stravinsky (1882–1971)**

*Ragtime* (1918)

*Bard Festival Chamber Players*

*Geoffrey McDonald, conductor*

**Georges Auric (1899–1983),**

**Arthur Honegger (1892–1955),**

**Darius Milhaud (1892–1974),**

**Francis Poulenc, and**

**Germaine Tailleferre (1892–1983)**

*Les mariés de la tour Eiffel* (1921; orch. Constant)

Ouverture (Le 14 Juillet) (Auric)

Marche nuptiale (Milhaud)

Discours du général (Poulenc)

La baigneuse de Trouville (Carte postale en couleurs) (Poulenc)

Fugue du massacre (Milhaud)

Valse des dépêches (Tailleferre)

Marche funèbre (Honegger)

Quadrille: Pantalon. Été. Poule. Pastourelle. Final (Tailleferre)

Ritournelles (Auric)

Sortie de la noce (Milhaud)

*Bard Festival Chamber Players*

*Geoffrey McDonald, conductor*

INTERMISSION



"Les Six," 1931, Francis Poulenc, Germaine Tailleferre, Louis Durey, Jean Cocteau, Darius Milhaud, and Arthur Honegger; Georges Auric represented by Cocteau's drawing

**Erik Satie (1866–1925)** *Parade* (1916–17; arr. piano four-hand)

Choral

Prélude du rideau rouge

Prestidigitateur chinois

Petite fille américaine

Rag-time du paquebot

Acrobates

Final

*Orion Weiss and Anna Polonsky, piano*

**Igor Stravinsky**

***Mavra* (1921–22) (Kochno, after Pushkin)**

Parasha *Anne-Carolyn Bird, soprano*

The Neighbor *Melis Jaatinen, mezzo-soprano*

The Mother *Ann McMahon Quintero, mezzo-soprano*

The Hussar *Nicholas Phan, tenor*

*Members of the American Symphony Orchestra*

*Leon Botstein, conductor*

**PROGRAM FIVE NOTES**

In the spring of 1917, Rome played host to Jean Cocteau, Pablo Picasso, Léonide Massine, Igor Stravinsky, and Sergei Diaghilev. Stimulated by the sights and sounds of their colleagues, the artists sketched, wrote, explored, and argued. Such conversations and collaborations were characteristic of this era, as images and gestures pervaded theater and music. Authors, painters, impresarios, choreographers, costumers, and composers intermingled, inspired, and irritated each other as they labored on multimedia projects. Much of this exchange occurred through what Tamara Levitz has described as “transnational encounters.” If many works premiered in Paris, it is because the French capital attracted a network of international artists. The resulting fertile exchange between media spawned fluid and ever-shifting artistic movements, from Futurism to individual expressions of Cubism, Dadaism, and Surrealism. Avowed differences aside, these aesthetic currents shared a common rejection of Romanticism and a desire to challenge audiences.

Ballet and pantomime played an integral role in many projects, building on prewar innovations by Michel Fokine and Vaslav Nijinsky. The program this afternoon features two such ballets, including a wartime work for Diaghilev’s Ballets Russes by Satie and Jean Cocteau. Entitled *Parade*, this ballet’s setting in the *théâtre forain* (fairground theater) evoked the milieu of Stravinsky’s *Petrushka* (1911) and Picasso’s circus paintings. In Cocteau’s scenario, onlookers mistake outdoor sideshow performances for the main attraction. Three exasperated managers fail to draw the audience indoors. Amidst myriad creative clashes, *Parade* gradually emerged as an inspired alliance among Cocteau, Satie, Picasso, Diaghilev, and Massine. Satie’s main numbers—the Chinese Conjurer, an American Girl, and the Acrobats—feature inventive layers of short repeated patterns, infused with popular styles of the waltz and ragtime. Cocteau hoped to add sirens, whistles, gunshots, and a typewriter, but Diaghilev cut most of these effects. (They found their way into *Les mariés de la tour Eiffel*, which we also hear on this program.) Picasso designed the sets, an immense stage curtain, and the costumes, including enormous Cubist superstructures for the Managers. Massine, cast as the Chinese Conjurer, devised audacious choreography. Guillaume Apollinaire’s program notes heralded the ballet as “a sort of sur-realism,” a point of departure for *l’esprit nouveau*. *Parade* was originally scored for large orchestra; the performance this afternoon is presented in Satie’s own four-hand piano arrangement.

*Parade's* May 1917 premiere at the Théâtre du Châtelet prompted both public opprobrium and avant-garde acclaim, enhancing Satie's reputation among young composers. In the summer of 1917, he mingled in bohemian Montparnasse with Georges Auric, Louis Durey, and Arthur Honegger, later joined by Francis Poulenc, Germaine Tailleferre, and Darius Milhaud. He briefly mentored these *nouveaux jeunes*, later christened "Les Six" by composer and critic Henri Collet. Less than a year after *Parade*, Cocteau leapt to the defense of these emerging styles in his manifesto *Le coq et l'arlequin* (1918). Decrying Impressionism in favor of Satie's simplicity, Cocteau proclaimed that the *café-concert*, music hall, circus, ragtime, and jazz should "fertilize" young artists. Poulenc and Milhaud were particularly inspired by such sources, and a year after Satie's ragtime in *Parade*, Stravinsky penned two ragtimes of his own. In the *Histoire du soldat* "Ragtime," he crafted a dance quite unlike American popular music, a ragtime replete with complex metrical shifts. The *Ragtime for 11 Instruments* on today's concert, in contrast, pulses with Joplinesque syncopated melodies and maintains a steady duple-meter beat.

Cocteau and members of Les Six combined popular music, ballet, and surrealism first in the famous *Le bœuf sur le toit* (1920), then in *Les mariés de la tour Eiffel* (1921). This *pièce-ballet* was narrated by two actors concealed in giant phonographs. Their text recounts the absurd events of a bourgeois wedding party on the first platform of the Eiffel Tower; rather than taking pictures, the wedding photographer's enormous camera disgorges an ostrich, a bathing beauty, the future child of the married couple, and a lion who devours a pompous wedding guest.

A multimedia spectacle in the vein of *Parade*, *Les mariés* included a backdrop by Irène Lagut, whose leaning buildings bear a distinct familial resemblance to Picasso's *Parade* sets. Jean Borlin choreographed movements for the Ballets Suédois. Each member of Les Six (save Durey) contributed several short musical numbers. Auric's military overture, Milhaud's wrong-note wedding march and "massacre" fugue, and Honegger's faux-serious "Funeral March" (quoting Gounod's Waltz from *Faust*) parody well-worn musical styles, while pieces by Poulenc and Tailleferre draw on the music hall, the waltz, and the polka. *Les mariés* premiered at the Théâtre des Champs Élysées in June 1921, accompanied by the boos of an anti-Cocteau faction and near-fights in the lobby. Cocteau, however, defended the ballet as an exemplar of the new aesthetic. He also lauded the music's frankness, clarity, and roots in popular styles.

The innovations of Satie, Les Six, and Stravinsky rapidly spread abroad. Cocteau presented a lecture-concert of new music in Brussels in 1919, and in 1921 Paul Collaer's inaugural Pro Arte recital featured works by Les Six and Satie. The young Belgian composer André Souris attended these concerts, assimilating new dissonances and Stravinskian metrical shifts into his *Choral et marche* (1925). The following year, in association with Surrealist poet Paul Nougé, Souris contributed incidental music for a caricature of *Les mariés de la tour Eiffel* (entitled *Le dessous des cartes*). Among pieces inspired by jazz, the *café-concert*, and Les Six, this parody included a gallop by Souris. The short piece was added to the *Choral et marche*, and first performed as a group in 1927.

Despite Stravinsky's international success, the premiere of his *Mavra* (1922) sparked profoundly negative opinions. Based on Pushkin, this brief one-act opéra bouffe sketches the tale of Parasha, a young woman in love with a soldier. He disguises himself as a female servant in her house, but Parasha's gossipy mother discovers the ruse when she bursts in on him shaving his face. *Mavra's* music is suffused with popular idioms and repurposed styles from the 19th century; indeed, Richard Taruskin argues the opera coalesced from Stravinsky's interactions with a Russian cabaret ensemble. The seven numbers look to the polka, waltz, and polonaise, as well as melodies à la Glinka and



Curtain design for *Parade*, Pablo Picasso, 1917

Tchaikovsky. Stravinsky overtly acknowledged these influences, dedicating the piano score to Pushkin, Glinka, and Tchaikovsky. The work premiered in June at the Paris Opéra, with choreography by Bronislava Nijinska and sets and costumes by Russian émigré Léopold Survage. Despite its clever dimensional backdrop (complete with trompe l'œil furniture), Survage's set seemed adrift on the grand stage of the Opéra.

This turn to an aristocratic 19th-century Russia, rather than to peasant music or mysticism, prompted irritated complaints that Stravinsky had artificially injected his style with archaic Italianate melodies. Some critics hoped for another *Rite of Spring*, or were aggravated by *Mavra's* wind and brass orchestration. Satie and Les Six sallied forth in the opera's defense, celebrating it as a modernist triumph. Milhaud felt it realized the aspirations of the young French school, while Poulenc praised Stravinsky's uniquely tonal music.

Forty years after his review of *Mavra*, Poulenc still acknowledged Stravinsky's powerful influence, commenting, "I consider myself a son, the type of son he could certainly disown, but in fact a spiritual son of Stravinsky." He remained devoted to tonality, popular styles, and surrealism as well, looking back to the artistic milieu of the teens and twenties in his last song cycle *Le travail du peintre* (1956). The cycle sets seven brief poems from Paul Eluard's volume *Voir* (1948), an illustrated tribute to Cubist and Surrealist painters. Poulenc himself wrote, "painting is, with music, the art that moves me the most," and hoped that in *Le travail du peintre* he could "paint musically." This relationship between painting, text, and music is often quite opaque; in "Georges Braques," for example, light grace notes and hints of birdsong evoke the birds of the poem, but are difficult to link to Braques' painting "Guitariste" in *Voir*. Nonetheless, the song cycle's repeated patterns, metrical shifts, tonal idiom, and subject matter attest to the continued influence of Satie, Stravinsky, and the atmosphere of postwar France.

—Erin Brooks, *University of California, Los Angeles*



Stravinsky in his Hollywood studio, c. 1956



WEEKEND TWO AUGUST 16–18

# STRAVINSKY REINVENTED: FROM PARIS TO LOS ANGELES

## SPECIAL EVENT

### *Filming Stravinsky: Preserving Posterity's Image*

Weis Cinema, Bertelsmann Campus Center

Friday, August 16

5 p.m. Commentary by Charles M. Joseph

During the 1950s and '60s, Stravinsky became the most filmed composer of the 20th century. The subject of numerous European and North American documentaries, the composer's notoriety was exploited widely by a television industry that embraced the arts as part of its cultural mission. Stravinsky was the perfect icon: droll, animated, bursting with energy, and never at a loss for a razor-sharp retort. This session presents clips from some of the more important film documentaries of the time. Segments of Tony Palmer's 1982 biopic, *Aspects of Stravinsky*, will also be viewed. Footage that was ultimately cut from this controversial documentary often proved the most illuminating. A sampling of some of the film's deleted narrative will be summarized.

## PROGRAM SIX

### *Against Interpretation and Expression: The Aesthetics of Mechanization*

Sosnoff Theater

Friday, August 16

7:30 p.m. Preconcert Talk: Christopher H. Gibbs

8 p.m. Performance

#### **Igor Stravinsky (1882–1971)**

#### ***Madrid* (1917, arr. 1951 by Soulima Stravinsky)**

*Piers Lane, piano*

*Judith Gordon, piano*

#### ***Sonata for Two Pianos* (1943–44)**

Moderato

Theme and Variations

Allegretto

*Piers Lane, piano*

*Gilles Vonsattel, piano*

**Béla Bartók (1881–1945)**

**Sonata for Two Pianos and Percussion, Sz. 110 (1937)**

Assai lento. Allegro troppo

Lento, ma non troppo

Allegro non troppo

*Peter Serkin, piano*

*Judith Gordon, piano*

*Eric Beach and Jon Greeney, percussion*

**INTERMISSION**

**Paul Hindemith (1895–1963)**

***Kleine Kammermusik, Op. 24, No. 2 (1922)***

Lustig. Mässig schnelle Viertel

Walzer. Durchweg sehr leise

Ruhig und einfach

Schnelle Viertel

Sehr lebhaft

*Imani Winds*

**Olivier Messiaen (1908–92)**

**From *Quatre études de rythme* (1949–50)**

Mode de valeurs et d'intensités

*Gilles Vonsattel, piano*

**George Antheil (1900–59)**

***Sonata sauvage* (1923)**

À la nègre

Serpents

Ivoire

*Piers Lane, piano*

**Edgard Varèse (1883–1965)**

***Octandre, for seven wind instruments and double bass* (1923)**

Assez lent

Très vif et nerveux

Grave-Animé et jubilatoire

*Imani Winds*

*Carl Albach, trumpet*

*Richard Clark, trombone*

*Jordan Frazier, double bass*

**Igor Stravinsky**

**Concerto for Piano and Winds (1923–24)**

Largo: Allegro. Maestoso

Largo

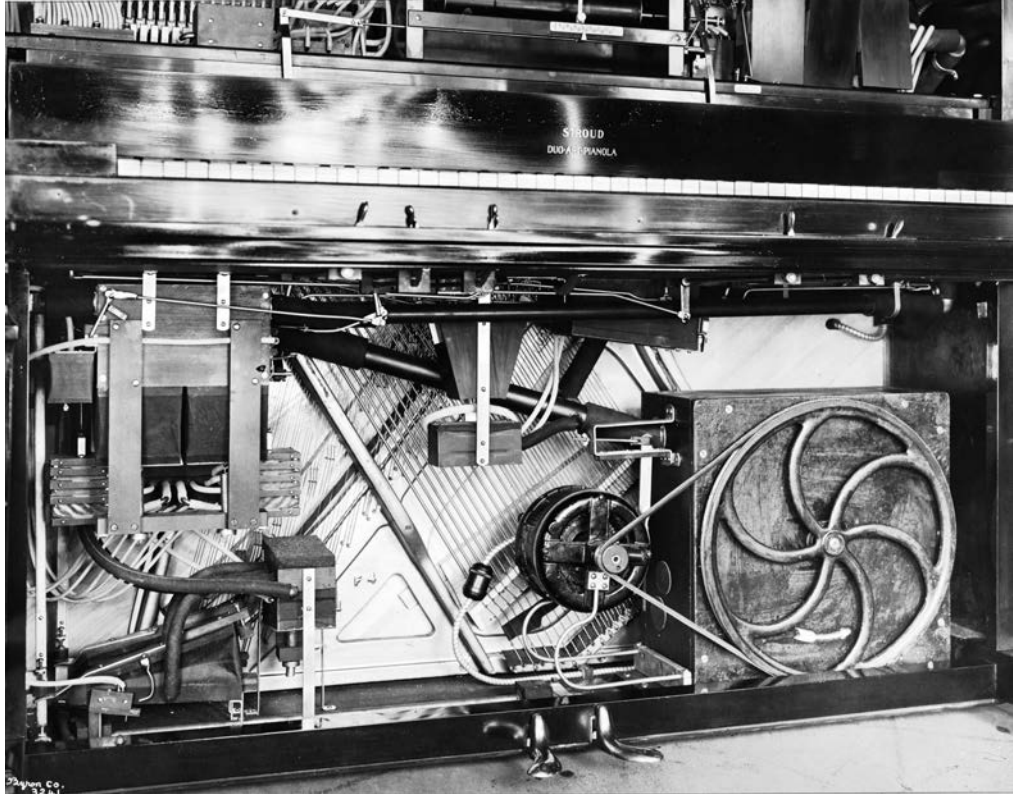
Allegro

*Peter Serkin, piano*

*Bard Festival Chamber Players*

*Students of The Bard College Conservatory of Music*

*Leon Botstein, conductor*



The inner workings of a Stroud upright pianola

#### PROGRAM SIX NOTES

In the years after World War I Stravinsky espoused the notion that music was “powerless to *express* anything at all, whether a feeling, an attitude of mind, a psychological mood, or a phenomenon of nature.” Upending the Romantic ideal of music as a medium for emotion, Stravinsky described his works as objective solutions to purely musical problems. Performers too were called to order—only by rejecting personal interpretation could they ensure the accurate execution of “the author’s vision without distortion.” Stravinsky was by no means alone in such views; many of the arts in the 1920s were shaped by what was called the “New Objectivity.” The Czech critic Max Brod attributed the emergence of a “hard, cold, masculine tone” in literature and music to the disillusionment of the younger generation, who as a result of the war had “justifiably learned to mistrust everything that partook of the passions of the heart.” The philosopher Theodor W. Adorno disparaged the fashion for the cool and businesslike serenity of the anti-Romantic turn: “If only we knew why we were suddenly all supposed to be more cheerful. Have we really only forsaken the dying Tristan in order to urge him to ‘keep smiling’ and twist a face distorted with pain into a grimace of pleasure?”

This program illustrates the diverse responses to the search for a music that would sound up-to-date and relevant, while also freeing composers from past practices, including their own. The peculiar and often incongruous elements they brought together in their works—an idealization of the machine, a stylized neoclassicism, and the attraction to precision and order—make clear both their sense of urgency in establishing new foundations for their music and the challenges they faced in doing so.

The Machine Age included the impact of new musical technologies, from innovative electronic instruments like the Theremin to the popularization of the radio and gramophone. Machines themselves became the subject of works like George Antheil's *Ballet mécanique* (1924), with its player pianos, sirens, and airplane propellers. For Stravinsky, the player piano, which by 1920 accounted for more than half of total piano sales, offered the solution to the problem of performers' interpretations. In addition to preparing piano roll versions of many of his pieces, he composed the *Étude pour pianola* in 1917 specifically for the mechanized instrument and without regard for the limitations of a human pianist. The work's dissonant layering of ostinatos piling up in a chaotic collage became a musical marker of the Machine Age, just as the relentless percussive technique seem to pull the piano from the parlor to the factory floor. Stravinsky later arranged the work as *Madrid*, in the Four Studies for Orchestra, making explicit the inspiration from player pianos he heard in taverns in

Spain. That version was the basis of the two-piano arrangement by the composer's son Soulima, intended as a work for them to perform together.

Antheil's *Sonata sauvage* is from a group of pieces written in the early 1920s, including the *Airplane Sonata* and the *Jazz Sonata*, that illustrate how the New Objectivity, machine art, jazz, primitivism, and racism could be jumbled together. The three movements, originally titled "À la nègre," "Serpents," and "Ivoire," feature pounding dissonant syncopated chords echoing *The Rite of Spring*, allusions to blues and ragtime, and a mechanical performance style. This fusion of the "ultramodern and ultraprimitive" was widespread at the time, as is evident in Count Harry Kessler's offensive description of a performance by Josephine Baker in Berlin as "a mixture of jungle and skyscraper elements."

Edgard Varèse's *Octandre*, for seven winds and double bass, represents a cooler and more abstract side of the Machine Age. Born in France, where he studied at the Schola Cantorum before moving to the United States in 1915, Varèse gained celebrity through works that evoked science and the city. Using the language of the New Objectivity, Varèse characterized *Octandre* as "hard of surface and machine-sharp of edge." The three brief movements show his interest in reducing the role of melody and harmony in favor of what he described as a counterpoint of contrasting sound masses that collide and interpenetrate as they move through time.

Neoclassicism offered another path for composers after the war seeking to escape from expression and subjectivity. The term embraced many ideas and techniques, but a common feature was the manipulation and distortion of the forms and genres of the 18th century. In response to the mock pompous tone and biting dissonances of Stravinsky's *Concerto for Piano and Winds*, Prokofiev described the work in his diary as sounding like "Bach with smallpox." The concerto was the first of many keyboard works Stravinsky wrote for himself to perform, thus keeping the matter of interpretation safely in his own hands. The work has ties to the Russian tradition, including allusions to Tchaikovsky in the lyrical second movement, but the overall tone is austere. The relentless motoric rhythms recast the figurations of Bach's keyboard concertos as if played by a machine, while the ensemble reflects Stravinsky's



Soulima Stravinsky,  
Théodore Stravinsky, 1933

conviction dating back to the *Rite* that winds were more impersonal than strings. He builds up the forms of the work through the opposition of blocks of music differentiated by tempo and texture, featuring passages of imitative counterpoint, including an extended fugato in the final movement.

Paul Hindemith's neoclassical *Kleine Kammermusik* for wind quintet is from a set of seven pieces, the others of which are modeled on Baroque concerto grosso form. The five movements are framed by playful and ironic marches; the second movement is a waltz that foreshadows Shostakovich's sardonic dance style, while the fourth movement serves as a brief and rather rude interpolation. Only in the melancholy central movement is there any suggestion of an introspective tone.

Another manifestation of the postwar attempt to constrain expression was an obsession with clarity and order; as Stravinsky wrote, "the more art is controlled, limited, worked over, the more it is free." Along with Schoenberg's 12-tone method, other preoccupations include clear architectural forms, intricate counterpoint, and new ways of working with tonality. Béla Bartók's Sonata for Two Pianos and Percussion, composed to perform with his wife Ditta Pásztory, begins with his characteristic "night music." The eerie timbres and murky textures of this style are also featured in the middle movement, which evokes a desolate march through an unsettling nocturnal landscape. Bartók uses the unique instrumental ensemble to create constantly shifting sonorities; at times the percussion seems like an extension of the pianos, intensifying the sharpness of attacks or undergirding the lower register, elsewhere, as in the various fugal passages and the bright and exuberant finale, it takes an independent role.

Stravinsky composed the Sonata for Two Pianos (1943–44) in Hollywood. As Richard Taruskin discussed it, the work originated in sketches for a score for the film, *The North Star*, written by Lillian Hellman, about the Ukrainian resistance to the Germans. When the project was taken over by Aaron Copland, Stravinsky adapted the material for the Sonata, continuing to draw on a collection of Russian folk-song arrangements from the mid-19th century. The work has a lyrical and contemplative tone, but this is anchored in tightly controlled structures, particularly in the theme and variations of the second movement, which begins with an intricate canon-in-inversion. The variations that follow recast the theme in contrasting contexts, including a gentle Satie-like dance, a mechanistic toccata, and a fugue.

The aesthetics of mechanization moved to center stage after the Second World War with the widespread interest in scientific models of experimentation, electronic instruments, and a concerted effort by many to escape subjectivity and the musical tradition. John Cage, Pierre Boulez, and others developed procedures for generating works that, once set in motion, dramatically limited the composer's agency. A major influence on this trend was the French composer Olivier Messiaen. Extending techniques he used in the *Quatuor pour la fin du temps* (1941), his short piano piece "Mode de valeurs et d'intensités" is based on a chart correlating pitches, rhythmic values, articulations, and dynamics. He generates the piece's scintillating textures from an arrangement of these precisely predetermined elements. The strange new sound world that resulted from Messiaen's strict techniques, just as with all the works in this program, opened up new ways of hearing and thinking that have only become more relevant in our own age of digital music, social robots, and the posthuman.

—Joseph Auner, Tufts University



*Quai d'Anjou*, Eugène Atget, 1913

PANEL THREE

*Lenin, Hitler, Mussolini, and Stalin: Music, Ethics, and Politics*

Olin Hall

Saturday, August 17

10 a.m.—noon

Tamara Levitz, moderator; Tomi Mäkelä; Simon Morrison; Richard Taruskin

PROGRAM SEVEN

*Stravinsky in Paris*

Olin Hall

Saturday, August 17

1 p.m. Preconcert Talk: Manuela Schwartz

1:30 p.m. Performance

**Igor Stravinsky (1882–1971)**

*Les cinq doigts, for piano (1921)*

Andantino

Allegro

Allegretto

Larghetto

Moderato

Lento

Vivo

Pesante

*Anna Polonsky, piano*

**Alexandre Tansman (1897–1986)**

*Sonatina for Flute and Piano (1925)*

Modéré

Intermezzo

Scherzo (Fox-trot)

Notturmo

Finale

*Randolph Bowman, flute*

*Anna Polonsky, piano*

**Bohuslav Martinů (1890–1959)**

*String Quartet No. 4, H. 256 (1937)*

Allegro poco moderato

Allegretto scherzando

Adagio

Allegro

*Harumi Rhodes and Sharon Roffman, violin*

*Marka Gustavsson, viola*

*Robert Martin, cello*

**Albert Roussel (1869–1937)**

*Sérénade*, for flute, harp, and string trio, Op. 30 (1925)

Allegro

Andante

Presto

*Randolph Bowman, flute*

*Sara Cutler, harp*

*Eric Wyrick, violin*

*Nardo Poy, viola*

*Jonathan Spitz, cello*

**INTERMISSION**

**Arthur Lourié (1892–1966)**

*Sonata for Violin and Double bass* (1924)

Allegro moderato

Cadenza

Final

*Jesse Mills, violin*

*Jordan Frazier, double bass*

**Igor Stravinsky**

*Duo concertant* (1931–32)

Cantilène

Eclogue I

Eclogue II

Gigue

Dithyrambe

*Laurie Smukler, violin*

*Xak Bjerken, piano*

**Sergey Prokofiev (1891–1953)**

*Sonata for Two Violins*, Op. 56 (1932)

Andante cantabile

Allegro

Commodo (quasi allegretto)

Allegro con brio

*Jesse Mills and Harumi Rhodes, violin*

**Igor Stravinsky**

*Octet for Wind Instruments* (1922–23)

Sinfonia: Lento. Allegro moderato

Tema con variazioni

Finale: Tempo giusto

*Randolph Bowman, flute*

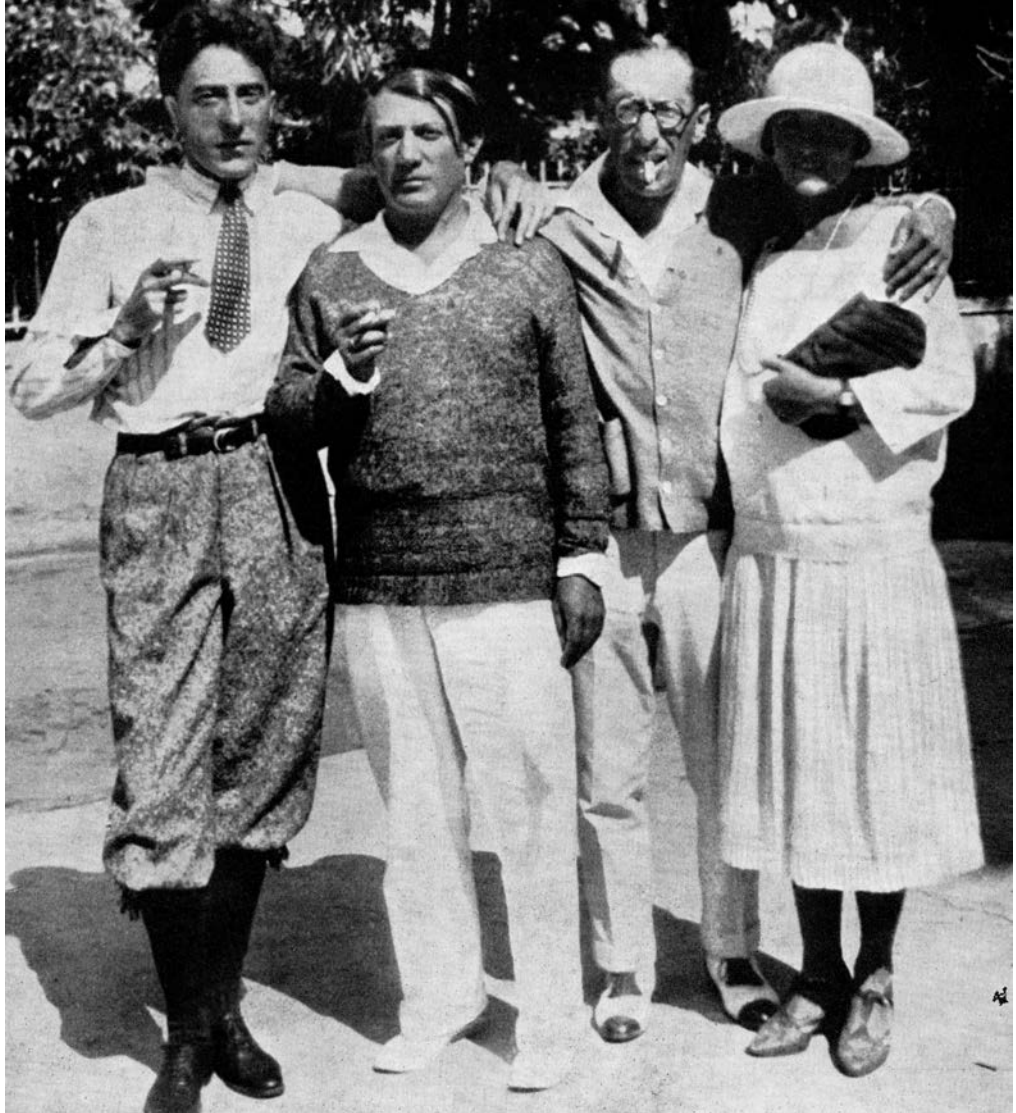
*Laura Flax, clarinet*

*Charles McCracken and Maureen Strenge, bassoon*

*John Dent and John Sheppard, trumpet*

*Richard Clark and Jeffrey Caswell, trombone*





Jean Cocteau, Pablo Picasso, Stravinsky, and Olga Picasso, Antibes, France, 1926

#### PROGRAM SEVEN NOTES

When Stravinsky returned to France from Switzerland in June 1920, he moved to a country celebrating the end of the war and welcoming a new era of seemingly infinite possibilities. In Paris, flappers danced to American jazz, Josephine Baker captivated the Parisian *haute monde*, and hordes of young people crowded the cafés in the Latin Quarter, Montmartre, and Montparnasse. The optimism would not last much longer than a decade, of course, as storm clouds soon reconvened over Europe in the 1930s and the world descended yet again into war.

Nevertheless, throughout the *entre-deux-guerres*, Paris attracted artists from the four corners of the globe. American writers (Ernest Hemingway, Gertrude Stein, F. Scott Fitzgerald), composers (Aaron Copland, Virgil Thomson, George Antheil), and tourists capitalized on the advantageous exchange rate and access to the European scene. And from the east and the south came a flood of artists seeking artistic freedom and opportunity: Picasso, Modigliani, Mondrian, Matisse, Miró, Brancusi, Dufy, Soutine, Lipschitz, and Chagall, among many others.

The musical world had its share of émigrés as well, especially from the east: from Russia came not only Stravinsky, but also Arthur Lourié, who fell immediately under the older composer's spell, ingratiating himself into the Stravinsky household after his arrival in 1924 and championing his compatriot until a falling out with Vera, Stravinsky's future wife, later in the decade ended the friendship. Alexandre Tansman, who arrived from Poland in 1919, wrote a well-received biography of Stravinsky, published in 1949. Stravinsky remained friends with Tansman after they both emigrated to the United States. (Tansman's friend Charlie Chaplin procured a visa for him to travel to America in 1941, where he composed several film scores, one of which—*Paris Underground*—was nominated for an Academy Award in 1946.) Bohuslav Martinů moved to Paris from Czechoslovakia in 1923, where he studied with Albert Roussel, a former naval officer who had honed his compositional skills at the Schola Cantorum under Vincent d'Indy.

And of course there was Sergey Prokofiev, who had left Russia in 1918 to make a name for himself in America, returning to Europe in 1922, from where he occasionally toured the Soviet Union.

Prokofiev and Stravinsky had a complicated relationship. Stravinsky thought Prokofiev was too conservative, and Prokofiev consoled himself with the knowledge that he was nine years younger than his mentor and rival, and therefore nine years more modern. Prokofiev was more popular in Russia, but Stravinsky ruled in the West. Tragically, the false promise of fame, official support, and freedom in his homeland drew Prokofiev back permanently to the Soviet Union in 1936, when Stalin's purges were at their worst.



Arthur Lourié, *Pyotr Miturich*, 1915

Many of these composers belonged to the *École de Paris*, a name also given to Eastern European artists living in Paris between the wars; all of them at one point or another dipped their toes in the compositional streams sent flowing by Stravinsky. Although their styles differ, they all at some point adopted pre-Romantic compositional practices in order to create a new, modern sound. Even if this so-called neoclassical music made use of fugue and classical formal procedures, it was progressive in terms of harmony, rhythm, and timbre. In Paris between the wars, earlier musical models were no more

conservative than a hipster's thrift-store wardrobe: for both the hipster and the interwar composer, the adoption of the past is and was a sign of modernism. Stravinsky's emphasis on simplicity, clarity, and objectivity—on the architectonic and not the anecdotal, to borrow his own words—made its mark on most of these composers. In their use of striking rhythms, unique timbres, and dissonances mild or harsh; in their adoption of pre-Romantic compositional techniques; and in their attempts to get to a more stable future via an idealized past, each composer played a role in exploring the language of a generation poised between two calamities.

In *Les cinq doigts* (1921), Stravinsky plays on the French tradition of finger exercises written for young novices at the keyboard. The eight miniatures are Satie-esque in their simplicity. The right hand barely moves, each finger assigned to one note, and the left hand features primarily repetitive patterns. But don't be fooled: underlying the simplicity is a typically Stravinskyesque metric sophisti-

cation and not-quite-tonal harmonic idiom. A nostalgia absent from Stravinsky's earlier work occasionally makes an appearance: the fourth movement is particularly wistful.

Like the initial idea for *The Rite* and part of *The Soldier's Tale*, the Octet (1923) allegedly came to Stravinsky in a dream. "I found myself," he wrote, "in a small room surrounded by a small number of instrumentalists who were playing some very agreeable music. . . . After I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little dream concert in a state of delight, and the next morning I began to compose the Octet." Clearly neoclassical in concept, the opening trills and use of counterpoint throughout evoke a Baroque elegance; the use of sonata form in the first movement recalls the classical period, as does the combination of theme and variations and rondo in the second movement. The Octet is, however, firmly rooted in the modern period, a distillation of sonorous ideas that had fascinated Stravinsky for some time: the perpetuum mobile rhythms, ostinati, syncopation, and changing meters heard here are all features of *The Rite*, as is his predilection for the dry timbre of wind instruments. Here though, there is nothing extraneous, nothing overtly emotional. As he explained in his autobiography in relation to the Octet: "it was necessary . . . to establish order and discipline in the purely sonorous scheme to which I always give precedence over elements of an emotional character."

In his *Duo concertant* (1931–32), Stravinsky draws on his love of the pastoral poets and arts of antiquity, as well as his desire to combine the bowed strings of the violin with the struck strings of the piano. The work brings to mind the fanciful blue horses and upside-down people of a Chagall painting, striking a fine balance between a static, maudlin pantomime and a profound sincerity. Particularly beautiful is the Dithyrambe (the fifth movement)—in ancient times a wild and exalted hymn sung in honor of Dionysus, god of wine and fertility, patron of the arts; in Stravinsky's hands a sonorous rendition of an ancient frieze depicting a Dionysian scene.

A self-confessed musical descendant of Glinka and Mussorgsky, Lourié had a predilection for low sonorities, which might explain his unique choice of instrumentation in the Sonata for Violin and Double Bass. Both Roussel's *Sérénade* and Tansman's Sonatine are in a often considered by critics to be "quintessentially French" style—there are bitonal passages in the Tansman that are clearly influenced by the postwar chamber music of his friend and mentor Maurice Ravel. Featuring Bartókian dissonances and rhythmic energy, Martinů's Fourth String Quartet is an extremely expressive piece; the lovely third movement, with its elegiac cello part, recalls the slow movement of Debussy's String Quartet. This work was almost lost: when Martinů and his wife fled Paris as Hitler's army closed in, he left much behind. It was found and premiered only in 1960, in Donaueschingen, Germany.

Prokofiev's Sonata for Two Violins is an example of Slavic lyricism. The four-movement work recalls the layout of Italian Baroque church sonatas, with its slow–fast–slow–fast plan. The melodies in the slow movements are angular yet lyrical, emotionally engaging, lacking the irony and detachment so typical of Stravinsky. The harshness of the second movement is more than made up for by the fast finale, which, despite recalling toward the end the opening of the first movement like a distant memory of longing and separation, is sheer joyful celebration.

—Nancy Berman, Marianapolis College, Montréal



George Balanchine and Stravinsky, New York, 1957

PROGRAM EIGHT

*The Émigré in America*

Sosnoff Theater

Saturday, August 17

7 p.m. Preconcert Talk: Leon Botstein

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

**Igor Stravinsky (1882–1971)**

*The Star Spangled Banner* (arr. 1941)

**Arnold Schoenberg (1874–1951)**

*Kol Nidre*, Op. 39 (1938)

*Erik Contzius*, speaker

**Igor Stravinsky**

*Ode* (1943)

Eulogy: Lento

Eclogue: Con moto

Epitaph: Lento

*Jeu de cartes* (1936)

Première donne

Deuxième donne

Troisième donne

INTERMISSION

**Igor Stravinsky**

*Symphony in Three Movements* (1942–45)

Overture: Allegro

Andante. Interlude: L'istesso tempo

Con moto

*Requiem Canticles* (1965–66)

Prelude

Exaudi

Dies irae

Tuba mirum

Interlude

Rex tremedae

Lacrimosa

Libera me

Postlude

*Rebecca Ringle*, mezzo-soprano

*John Relyea*, bass-baritone

**Hanns Eisler (1898–1962)**

*Score for Night and Fog* (1955), a film by Alain Resnais

#### PROGRAM EIGHT NOTES

A creative life is a skein of entanglements, projects enmeshed in networks of friendship and acquaintance, works stretched across a loom of circumstance and context: audiences, institutions, critical interlocutors, and artistic interchange. The creative lives and works of Igor Stravinsky, Arnold Schoenberg, and Hanns Eisler were entangled in the dense fabric of their times, but the rupture of emigration cracked the loom, those cultural assumptions that had given their works tension and meaning. This concert explores how three composers responded to that rupture.

Stravinsky, who moved to America in 1939, had been an émigré most of his adult life. He inhabited a creative world of fluid geographic, cultural, and temporal boundaries, and the witty harmonic and rhythmic dislocations of his arrangement of the *Star Spangled Banner* bear the hallmarks of this peripatetic trajectory of abrupt juxtapositions and artful fragmentation. His transition to America had been prepared by three tours and multiple commissions, including *Jeu de cartes* for George Balanchine's newly formed American Ballet. The scenario, a card game in three deals, is set out in three movements—a rondo, a set of variations, and a battle between hearts and spades—that still carry the stylish allure of the neoclassical ballets that had become Stravinsky's international calling card. Thirty years later, in the *Requiem Canticles*, the latest work on this program, that international identity had been redefined in a postwar environment. In this setting of texts drawn from the Latin Requiem Mass Stravinsky leaves neoclassicism behind to embrace the astringent serialism that, to a younger generation, had come to symbolize a necessary break with a tainted musical past. The stylistic fingerprints of Stravinsky's past, in texture, instrumentation, rhythm, and form, are present even here. Much the same can be said of his *Ode* in memory of Serge Koussevitzky's wife, who had died in 1942. This "elegiacal chant" in three movements begins with a stately, fugal Eulogy and concludes with an Epitaph of exquisite transparency. Stravinsky justified the boisterous middle movement, the Eclogue (originally conceived for a hunting scene for Robert Stevenson's film *Jane Eyre*), with reference to Natalie Koussevitzky's devotion to the Tanglewood Festival, the Boston Symphony's summer home.

Stravinsky's decision to settle in Southern California may have been encouraged by its Mediterranean climate, but he also found there a congenial circle of friends and colleagues—fellow émigrés, musicians, writers, artists, and film luminaries—that replicated something of the world he had known in Europe. It was a synthetic refuge, and the very concentration of so many exiles and refugees served only to heighten awareness of the tragedy overtaking the old world that had nurtured and formed the culture they held dear. Traces of this tragedy can be found in Stravinsky's *Symphony in Three Movements*, the first major work of his American years. He called it his "war symphony," a work, he said, that was shaped by "our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension, and at last cessation and relief." The symphony opens with a bold, aggressive gesture, announcing a rhythmic angularity that harkens back to the violence of *The Rite of Spring*. In the following Andante, originally conceived for a scene depicting the apparition of the Virgin in a film adaptation of Franz Werfel's *The Song of Bernadette*, a pastoral harp replaces the first movement's percussive piano. These contrasting movements are reconciled in a finale that contains both the widely spaced leaps and jagged rhythms of the opening Allegro and something of the diaphanous delicacy of the Andante.

It is one of the ironies of Schoenberg's emigration that his break with Europe led him to resurrect his tonal past. It was in part an accommodation to American tastes; part, too, a reflection that teaching—much of it remedial—now formed the major focus of his professional activity in his new Los Angeles home. But it also met a profound yearning to establish links and fill in gaps within his own

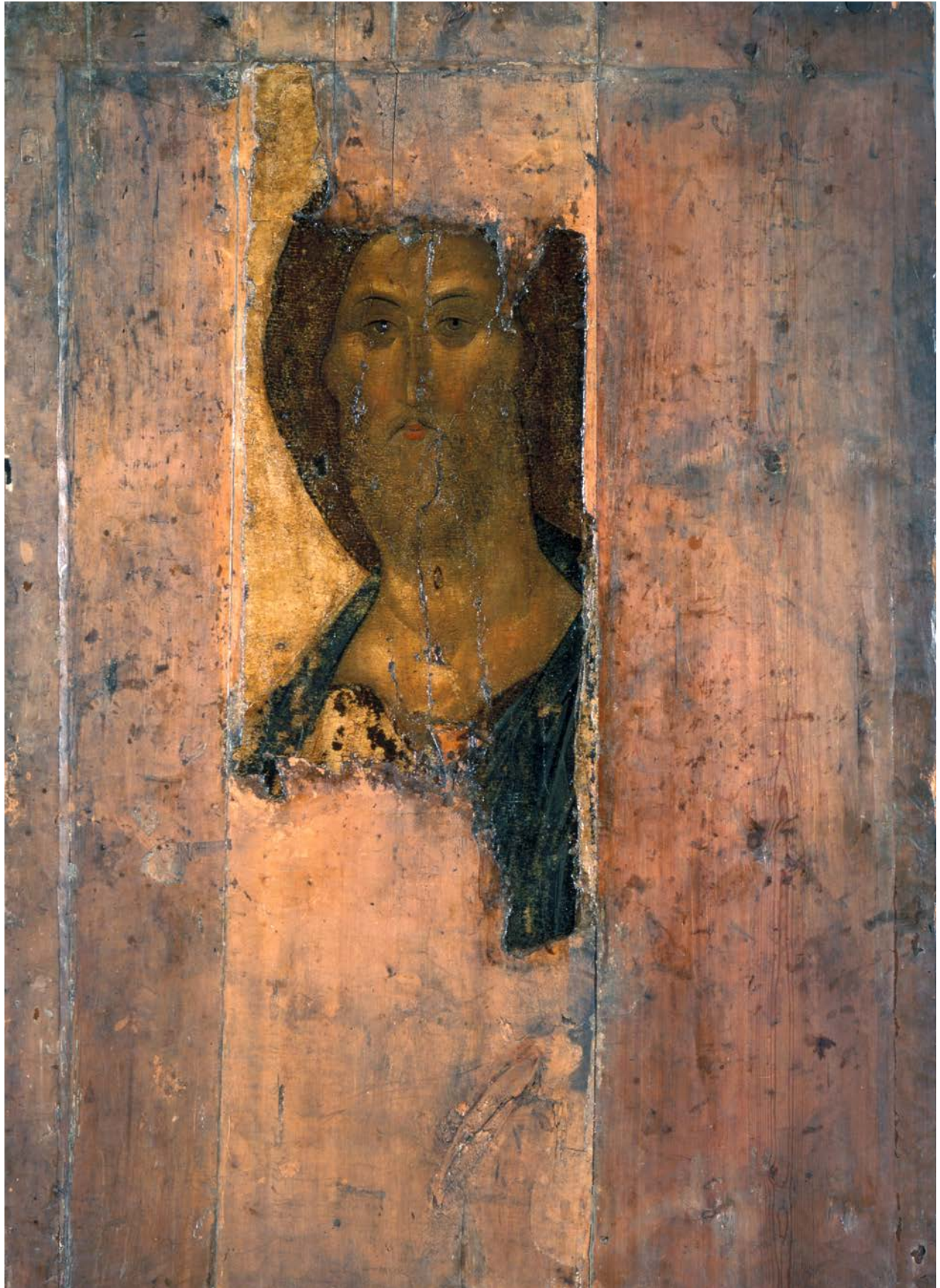
evolution. His emigration to America—via Paris—coincided with his reconversion to Judaism in 1933, which was both a political and a spiritual response to cultural exile. *Kol Nidre*, commissioned in 1938 by Rabbi Jakob Sonderling to celebrate the Jewish Day of Atonement, afforded Schoenberg the opportunity to expand upon the traditional Yom Kippur liturgy by adding an orchestral prelude and a narrative introduction, editing the liturgical text as a dialogue between speaker and chorus, and subjecting the well-known melody to motivic manipulation. There is a didactic quality to this deeply felt work (how different from Stravinsky's distanced reserve!), an urge to infuse musical material with moral and ethical meaning.

Schoenberg conducted the premiere of his *Kol Nidre* just a month before Kristallnacht, the event that marked the beginning of Germany's final descent into genocide. Schoenberg's own response to the Holocaust was *A Survivor from Warsaw*, written in 1947. The work's arc from graphic violence to stirring, if doomed, resistance evokes horror through dissonance and spiritual triumph through melodic cohesion, two strategies that have come to dominate musical reflections upon the Holocaust. One might have expected much the same in the score Hanns Eisler wrote for *Night and Fog*, Alain Resnais' 1955 film essay on the Nazis' brutal camp system. What he wrote instead was radical in its refusal to follow his teacher's lead.

Eisler broke with Schoenberg in the 1920s (they were later reconciled) over his increasingly strident embrace of left-wing politics, during which he developed a close friendship with Bertolt Brecht. In 1938, after restless years of travel that took him from Moscow to Mexico, he settled in New York, teaching at the New School of Social Research, before moving to Los Angeles in 1942, where he was primarily sustained by work in films (a lure that remained elusive for Stravinsky and Schoenberg). A decade after coming to America, Eisler became one of the first victims of the infamous House Un-American Activities Committee investigations. He left the United States in 1948 and eventually moved to East Germany, where he continued his collaboration with Brecht.

Brecht's theories of *Verfremdung*, or distancing, are an important influence upon Eisler's aesthetics of film music. In *Composing for the Films*, written together with the philosopher Theodor W. Adorno in 1947, Eisler argues that music should serve as a counterpoint rather than a mirror to the moving image, encouraging the viewer to think and reflect rather than to be swept away by feeling. This approach accorded well with Resnais' idea for *Night and Fog*, which is less a work of remembrance or reportage than a meditation on human responsibility, a call to account that challenges the present to confront the past—represented by a juxtaposition between color and black-and-white images. Eisler's transparent score recalls his works from the 1920s, though without their rousing appeals to class solidarity. Indeed, the music for *Night and Fog* is remarkably undemonstrative, even shocking for an innocence that borders on banality: a recurring fragile flute theme, infinitely tender, that accompanies horrific images of torture and death, a tidy pizzicato that underscores scenes of the Nazi organizational proficiency, an earnest string adagio replete with mock-Baroque flourishes that opens and concludes the film, while withholding cadential closure. Eisler solicits our empathy without tugging at our emotions; his music complements the dry, often sardonic narration written by Jean Cayrol, a survivor of Mauthausen, that asks us to consider our own relationship to the naked, broken humanity of both victims and perpetrators. It is a music of tattered threads from a fabric that was once whole.

—Christopher Hailey, Princeton University



*The Savior*, Andrei Rublev, c. 1410



PROGRAM NINE

*Stravinsky, Spirituality, and the Choral Tradition*

Olin Hall

Sunday, August 18

10 a.m. Performance with Commentary by Klára Móricz, with the Bard Festival Chorale, James Bagwell, choral director; Frank Corliss, piano; Bard Festival Chamber Players

**Igor Stravinsky (1882–1971)**

*Pater Noster* (1926, 1949)

*Ave Maria* (1934, 1949)

*Anthem: The Dove Descending Breaks the Air* (1962) (Eliot)

**Francis Poulenc (1899–1963)**

*Quatre motets pour un temps de pénitence* (1938–39)

Vinea mea electa

Tenebrae factae sunt

Tristis est anima mea

Timor et tremor

**Lili Boulanger (1893–1918)**

*Renouveau* (1911–13) (Silvestre)

**Olivier Messiaen (1908–92)**

*O sacrum convivium* (1937)

**Johann Sebastian Bach (1685–1750)**

*Lobet den Herrn*, BWV 230 (n.d.)

**Gesualdo da Venosa (1566–1613)**

*O vos omnes* (1611)

**Ernst Krenek (1900–91)**

From *Lamentatio Jeremiae prophetae*, Op. 93 (1941–42)

Lamentatio In Sabbato Sancto: Lectio Tertia

**Pyotr Tchaikovsky (1840–93)**

From *Liturgy of St. John Chrysostom*, Op. 41 (1878)

Cherubical Hymn

**Pavel Chesnokov (1877–1944)**

*Salvation Is Created* (1912)

**Claudio Monteverdi (1567–1643)**

From *Selva morale e spirituale*, SV 269 (1640–41)

Beatus vir

PROGRAM NINE NOTES

A year after his conversion to Anglo-Catholicism in 1927, T. S. Eliot proclaimed that he was “classicist in literature, royalist in politics, and Anglo-Catholic in religion.” Unbeknownst to Eliot, Igor Stravinsky had renewed his commitment to the Russian Orthodox faith of his fathers the previous year. In her volume *Modernist Mysteries: Perséphone*, Tamara Levitz sums up this turn of events: “In 1926, after [Stravinsky] had interpreted the sudden healing of an abscess on his finger before a performance in Venice as a miraculous answer to his prayers to an icon in a Paduan church, he had ‘reconverted’ to Russian Orthodoxy. . . . Stravinsky began to speak publicly about his Orthodox faith starting around 1928.” Like Eliot’s embrace of Anglo-Catholicism, Stravinsky’s reconversion coincided with a growing political conservatism.

Stravinsky's public declarations of his whole-hearted belief in Orthodox dogma continued throughout his career. Stravinsky's champion Nadia Boulanger, an ardent Catholic, testified approvingly that his "faith was at the same time spiritual and dogmatic, because, by temperament, he felt all the forces that represented the universal hierarchical order, the grand order that presided over creation and the unfolding of life." Given her own unswerving faith, Boulanger's opinion was hardly surprising, but one wonders what the sophisticated audience at Harvard University made of the constant references to the Bible and neo-Thomist theology that pervade his Charles Eliot Norton Lectures delivered in 1939 and later published as *The Poetics of Music*.

A curious aspect of the history of 20th-century modernism is that the conversions or "reconversions" to dogmatic and hierarchical forms of Christianity on the part of Eliot, W. H. Auden, and Jean Cocteau—all of whom provided texts for Stravinsky's music—seem to have raised not a single eyebrow in the age of Albert Einstein, Sigmund Freud, Marie Curie, and Hans Bethe. In 1966, music historian William W. Austin spoke for many of Stravinsky's admirers when he opined that the *Symphony of Psalms* (1930) was "comparatively easy for an open-minded listener; its religion transcends race and creed, without denying either the composer's Russian Orthodoxy or his modern alienation." Stravinsky most certainly would have dismissed the notion that his sacred music sought to transcend either race or creed—this was wishful thinking on Austin's part. By the time that Austin wrote these words in the mid-1960s, however, Stravinsky was viewed as a force whose contradictions were commonly recognized and excused, for, as Edmund Wilson wrote, "He is the artist, not as victim, but as master."

Among those contradictions is Stravinsky's curious relationship to the music of Russian Orthodoxy. Stravinsky abided by the Orthodox prohibition against the instrumental accompaniment of voices in sacred music in only a handful of his smaller choral scores. Originally composed in Old Church Slavonic, terse, austere works such as *Pater Noster* (1926) and *Ave Maria* (1934) are somewhat close to this tradition of music for unaccompanied chorus. More typical of the accepted style of Russian church music are the *Kherubimskaya pyesn* (Cherubic Hymn) from Tchaikovsky's *Liturgiya svyatogo Ioanna Zlatousta* (Liturgy of Saint John Chrysostom), Op. 41 (1878) or *Spaseniye, sodelal* (Salvation Is Created, 1912) by Pavel Chesnokov. (Furthermore, the hierarchy of the Russian Church would have frowned upon the publication of Stravinsky's sacred choral pieces in Latin, the language of the despised Roman Catholic Church.) In essence, Stravinsky created his own tradition of Russian Orthodox liturgical music that intermingled nostalgia for a vanished personal past with "objective" modernism. Although titled an "anthem," Stravinsky's 1962 setting of T. S. Eliot's lines from *Little Gidding*, "The dove descending breaks the air," is closer to the invented tradition of his putatively Russian Orthodox choral pieces than an anthem by any British composer, a tradition that ranges from William Byrd to Benjamin Britten.

The older that Stravinsky became, the farther he delved into the history of music before 1700: his interests moved steadily backwards from the Baroque into the Renaissance. Several of his works from the 1920s and '30s, such as the fugal second movement of *Symphony of Psalms*, pay overt homage to J. S. Bach, whose joyous motet *Lobet den Herrn*, BWV 230, is filled with the kind of contrapuntal intricacy that Stravinsky relished. In his *Cantium sacrum ad honorem Sancti Marci nominis* (1955–56), Stravinsky paid homage to Monteverdi by imitating the subtle word painting found in such works as "Beatus vir" from the *Selva morale e spirituale* ("A Grove of Moral and Spiritual Thoughts," 1641). Later Stravinsky discovered the music of Carlo Gesualdo, Prince of Venosa, who is remembered as a composer of searing vocal works such as the motet *O vos omnes*. In 1960, Stravinsky enshrined three of Gesualdo's madrigals in a musical reliquary entitled *Monumentum pro Gesualdo di Venosa ad CD annum*.



Lili Boulanger, 1918

Several of Stravinsky's contemporaries also engaged in the mixing of ancient and modern. An Austrian Catholic, Ernst Krenek combined his subtle knowledge of the music of the Renaissance composer Johannes Ockeghem with an inventive adaptation of Schoenberg's 12-tone technique in order to create his *Lamentatio Jeremiae prophetae* (1941–42). The final section of this extended work, "Lamentatio In Sabbato Sancto: Lectio Tertia," is an eloquent example of Krenek's use of "rotation," which proved to be such an inspired modification of serial procedures that Stravinsky employed it in several of his own serialized scores.

Just as Krenek provided a suggestive example for Stravinsky, so Francis Poulenc found much to emulate in Stravinsky. Poulenc, who kept a stern-looking photograph of Stravinsky on his desk, reaffirmed his own Catholic faith in 1935, but in a deeply personal and modest fashion: "I feel myself incapable of ardent political conviction, but it seems quite natural to me to believe and practice religion." His *Quatre motets pour un temps de pénitence* (1938–39) show a Stravinskian austerity leavened by an irrepressible warmth of heart. In his Eucharistic motet *O sacrum convivium* (1937), Olivier Messiaen, who meticulously analyzed Stravinsky's *The Rite of Spring* (1913) for his students at the Paris Conservatory, expressed a rapturous faith pervaded by an ardor redolent of Poulenc's caressing sweetness. Poulenc dedicated the third and most Stravinskian of his *Quatre motets*, "Tenebrae factae sunt," to Nadia Boulanger, who had avidly studied Stravinsky's music with her supremely gifted and tragically short-lived younger sister, Lili. In turn, Lili Boulanger uncannily anticipated the vernal imagery and musical style of Stravinsky's *Perséphone* in her *Renouveau* for three-part treble chorus and piano.

—Byron Adams, *University of California, Riverside*

PROGRAM TEN

## The Poetics of *Music and After*

Olin Hall

Sunday, August 18

1 p.m. Preconcert Talk: Richard Wilson

1:30 p.m. Performance

- Igor Stravinsky (1882–1971)**     *Circus Polka*, arranged for piano (1942, arr. 1944)  
*Rieko Aizawa, piano*
- Anton Webern (1883–1945)**     *Variations for Piano, Op. 27* (1936)  
Sehr mässig  
Sehr schnell  
Ruhig fliessend  
*Rieko Aizawa, piano*
- Elliott Carter (1908–2012)**     *Woodwind Quintet* (1948)  
Allegretto  
Allegro giocoso  
*Imani Winds*
- Ellis Kohs (1916–2000)**     *Sonatina for Violin and Piano* (1948)  
I. ♩ = 126  
II. Theme and Variations  
III. ♩ = 120  
*Jesse Mills, violin*  
*Rieko Aizawa, piano*
- Walter Piston (1894–1976)**     *Suite, for oboe and piano* (1931)  
Allegretto moderato  
Andante  
Allegretto  
Andante  
Allegro  
*Alexandra Knoll, oboe*  
*Piers Lane, piano*
- Aaron Copland (1900–90)**     *Nonet* (1960)  
Slow and solemn. Ritmico ed un poco marcato. Tempo as at first  
*Bard Festival Chamber Players*
- Carlos Chávez (1899–1978)**     *From Ten Preludes* (1937)  
Cantabile  
Allegro martellato  
*Piers Lane, piano*



Ellis Kohs

**Igor Stravinsky**     **Septet (1952–53)**  
Sonata allegro  
Passacaglia  
Gigue  
*Laura Flax, clarinet*  
*Zohar Schondorf, horn*  
*Marc Goldberg, bassoon*  
*Sharon Roffman, violin*  
*Marka Gustavsson, viola*  
*Robert Martin, cello*  
*Piers Lane, piano*

#### PROGRAM TEN NOTES

On the evening of October 18, 1939, a Bostonian audience that mingled Brahmins with music students waited with keen anticipation for Igor Stravinsky to appear onstage at the Harvard University Department of Music to deliver the first of his Charles Eliot Norton Lectures. As Frederick Jacobi reported in *Modern Music*, “Eager, tense, the audience waited for Stravinsky. . . [H]e made a sweeping entrance in tails.” After a deep formal bow, Stravinsky began to read from “a manuscript of beautifully written French, he spoke slowly, distinctly, with a soft Russian accent.” What none of Stravinsky’s hearers on that momentous occasion could have known was that he had “collaborated” with two ghostwriters in order to produce these lectures: the French composer and aesthete Roland-Manuel and Stravinsky’s friend Pyotr Suvchinsky. Stravinsky was comfortable with this practice: he did much the same thing in 1936 when he coauthored his autobiography, *Chroniques de ma vie*, with Walter Nouvel.

Published as *Poétique musicale sous forme de six leçons*, and later translated by Arthur Knodel with the assistance of Ingolf Dahl as *The Poetics of Music in the Form of Six Lessons*, these lectures are filled with obiter dicta that brook no contradiction: “In fact, we cannot observe the creative phenomenon independently of the forms in which it is made manifest. Every formal process proceeds from a principle and the study of this principle requires precisely what we call dogma.” Given that Harvard was the crucible from which molten modernism in art, literature, dance, and music would be poured into American culture, it is not surprising that, in Jacobi’s words, “Wild applause greeted Stravinsky as he concluded.” After all, the most celebrated composer in the world, one whose music was well known in Boston and was studied assiduously at Harvard, had confirmed the audience’s deepest opinion of its unique importance. The intelligence of certain members this audience cannot be gainsaid; William W. Austin, one of the students in attendance, accurately connected passages of Stravinsky’s lecture with Paul Valéry’s ultrafashionable *Première leçon du cours de poétique* of 1937.

Among Stravinsky’s listeners was Walter Piston, professor of composition in the Music Department, accompanied by a number of his students, including Ellis Bonoff Kohs. Stravinsky admired Piston’s music and his pedagogy. In 1945, Stravinsky told an American reporter, “I think that you have two here who have shown real talent, I mean Aaron Copland and Walter Piston. They have good musical ideas.” Having studied in Paris with Stravinsky’s acolyte Nadia Boulanger, Piston had forged his idiom built upon lively rhythms with a formidable technique as an orchestrator, modernist objectivity, and contrapuntal mastery. Piston’s *Suite*, for oboe and piano (1931), is an attractive example of his elegant and effervescent style. Like Piston, Copland was a devoted student of Boulanger, to whom he dedicated his touching *Nonet* for strings (1960). With Boulanger, Copland analyzed Stravinsky’s early ballets, especially *Petrushka* (1911), and in this way discovered how to integrate national elements into his own ballet scores, like the cowboy songs to be found in *Billy the Kid* (1938), while maintaining a broad allegiance to the modernist aesthetics that Stravinsky articulated at Harvard in 1939.

Stravinsky’s Norton lectureship required periodic meetings with student composers; some unfortunates winced under the severity of his strictures. Ellis Kohs, however, carried away only happy memories, writing to Stravinsky in 1966, “I still cherish the lively recollection of my work with you at Harvard University, and your overwhelming kindness in actually sitting down to the keyboard with me to help me perform the first movement of my string quartet.” Stravinsky did not forget Kohs, even recommending that his friend, the violinist Samuel Dushkin, commission a work from his younger colleague. To fulfill Dushkin’s request, Kohs composed his delightful *Sonatina* for Violin and Piano (1946–48), in which he deftly balances echoes of Stravinsky’s *Duo concertant* (1931–32) with jazzy riffs and Latin American exuberance. Stravinsky exercised a potent influence upon Latin American composers as well, especially on the music of his Mexican friend Carlos Chávez, whose *Ten Preludes* show a contrapuntal rigor inspired by J. S. Bach that must have earned the Russian master’s approval.

Both a Harvard composer and a Boulanger pupil, Elliott Carter forged a close friendship with Stravinsky that lasted until the end of the older composer’s life. Indeed, in his own old age, Carter recalled that he was present at the first New York City performance of *The Rite of Spring* in 1924 with Pierre Monteux conducting the Boston Symphony; little did the 15-year-old Carter imagine the beneficent influence that its composer would have on his career. A relatively early work, Carter’s *Woodwind Quintet* (1948) bears many of the marks of Stravinsky’s 1930s style: concise formal procedures, piquant sonorities, and neo-Baroque bustle.



Stravinsky and Elliott Carter

Unlike some other of Stravinsky's American followers, neither Kohs nor Carter was fazed when he turned to serial procedures in the early 1950s. Kohs himself had already experimented with the 12-tone technique in 1948 in his *Passacaglia for Organ and String Orchestra*. While Arnold Schoenberg pioneered the 12-tone technique that uses numerological operations to generate musical material in the 1920s, Stravinsky turned to serialism only after Schoenberg's death in 1951. He experimented with serial techniques in his *Septet* (1952–53), which is scored for clarinet, bassoon, horn, piano, violin, viola, and cello. According to James Grant, each of the concise movements is serialized: the concluding gigue is obviously influenced by Schoenberg's *Suite for Piano, Op. 25* (1921). The *Septet's* second movement, *Passacaglia*, evinces Stravinsky's admiration for the severe serial techniques and pointillist textures found in the *Variations for Piano, Op. 27* (1936) and other such lapidary scores by Schoenberg's disciple Anton Webern. In the *Septet*, the septuagenarian Stravinsky must have left some of his Bostonian admirers in the dust when he embraced serial techniques in what would be the final phase of a remarkably canny and resilient career.

—Byron Adams, *University of California, Riverside*



Oedipus and Antigone, Giorgio de Chirico, 1926



**PROGRAM ELEVEN**

*The Classical Heritage*

Sosnoff Theater

Sunday, August 18

3:30 p.m. Preconcert Talk: Tamara Levitz

4:30 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; Festival Youth Chorus; American Symphony Orchestra, conducted by Leon Botstein, music director; design and direction by Doug Fitch; Tim McLoraine, assistant director

**Igor Stravinsky (1882–1971)**

*Perséphone* (1933–34, rev. 1948) (Gide)

Perséphone ravie

Perséphone aux enfers

Perséphone renaissante

*Eumolpe, the priest* Sean Panikkar, tenor

*Perséphone, the goddess* Jean Stilwell, narrator

**INTERMISSION**

*Oedipus Rex* (1926–27, rev. 1948) (after Sophocles, by Stravinsky and Jean Cocteau; English translation of speaker's text by e. e. cummings)

Act 1

Act 2

*Speaker* Kathleen Chalfant

*Oedipus* Gordon Gietz, tenor

*Jocasta* Jennifer Larmore, mezzo-soprano

*Creon/The Messenger* John Relyea, bass-baritone

*Tiresias* David Baldwin, bass-baritone

*The Shepherd* William Ferguson, tenor

**PROGRAM ELEVEN NOTES**

In September 1961 Stravinsky traveled to West Berlin to conduct the Santa Fe Opera's new productions of *Oedipus Rex* and *Perséphone*, which had been presented in tandem for the first time in a staging earlier that summer in New Mexico. In his diary, Robert Craft describes how Berlin's popular new mayor, Willy Brandt, guided the 79-year-old Stravinsky on a car tour of the recently constructed Berlin Wall. At the barricaded Brandenburg Gate, Stravinsky pointed across to where the Hotel Adlon had once stood on the other, now inaccessible, side, and recalled how he had met Arnold Schoenberg there in 1912. As Brandt's car followed the wall's path, Craft and Stravinsky observed policemen with bloodhounds, wreaths lain to commemorate those who died at the border crossing, sealed houses, and blockaded churches, the stench of the rotting buildings forcing them to close the windows of the car. Stravinsky's biographer Stephen Walsh suggests that this outing may have been difficult for Stravinsky, who was still undecided about whether he would accept an invitation he had recently received from the Union of Soviet Composers to conduct his works in Moscow and Leningrad on the occasion of his 80th birthday. Stravinsky ultimately did accept that invitation, and returned home to Russia for a celebratory homecoming as prodigal son in October 1962.

The bleak image of a frail, aging Stravinsky having to bear witness to the devastating divisions of the Cold War within the context of a touring performance of two of his most morally demanding stage works, *Oedipus Rex* and *Perséphone*, provides a poignant backdrop to the concert that concludes this year's Bard Music Festival. Stravinsky composed the "opera-oratorio" *Oedipus Rex* in 1927 as a gift for Sergei Diaghilev. It premiered as an oratorio in a concert performance at the Théâtre Sarah Bernhardt in Paris on May 30, 1927, and then as a staged opera in Vienna in February 23, 1928, and at the Kroll Opera in Berlin under Otto Klemperer two days later. It has enjoyed reasonably consistent success since that time. Stravinsky composed the melodrama *Perséphone* for Ida Rubinstein, the Russian dancer and patron of the arts—a one-time star of the Ballets Russes who had branched off from Diaghilev to create her own company in the 1920s. *Perséphone* premiered with her company at the Paris Opéra on April 30, 1934, but knew little success until the mid-1950s, and until Stravinsky recorded it with Vera Zorina in the title role in 1957. In spite of their very different origins and reception histories, the two works have much in common, including their classical subject matter, hybrid forms, original staging conventions, and moral content. Moreover, both employ scandalous text settings: *Oedipus* is based on Jean Daniélou's Latin translation of Jean Cocteau's libretto "after Sophocles," and in *Perséphone* Stravinsky ignored the French rules of versification of André Gide's French text. Only in the Santa Fe's 1961 production did the two become a pair, however, as we present them today.

*Oedipus Rex* is based on Sophocles' well-known Athenian tragedy of King Oedipus, who, in his attempts to end the plague that is devastating Thebes, comes to the slow realization, through a series of careful clues, that he has murdered his father Laius and married his mother Jocasta, who commits suicide upon realizing what she has done. Oedipus reacts to the revelation by gouging out his own eyes and going into exile. The play raises moral questions about a man's fate in relation to his free will, and about the power of the state, represented in the opera-oratorio by the contrasting figure of Creon. Stravinsky clearly believed that individuals had to mold themselves to the state. "Look at the trees," he commented on Creon's role in Sophocles' *Antigone* in an interview with Serge Monteux in 1938. "It is in embracing the movement of the storm that they protect their most tender branches. But if they rear up against the wind, there they are swept away with their roots by it."

In his Surrealist adaption of the Oedipus story, Stravinsky undermines listeners' faith in both the individual and state (represented as well by a seemingly historically accurate chorus) by juxtaposing the two in a series of discrete "numbers" that draw on a variety of historical musical conventions from Handel to Verdi, and by using leitmotifs and keys to depict the just actions of each. And yet the symbolism of these recognizable musical conventions is detached and unclear—a step too far removed from any original context to serve for listeners as meaningful references. Several numbers appear close to parody, creating a sense of alienation exacerbated by Cocteau's narrator, who confuses the proceedings by describing a story at odds with what spectators will witness on stage. Stravinsky emphasizes the dangers of a woman exercising her free will by allowing Jocasta's arrival and death to dominate the proceedings; he announces her arrival on stage with a fantastic repeated fanfare, gives her an expansive Verdian aria to sing, and relays the news of her death through screeching runs in the strings and terrifying fortissimo, downbeat chords, providing the opera-oratorio with one of its dramatic high points.

*Perséphone* asks similar questions about the role of an individual's free will in a world dominated by the universal laws of the church or state, or of fate. Gide had based his melodrama on the Greek myth of Persephone, in which Hades, the god of the Underworld, abducts the young maiden Persephone while she is plucking flowers with her fellow nymphs. Tormented with grief over her



*Ida Rubenstein*, Valentin Serov, 1910

loss, her mother Demeter convinces Zeus to send Hermes to the Underworld to fetch her back. Before letting her go, Hades tricks her into eating a pomegranate seed, thereby binding her to him. Persephone returns home but may stay there for only two-thirds of each year. Gide had significantly changed the famous story, however, by replacing the abduction scene—an archetypal narrative of heterosexual marriage—with a moment of free choice. Gide's Persephone decides on her own to descend into the Underworld, where she recovers the memory of home with the help of her faithful nymphs, and by gazing back into the narcissus she originally plucked.

As in *Oedipus Rex*, Stravinsky's *Perséphone* draws on a wide range of musical conventions to create a hybrid form based, in part, on unfolding a dramatic plot through individual numbers to tell a classic, tragic tale. And yet, in contrast to his earlier work, *Perséphone* remains sincere. Stravinsky wrote the work for his lover Vera, who created the costumes for the Santa Fe Opera's production. Although he appears to sympathize with his heroine Persephone and her desire for free choice by giving her some of the most lyrical and heartfelt music he ever wrote, he ultimately sides with the narrator, Eumolpos, whom he had originally suggested to Gide, and whom he created in the image of the narrator in *Oedipus Rex*. In *Perséphone* the narrator correctly conveys the plot of the myth, and yet that plot is at odds Gide's interpretation of it, which audiences see unfolding in front of them. Eumolpos dominates the proceedings and crushes Persephone, solidifying Stravinsky's conviction that individuals must subordinate their free will to the eternal laws of their religion and state. This long-held belief, given such profound expression in these opera-oratorios, may have given Stravinsky pause for thought as he gazed out at the dismal reality of the Berlin Wall during his trip to perform the two works there in 1961.

—Tamara Levitz, *Scholar in Residence, Bard Music Festival; University of California, Los Angeles*

## Biographies

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

Praised by the *New York Times* for her “impressive musicality, a crisp touch, and expressive phrasing,” Japanese pianist **Rieko Aizawa** made her debut at the Kennedy Center and Carnegie Hall with the New York String Orchestra, conducted by Alexander Schneider. She has since established her own unique musical voice, performing at Lincoln Center’s Avery Fisher Hall, Boston’s Symphony Hall, Chicago’s Orchestra Hall, and Vienna’s Konzerthaus, among other venues. The youngest-ever participant at the Marlboro Music Festival, Aizawa has performed as guest with the Guarneri and Orion quartets. She is a founding member of the Horszowski Trio and the prize-winning Duo Prism, and artistic director of the Alpenglow Chamber Music Festival. Aizawa is a graduate of the Curtis Institute of Music and The Juilliard School. She was the last pupil of Mieczysław Horzowski and 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.

**James Bagwell** maintains an active international schedule as a conductor of choral, operatic, and orchestral music. In 2009 he was appointed music director of The Collegiate Chorale and principal guest conductor of the American Symphony Orchestra, leading the ASO in concerts at Carnegie Hall in 2012–13. In July 2011 he prepared The Collegiate Chorale for three concerts at the Verbier Festival in Switzerland, and in 2012 they traveled to Israel and the Salzburg Festival for performances with The Israel Philharmonic. Bagwell has prepared The Concert Chorale of New York for many performances with the ASO, Los Angeles Philharmonic, and Mostly Mozart Festival, all in Avery Fisher Hall at Lincoln Center. Since 2003 he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at the Fisher Center. Bagwell is professor of music at Bard College and codirector of the Graduate Program in Conducting.

Bass-baritone **David Baldwin** performed with the Metropolitan Opera Chorus in *Parisfal* and in a reprise of the Met’s Grammy Award-winning production of Wagner’s *Ring Cycle*. In New York City he performs with The Collegiate Chorale and the choir at Church of the Transfiguration; he has also performed with Lyric Opera of Chicago, Chicago Symphony Chorus, Music of the Baroque, Light Opera Works, and Opera for the Young. An accomplished pianist, he has accompanied

cabarets, juries, recitals, competitions, and musicals, and has presented his two-man revue, *Opera to Broadway*, with Jace Coronado at The Duplex in Manhattan.

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

**Alessio Bax**, First Prize winner at the Leeds and Hamamatsu international piano competitions and a 2009 Avery Fisher Career Grant recipient, has appeared as soloist with the London and Royal Philharmonic orchestras, NHK Symphony in Japan, St. Petersburg Philharmonic with Yuri Temirkanov, and City of Birmingham Symphony Orchestra with Sir Simon Rattle, among others. In 2013–14, he returns to the Dallas Symphony and the UK’s Southbank Sinfonia; he also appears with conductor Hannu Lintu in Finland, Los Angeles Chamber Orchestra under Hans Graf, and as concerto soloist at Grant Park Music Festival in Chicago. Recipient of Lincoln Center’s 2013 Martin E. Segal Award and the 2013 Andrew Wolf Chamber Music Award, he tours South America with violinist Joshua Bell and returns to Lincoln Center for several concerts, including a Great Performers duo recital with his wife, pianist Lucille Chung. His forthcoming duo disc with Chung features Stravinsky’s original four-hand version of *Petrushka*.

As a member of the ensemble Sō Percussion, **Eric Beach** has performed at Carnegie Hall, Brooklyn Academy of Music, Lincoln Center Festival, Barbican Centre, and around the world. He has worked closely with Steve Reich, Steve Mackey, Paul Lansky, David Lang, Matmos, Dan Deacon, and many others. He is codirector of the percussion program at The Bard College Conservatory of Music and the annual Sō Percussion Summer Institute at Princeton University. His compositions are featured in *Where (we) Live* (BAM Next Wave 2012) and *Imaginary City* (BAM Next Wave 2009). He has also composed music for Shen Wei Dance (*Undivided Divided*); Jonah Bokaer (the 2*twice* iPad app *Fifth Wall*); KT Niehoff/Lingo Dance; Q2 Internet Radio; Make Music Winter; and Bring to Light/Nuit Blanche New York.

Last fall, **Anne-Carolyn Bird** returned to the Metropolitan Opera to sing Giannetta in the opening night gala performance of Bartlett Sher’s new production of Donizetti’s *L’elisir d’amore*, a role that she will reprise in 2014. Bird also appears in many other productions at the famed house this season, including Shostakovich’s *The Nose*, Richard Strauss’s *Die Frau ohne Schatten*, and *The Enchanted Island*. Notable engagements from the past few seasons include First Soprano in Philip Glass’s *Kepler* with the Spoleto Festival USA; Beatrice in John Musto’s *The Inspector* at Wolf Trap Opera; and her debut in the title role of *Lucia di Lammermoor* with Musica Viva Hong Kong. In addition, she has performed her signature role of Susanna in *Le nozze di Figaro* for Virginia Opera, Opera Carolina, Nashville Opera, Opera Columbus, and Opera Grand Rapids.

Pianist **Xak Bjerken** has appeared with the Scottish Chamber Orchestra, Spoleto Festival Orchestra, and members of the Los Angeles Philharmonic in Disney Hall. He has performed at Concertgebouw in Amsterdam, Konzerthaus in Berlin, Alice Tully Hall, Weill Hall, and Kennedy Center. He has performed nationally as a member of the Los Angeles Piano Quartet and was codirector, with Steven Stucky, of Ensemble X, a new music ensemble. He has held chamber music residencies at Tanglewood Music Center, Spoleto Festival, and Olympic Music Festival; served on the faculty of Eastern Music Festival; and is currently on the faculties at Kneisel Hall and the Chamber Music Conference at Bennington College. He has recorded for CRI, Koch International, Chandos, Albany Records, and the Artona labels. Bjerken is professor of music at Cornell University.

A graduate of Moscow State University and Gnessin Russian Academy of Music, baritone **Andrey Borisenko** started his operatic career at the National Academic Bolshoi Opera and Ballet Theatre in Belarus, performing in the title role in Rachmaninoff's *Aleko*, as Rotny and Zaretsky in Tchaikovsky's *Eugene Onegin*, and as Figaro in Mozart's *Le nozze di Figaro*. He is currently a soloist at the Galina Vishnevskaya Opera Centre in Moscow. Borisenko's recent and upcoming engagements include Ezio in *Attila* (Teatro dell'Opera, Rome); Schelkalov in *Boris Godunov*; Gryaznoy in *The Tsar's Bride*; the title role in *Rigoletto*; several roles in Shostakovich's *The Nose* (Teatro dell'Opera); Scarpia in Puccini's *Tosca* (Baden Theater, Austria, and Japan); and Verdi's *Macbeth* (Magdeburg, Germany).

This season, **Leon Botstein** celebrates his 20th anniversary as music director and principal conductor of the American Symphony Orchestra. He is artistic codirector of the acclaimed SummerScape and Bard Music festivals, which take place at Bard College's Richard B. Fisher Center for the Performing Arts, designed by Frank Gehry. Botstein is also conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. He has been president of Bard College in New York since 1975.

Botstein has an active schedule as a guest conductor all over the world, and can be heard on numerous recordings, including 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 of his live performances with the American Symphony Orchestra are now available for download on the Internet.

Leon Botstein is highly regarded as a music historian. He 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. In 2009 he received Carnegie Foundation's Academic Leadership Award, and in 2011 was inducted into the American Philosophical Society. He is also the 2012 recipient of the Leonard Bernstein Award for the Elevation of Music in Society.

**Randolph Bowman**, principal flutist of the Cincinnati Symphony Orchestra since 1990, has performed with New England's premier 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 at 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. Bowman has been principal flutist of the American Symphony Orchestra during its residency at the Bard Music Festival. Last season, 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.

Bass-baritone **Matthew Burns**'s 2012–13 engagements include performing as soloist in Rossini's *Stabat Mater* with Dayton Philharmonic Orchestra; *Messiah* with Richmond Symphony; and Mozart's Coronation Mass and Haydn's Lord Nelson Mass with New York's New Choral Society. He will appear as Raimondo in *Lucia di Lammermoor* with Dayton Opera; in the title role in *Le nozze di Figaro* at Virginia Opera; make his debut with Palm Beach Opera as Alidoro in *La cenerentola*; and perform with Opera Theatre of St. Louis as Hubicka and Otec in Smetana's *The Kiss*. He recently sang the title role in *Gianni Schicchi* with Opera Southwest; Kuno in *Der Freischütz* with Macau International Music Festival; the Poet in Glass's *Orphée* with Virginia Opera; George in *Of Mice and Men* with Utah Opera; and Manager in *The Mighty Casey* with Lake George Opera. He has sung many roles in many seasons with New York City Opera.

**Jeffrey Caswell** has been the bass trombonist for the American Symphony Orchestra since 1992 and also performs frequently with the Metropolitan Opera. He often appears with the Orchestra of St. Luke's, American Ballet Theatre, the orchestra of Radio City Music Hall, and the Stamford Symphony.

**Kathleen Chalfant** is one of the theater's most celebrated actors. Award-winning performances include Vivian Bearing in the Off-Broadway, Los Angeles, and London productions of *Wit* (Drama Desk, Lucille Lortel, Outer Critics Circle, Obie, Drama League, LA Ovation, and Connecticut Critics Circle awards) and *Mistress Quickly* in the Public Theater's *Henry V* (Calloway Award). Her performance as Hannah Pitt in Tony Kushner's *Angels in America* (Broadway) was nominated for a Tony. Her most recent New York appearances were in *Somewhere Fun* (Vineyard Theatre) and *Red Dog Howls* (New York Theatre Workshop). Film credits include *A Perfect Stranger*, *The Last New Yorker*, *Kinsey*, *Random Hearts*, and *The Last Days of Disco*. She costarred in the NBC series *The Book of Daniel*; other television appearances include *Muhammad Ali's Greatest Fight*, *The Guardian*, *The Laramie Project*, *Voices from the White House*, and *A Death in the Family*, plus recurring roles on *House of Cards*, *Rescue Me*, *Prince Street*, and *One Life to Live*.

Born in Montréal, pianist **Lucille Chung** is the First Prize winner of the Stravinsky International Piano Competition. She made her debut at age 10 with the Montreal Symphony Orchestra under Charles Dutoit, and has since performed with more than 60 orchestras, including the Philadelphia Orchestra, Moscow Virtuosi, BBC NOW, and Seoul Philharmonic. 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 Scriabin (Dynamic label) were received with critical acclaim. She has signed an exclusive contract with Disques XXI-21/Universal to record works by Saint-Saëns and Mozart. Chung is a graduate of Curtis Institute of Music and The Juilliard School. She also studied in London, Salzburg, and Imola, and in Weimar under Lazar Berman.

Trombonist **Richard Clark** is a proud, longtime member of the American Symphony Orchestra. He is also principal trombonist of the Stamford Symphony Orchestra, Mostly Mozart Festival orchestra, New York Pops orchestra, Northeastern Pennsylvania Philharmonic, Amici New York Orchestra, and American Classical Orchestra. He has performed with the Orpheus Chamber Orchestra, New York Philharmonic, London Symphony Orchestra, and San Francisco's Philharmonia Baroque. He has been lead trombonist for the hit musical *Billy Elliot* and many other Broadway shows, including *The Music Man*, *The Sound of Music*, *Candide*, *The King and I*, and, currently, *Annie* and *Motown*.

Cantor **Erik Contzius** is a versatile baritone, a creative composer, and a dynamic performer. His repertoire is eclectic, ranging from the classical (Ernest Bloch, *Sacred Service* [cantor] in Bulgaria, Canada, and Israel; Darius Milhaud, *Service Sacré* [cantor]; Mozart, Requiem [bass]) to traditional *hazzanut* (appearing on the stage of the Stardust Ballroom at Kutsher's Hotel in the Catskills), to dynamic vocal jazz (touring with the Afro-Semitic Experience). Many of Cantor Contzius's compositions have been performed by cantors and choirs across the United States and can be heard on his album, *Teach My Lips a Blessing*. His setting of Psalm 116 in Hebrew and Latin was premiered at the Vatican in 2010.

Before coming to The Bard College Conservatory of Music, **Frank Corliss** was for many years the director of music at the Walnut Hill School and a staff pianist for the Boston Symphony Orchestra and Tanglewood Festival Chorus. A frequent performer on the Boston Symphony Prelude Concert series, he also performs throughout the United States as a chamber musician and collaborative pianist. Corliss has worked as a musical assistant for Yo-Yo Ma and has assisted Ma in the

musical preparation of many new works for performance and recording, including concertos by Elliott Carter, Richard Danielpour, Tan Dun, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, and John Williams. He appears on Yo-Yo Ma's Grammy-winning Sony disc *Soul of the Tango*, as well as the Koch International disc of music by Elliott Carter for chorus and piano with the John Oliver Chorale.

**Sara Cutler**, principal harp of the American Symphony Orchestra and New York City Ballet Orchestra, has performed as soloist at Carnegie Hall, Lincoln Center, and Kennedy Center. She has premiered many works, including concertos by Elizabeth Larsen and Gian Carlo Menotti. In 2012, she gave the world premiere of Michael Torke's harp concerto *Wild Grass*. Cutler has appeared as soloist with ensembles such as the Orchestra of St. Luke's and the ASO and has performed recitals in Tokyo, Tel Aviv, London, Paris, and New York. She has performed with artists ranging from the American String Quartet to the heavy-metal band Metallica. Her recordings include the Dohnányi Concertino for Harp, an all-Debussy CD with flutist Linda Chesis, and recent releases from Paul Simon and Björk. She is on the faculty of The Bard College Conservatory of Music.

**Mary E. Davis** is dean of the School of Graduate Studies at the Fashion Institute of Technology in New York City. 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. While at Case, she 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 publications 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, the University of Notre Dame, Peabody Institute of the Johns Hopkins University, New England Conservatory, and Harvard University.

**John Dent**, trumpet, is currently in his 20th season as member of the American Symphony Orchestra. In addition to concerts with the ASO at Carnegie Hall and Bard College, he has traveled with the orchestra to Brazil and Japan. He has also appeared as a soloist on *Live from Lincoln Center* with the Mostly Mozart Festival Orchestra and at the OK Mozart Festival. Dent's career in the New York area includes frequent performances with the Orpheus Chamber Orchestra, Orchestra of St. Luke's, Mostly Mozart Festival Orchestra, and *Encores!* at the New York City Center. He has been a member of the orchestra for Broadway productions of *Man of La Mancha*, *The Music Man*, *The Sound of Music*, *Candide*, and *Billy Elliot: The Musical*.

Pianist **Gustav Djupsjöbacka** recently finished his tenure as rector of the Sibelius Academy, where he is professor of vocal interpretation. A specialist of Scandinavian lied composition, he has given master classes at conservatories throughout Europe and the United States, including Queen Elizabeth College in Brussels, Mariinsky Academy in St. Petersburg, and Syracuse University. He has collaborated with most of Finland's top singers and his recordings include songs by Schubert, Sibelius, Madetoja, and Kilpinen on the Finlandia, Ondine, and Naxos labels. He serves on juries for international song competitions; is a critic for *Hufvudstadsbladet*; and curates song programs for the Finnish Broadcasting Company. He is the author of a guide to Finnish art songs, *Istumme ilokivelle*, and editor of several song collections. Djupsjöbacka is a member of the Finnish National Music Committee and has served on the evaluation panel on higher music education in Freiburg, Germany; Limerick, Ireland; and Sweden.

Considered one of the most remarkably talented string quartets to emerge at such a young age, the **Dover Quartet** (Joel Link and Bryan Lee, violin; Milena Pajaro-van de Stadt, viola; Camden Shaw, cello) has been named the first quar-

ter-in-residence at the venerated Curtis Institute of Music and the Ernst Stiefel String Quartet-in-Residence at the Caramoor Festival for the 2013–14 season. The Grand Prize-winner of the 2010 Fischhoff Competition, the Dover was assembled at Curtis in 2008, when its members were just 19 years old. The quartet draws from the musical lineage of both the Vermeer and Guarneri quartets, but brings a youthful enthusiasm and musical conviction to the repertoire that is truly its own. The *Strad* recently raved that the quartet is "already pulling away from their peers with their exceptional interpretative maturity, tonal refinement, and taut ensemble." The Dover was the quartet in residence at Rice University's Shepherd School of Music until May 2013.

American soprano **Kiera Duffy** is recognized for her gleaming soprano and insightful musicianship in repertoire that encompasses music from Handel, Bach, and Mozart to Berg, Glass, and Zorn. In the 2012–13 season, she made debuts at the Metropolitan Opera as a Flower Maiden in *Parsifal* and at Lyric Opera of Chicago as Stella in *A Streetcar Named Desire*. She returned to the Atlanta Symphony under Donald Runnicles in Debussy's *La damoiselle élue* and New World Symphony in Mahler's Fourth Symphony under Michael Tilson Thomas. She also debuted with Mitteldeutscher Rundfunk at the Leipzig Gewandhaus in *Carmina Burana* under Kristjan Järvi. She was seen in New York at the Chamber Society of Lincoln Center and at Rockefeller University in a recital with Roger Vignoles. Future engagements include *Carmina Burana* with the Atlanta and Detroit symphony orchestras and *St. Matthew's Passion* and *Messiah* with the Charlotte Symphony and Boston Baroque, respectively.

Tenor **William Ferguson** has performed with the Metropolitan Opera as Beppe in *Pagliacci*; Santa Fe Opera as Caliban in the American premiere of Thomas Adés's *The Tempest*; Opera Australia as Truffaldino in *Love for Three Oranges* and the title role in *Candide*; Nanki-Poo in *The Mikado*; and the Electrician in *Powder Her Face* at New York City Opera. Additional credits include appearances at Opera Theatre of St. Louis, Opera Memphis, Central City Opera, Opera Festival of New Jersey, Opera Omaha, Virginia Opera, and Opera Company of Philadelphia. A passionate concert and recital performer, Ferguson has appeared with American Symphony Orchestra, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, Houston Symphony, Los Angeles Philharmonic, Mostly Mozart Festival Orchestra, National Symphony Orchestra, New Jersey Symphony Orchestra, New York Philharmonic, Opera Orchestra of New York, Oratorio Society of New York, Orchestra of St. Luke's, Pittsburgh Symphony, and Radio Filharmonisch Orkest (Netherlands), among others.

Clarinetist **Benjamin Fingland**'s performances have been described by the *New York Times* as conveying "spiritedness and humor," "unflinching precision and energy," and "eloquence and passion." A proponent of contemporary music, he works closely with many living composers, and, in addition to being a founding member of the acclaimed new music collective (counter)induction, plays with many of the leading contemporary performance ensembles, including ICE, the American Modern Ensemble, and the New York New Music Ensemble. He has performed worldwide as a recitalist and has also collaborated, recorded, and toured with a wide variety of other artists, from Pierre Boulez and Ensemble Intercontemporain to Ornette Coleman and Sir Elton John. Fingland has held principal clarinet positions with the Prometheus Chamber Orchestra and the New Haven Symphony, and is the newest member of the Dorian Woodwind Quintet. He is a faculty member of the Third Street Music School in New York City.

Trombonist **Kenneth Finn** is a member of the American Symphony Orchestra and the Orchestra of St. Luke's. He was a member of the Mexico City Philharmonic and the State Symphony Orchestra of Mexico for three years. He has toured in Japan, Europe, and the United States, and has recorded with the Metropolitan Opera Orchestra. He has also appeared and recorded with the American Brass

Quintet Brass Band and Philharmonia Virtuosi Orchestra. On Broadway, he has performed in *Candide, 1776*, and *The Music Man*. During summer seasons, he performs at the Caramoor Music Festival, Bard Music Festival, and OK Mozart Festival. His teachers include Per Brevig and Doug Edelman.

Visual artist, designer, and director **Doug Fitch** most recently designed and directed *A Dancer's Dream: Two Works by Stravinsky* for the New York Philharmonic under Alan Gilbert. He previously collaborated with the orchestra on Ligeti's *Le grand macabre* and Janáček's *The Cunning Little Vixen* (New York magazine's No. 1 Classical Music Events of 2010 and 2011), and Stravinsky's *Histoire du soldat* (2005). Fitch has created productions for the Los Angeles Opera (*Hansel and Gretel*), Los Angeles Philharmonic (*Peter and the Wolf*), and Santa Fe Opera (*Turandot*). He has directed projects for other major institutions across North America and Europe, including the National Arts Center in Canada and Royal Stockholm Philharmonic Orchestra. For more than 15 years he has collaborated with artist Mimi Oka to create a series of multisensory experiences known as Orphic Feasts. Directors he has worked with include Peter Sellars, Robert Wilson, and the late Jim Henson of The Muppets.

**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 a hundred premieres, including works by Joan Tower, Shulamit Ran, Philip Glass, and Elliott Carter. Her recordings of Tower's *Wings* and the music of 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.

**Jordan Frazier** has performed, recorded, and toured worldwide with the Orpheus Chamber Orchestra since 1993 and was appointed a member of the orchestra in 2006. He is a former member of the L'Orchestra Ciudad de Barcelona; a current member of the American Composers Orchestra and American Symphony Orchestra; and principal bass of the Westchester Philharmonic and Bard Festival Orchestra. He has performed with the Pittsburgh and Cincinnati symphonies, Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, Metropolitan Opera Orchestra, New York City Opera, New York City Ballet, American Ballet Theatre, Brooklyn Philharmonic, and Mark Morris Dance Company. Equally at home playing period music, he has performed and recorded with the Tafelmusik Baroque Orchestra and is principal bass of the Carmel Bach Festival Orchestra. As a chamber musician, Frazier has performed with Bargemusic, Helicon Ensemble, Speculum Musicae, Los Angeles Piano Quartet, and the Corigliano, Jupiter, and Daedalus quartets.

**Marina Frolova-Walker** is Reader in Music History at the Faculty of Music, University of Cambridge, and Fellow of Clare College. She received her doctorate from Moscow Conservatoire before moving to the UK. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (2007) and coauthor (with Jonathan Walker) of *Music and Soviet Power, 1917–32* (2012), and has written numerous scholarly articles and popular essays on Russian and Soviet music and culture.

**Lynn Garafola** is a professor of dance at Barnard College, Columbia University. A historian and critic, she is the author of *Diaghilev's Ballets Russes* and *Legacies of Twentieth-Century Dance*; editor of *The Ballets Russes and Its World*, *José Limón: An Unfinished Memoir*, and other books; and curator of exhibitions on the New York City Ballet, Jerome Robbins, and the Ballets Russes at the New-York Historical Society and the New York Public Library for the Performing Arts. She is the recipient of a 2013–14 Guggenheim Fellowship to support her current project, a book about the choreographer Bronislava Nijinska.

**Christopher H. Gibbs** is James H. Ottaway Jr. Professor of Music at Bard College, artistic codirector of the Bard Music Festival, and associate editor of *The Musical Quarterly*. He edited *The Cambridge Companion to Schubert* and is the author of *The Life of Schubert*, which has been translated into four languages, and coauthor, with Richard Taruskin, of *The Oxford History of Western Music*, College Edition (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).

Tenor **Gordon Gietz's** career is focused equally on operatic and concert repertoire, encompassing a wide range of musical styles. This season highlighted his diverse talents on stage and in concert with performances at Netherlands Opera as Albi in Franz Schreker's *Der Schatzgräber*, the Duke in Opera Ontario's production of *Rigoletto*, the Male Chorus in Britten's *Rape of Lucretia* at Maggio Musicale in Florence, and concert performances of Harbison's *The Great Gatsby* in the role of Jay Gatsby, among others. Operatic performances have included major companies around the globe, among them the Metropolitan Opera, Teatro alla Scala, San Francisco Opera, Santa Fe Opera, Opera National de Paris, Glyndebourne Festival, Edinburgh Festival, and Washington National Opera. Concert engagements have included performances with the New York Philharmonic under Kurt Masur and Sir Colin Davis, Cleveland Orchestra with Leonard Slatkin, Montreal Symphony led by Charles Dutoit, and Philadelphia Orchestra under Sir Simon Rattle and Wolfgang Sawallisch.

**Marc Goldberg** has been associated with the Bard Music Festival since its inception, first as principal bassoonist of the Bard Festival Orchestra, then as a member of the American Symphony Orchestra, and now as chamber musician and member of The Bard College Conservatory faculty. Formerly the associate principal bassoonist of the New York Philharmonic and acting principal of the New York City Opera, he now serves as principal bassoonist of American Ballet Theater and Lincoln Center's Mostly Mozart Festival Orchestra. He has made frequent appearances, toured, and recorded with Orpheus, the Orchestra of St. Luke's, Metropolitan Opera, and Boston Symphony. A member of the New York Woodwind Quintet, he has been a guest of the Chamber Music Society of Lincoln Center and Music@Menlo. He is also on the faculty of The Juilliard School, Mannes College, The Hartt School, Columbia University, and New York University.

Pianist **Judith Gordon** gave her New York recital debut at the Metropolitan Museum of Art's Introductions series in 1990, and was the *Boston Globe's* 1997 Musician of the Year. As soloist with ensembles including the Boston Pops, St. Paul Chamber Orchestra, Collage New Music, and Boston Modern Orchestra Project, she has explored repertoire from Bach, Schumann, and Rachmaninoff to Berg, Cage, and Boulez. She has collaborated with a great variety of instrumentalists and singers, and worked closely with composers including John Harbison, Lee Hyla, Peter Lieberson, James Matheson, and James Primosch. Gordon is a graduate of New England Conservatory, where she was given an Outstanding Alumni award in 2009. She currently teaches piano and chamber music at Smith College.

**Jon Greeney** is the principal timpanist of the Oregon Symphony and an adjunct professor of percussion studies at Portland State University. He holds a bachelor of music degree in performance from the Peabody Conservatory of Johns Hopkins University, and a master of music degree in performance from Cleveland State University. His teachers at Peabody included percussion virtuosos Robert van Sice and Jonathan Haas, and at Cleveland State he studied with Tom Freer of the Cleveland Orchestra. He has performed as an orchestral percussionist, timpanist, and chamber musician in many concert venues, including the Kennedy Center and Carnegie Hall. In 2006 he won a position in the Orquesta Sinfónica de Xalapa in Veracruz, Mexico, where he performed as a full-time section percussionist until 2008.

**Kory Grossman** is a member of the American Symphony Orchestra and serves as principal percussionist with the Bard Music Festival. Other musical organizations he performs with regularly include the Stamford Symphony, Mostly Mozart, New Jersey Symphony, American Composers' Orchestra, and the New York Pops. He was a founding member of the Manhattan Marimba Quartet, a group that commissioned a large body of new work and created a repertoire where none had previously existed. He has played in numerous Broadway shows, most recently in *Giant* at the Public Theatre; others include *Follies*, *Les Misérables*, *42nd Street*, and *Ragtime*. He has worked with a variety of contemporary artists ranging from Chita Rivera to Queen Latifah.

A dedicated chamber musician, violist **Marka Gustavsson** has performed in major halls across Europe, Canada, and the United States, as well as Japan and Israel. She has been invited to many festivals, including Mostly Mozart, Skaneateles, Portland, Yellow Barn, Bennington, and Newport, and has appeared as a guest of the Lincoln Center Chamber Music Society, on WQXR's *Showcase*, and with the Yale Faculty Artists' Series and the Symphony Space All-Stars. She has worked closely with composers including John Halle, Joan Tower, Kyle Gann, George Tsontakis, Yinan 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.

Baritone **John Hancock** has enjoyed frequent collaborations with Leon Botstein and the American Symphony Orchestra, including Othmar Schoeck's *Nachthall* and *Lebendig begraben*, Zemlinsky's *Lyric Symphony*, Schreker's *Der ferne Klang*, and Elgar's *The Dream of Gerontius*. He made his Metropolitan Opera debut as the Gendarme in *Les mamelles de Tirésias* and has since appeared in a dozen roles, including Count Almaviva in *Le nozze di Figaro*, Falke in *Die Fledermaus*, Albert in *Werther*, and Capulet in *Roméo et Juliette*, among others. At San Francisco Opera, he has sung Sharpless in *Madama Butterfly*, Yeletsky in *Queen of Spades*, and Lescaut in *Manon Lescaut*. Highlights of recent seasons include the title role in Philip Glass's *Kepler* at Spoleto Festival USA, Elgar's *The Dream of Gerontius* with Edo de Waart and the Royal Flemish Philharmonic, Rorem's *Our Town* at Colorado's Central City Opera, and Pascal Dusapin's *Faustus, the Last Night* at Amsterdam's Concertgebouw.

**Millicent Hodson** and **Kenneth Archer**, a dance and design team based in London, reconstruct modern masterpieces and create new works. They make facsimiles of lost works by major 20th-century choreographers and designers: three ballets by Vaslav Nijinsky for Diaghilev's Ballets Russes (*The Rite of Spring*, *Jeux*, and *Till Eulenspiegel*); five early ballets by George Balanchine for Diaghilev and De Basil (*Valse triste*, *Le chant du rossignol*, *La chatte*, *Le bal*, and *Cotillon*); plus five by Jean Borlin for De Mare's Ballets Suedois. Other collaborations include *Homage to Isadora Duncan*, *Les valse*, *Polarities*, *Akhmatova: Prayer*, *Theogonies*, *Perséphone*, and *Deja jeux*. Among their films for television are *The Search for Nijinsky's Rite of Spring*; *Four Emperors & One Nightingale*; *Riot at The Rite*; and Valery Gergiev's *Firebird* and *The Rite of Spring at the Mariinsky* (BBC Music Magazine's DVD of the Year 2009) and *Le sacre du printemps* for the centenary at Theatre des Champs-Élysées, Paris. They have staged productions for the Royal Ballet, London; Birmingham Royal Ballet; Hamburg Ballet; Paris Opera Ballet, Les Ballets de Monte-Carlo; Rome Opera; the Joffrey; and the national ballets of Poland, Sweden, and Finland, among many others.

Their essays have been commissioned for *Nijinsky's Sacre du printemps* (1990), *Nijinsky* (2000), *Nicholas Roerich: A Quest and a Legacy* (2013), *The Rite of Spring at 100* (2013) and several issues of *Experiment*. Archer published *Nicholas Roerich* (1999) and a monograph on Roerich in Russian (2000); Hodson's books include *Nijinsky's Crime Against Grace: Le sacre du printemps* and *Nijinsky's*

*Bloomsbury Ballet*, *Jeux* (1996 and 2008). Their latest book, *The Lost Rite*, will launch in December 2013. They received the Massine Legacy Prize in Italy (2013), the Nijinsky Medal from Poland (1992), and other awards.

Since 1997, the Grammy-nominated **Imani Winds** (**Valerie Coleman**, flute/composer; **Tolyin Spellman-Diaz**, oboe; **Mariam Adam**, clarinet; **Jeff Scott**, horn/composer; and **Monica Ellis**, bassoon) has been carving out a distinct presence in the classical music world with dynamic playing, culturally relevant programming, adventurous collaborations, and inspirational mentoring programs. They have performed in Carnegie Hall, Lincoln Center, Kennedy Center, and Disney Hall, and have toured in China, Singapore, Brazil, and throughout Europe. They have graced chamber music series in Boston, San Francisco, Portland, Philadelphia, and New York, and major university performing arts series. Festivals include Chamber Music Northwest, Santa Fe Chamber Music Festival, La Jolla Music Society, and Virginia Arts Festival, among others. Imani Winds began the Legacy Commissioning Project in 2008, premiering works by emerging composers such as Alvin Singleton, Roberto Sierra, Jason Moran, Stefon Harris, Danilo Perez, Simon Shaheen, and Mohammed Fairouz. The Imani Winds Chamber Music Festival for young artists is now in its fourth year.

Finnish-Turkish mezzo-soprano **Melis Jaatinen** began her professional studies at the Norwegian State Academy of Music with Barbro Marklund and continued with Marjut Hannula at the Sibelius Academy, where she received her M.A. in music in 2009. In recent years she has been working with Paul Farrington. Between 2010–12 she was engaged at the Finnish National Opera as a soloist trainee, and has appeared in numerous roles, including Nancy in *Albert Herring*, Mercedes in *Carmen*, Sesto in *Giulio Cesare*, and Zara in the world premiere of Jüri Reinvere's *The Purge*. A versatile singer who enjoys exploring a wide repertoire, she regularly performs chamber music, oratorio, and Baroque music, and has initiated several projects, including commissions from contemporary composers. She has collaborated with conductors Ivan Anguélov, Howard Arman, Mikko Franck, Tomá Hanus, Leif Segerstam, and Pinchas Steinberg, among others. Jaatinen currently lives in Oslo, Norway.

**Charles M. Joseph** is professor emeritus of music at Skidmore College, Saratoga Springs, New York, where he also served as dean of the faculty and vice president of academic affairs. Winner of an ASCAP award for Excellence in Writing, he is the author of four books on the life and music of Igor Stravinsky.

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 College 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.

Oboist **Alexandra Knoll** was born in Zimbabwe and immigrated 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 Zyphros Quintet, she has been featured on recordings by Rufus Wainwright, Lenny Kravitz, and Antony and the Johnsons.

**Janice Lancaster's** recent choreography has been presented at the 19th Annual Watermill Center Summer Benefit, produced by Robert Wilson (Water Mill, New York); Southeastern Center for Contemporary Art (Winston-Salem, North Carolina); and Movement Research at Judson Church (Manhattan). She has received commissions through the Bessie Schönberg Choreographers Residency (Chilmark, Massachusetts); Hubbard Street 2 (Chicago); the Black Mountain College Museum & Art Center (Asheville, North Carolina); and many others through cofounding VIA Dance Collaborative (New York). She has taught and staged works at Universidad de las Américas (Puebla, Mexico); City Dance Center (Bethesda, Maryland); Roger Williams University (Bristol, Rhode Island); University of North Carolina School of the Arts (Winston-Salem), and SUNY Fredonia. This year she has performed with the San Francisco Symphony and toured internationally with Shen Wei Dance Arts.

London-based Australian pianist **Piers Lane** has a flourishing international career, which has taken him to more than 40 countries. Highlights of the past year include world premiere performances of Carl Vine's Second Piano Concerto with Sydney Symphony and the London Philharmonic, a standing ovation for Busoni's monumental Piano Concerto at Carnegie Hall, Grieg's concerto with the Melbourne Symphony Orchestra, and John Ireland's concerto with laVerdi Orchestra in Milan. His diverse discography includes recordings of rare Romantic piano concertos; complete sets of etudes by Saint-Saëns, Scriabin, Henselt, and Moscheles; and piano quintets by Elgar, Bloch, Harty, Bridge, and Dvořák with the Goldner String Quartet. Lane is the artistic director of the Australian Festival of Chamber Music and the annual Myra Hess Day at the National Gallery. In the Queen's Diamond Jubilee Birthday Honours, he was made an officer in the Order of Australia for distinguished services to the arts.

Renowned mezzo-soprano **Jennifer Larmore's** many engagements in the 2013–14 season include *Hamlet* at La Monnaie (Brussels), *Jenůfa* at the Deutsche Oper, and concerts and recitals in Paris, Amsterdam, Quebec, Moscow, and Lyon. Her repertoire, ranging from the coloratura roles of the Baroque and bel canto through the Romantic and contemporary periods, has been celebrated in major opera houses around the world, including the Metropolitan Opera, La Scala, Paris Opera, Berlin Deutsche Oper, and London Covent Garden. She has recorded more than one hundred CDs for the Teldec, RCA, Harmonia Mundi, Deutsche Grammophon, Arabesque, Opera Rara, Bayer, Naive, Chandos, VAI, and Cedille labels. In 2002 she was awarded the Chevalier des arts et des lettres from the French government in recognition of her contributions to the world of music. In addition to her many musical activities, she is working on books that will bring a wider public to opera.

**Adam Larsen** is a filmmaker and projection designer. He has designed nearly one hundred productions, including Hal Prince's *LoveMusik* (Broadway); *The Gospel at Colonus* (Athens, Edinburgh, and Spoleto festivals); *The Wind-Up Bird Chronicle* (Singapore and Edinburgh Festival); *Brief Encounters* and *My Fair Lady* (Shaw Festival); *The Women of Brewster Place* (Alliance/Arena Stage); *Christmas Carol 1941*, *Light in the Piazza*, and *The Book Club Play* (Arena Stage); *Ghost Brothers of Darkland County* (Alliance Theatre); *big* (Atlanta Ballet); *Love Lies Bleeding*, *Fumbling Towards Ecstasy*, and *Balletlujah* (Alberta Ballet); *From the House of the Dead* (Canadian Opera); *Lily Plants a Garden* (Mark Taper); *Maa* (Atlanta Symphony/gloATL); *Quartet* (Aspen Santa Fe Ballet); *Seed* (Cedar Lake Contemporary Ballet); *Second Hand* (New World Symphony); *Black Whole* (Black Mountain College Museum & Arts Center/Moog Music); and *Le martyre de St. Sébastien* and *Peer Gynt* (San Francisco Symphony). His documentary about autism, *Neurotypical*, aired on PBS in July.

**Tamara Levitz**, scholar in residence for the 2013 Bard Music Festival, is a professor of music at the University of California, Los Angeles. She specializes in musical modernism in Europe and the Americas, and has taught and published 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*, as well as 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). Her book *Modernist Mysteries: Perséphone* (2012) won a PROSE award, the American Publishers Award for Professional and Scholarly Excellence.

**Tommi Mäkelä** studied in Lahti, Vienna, Helsinki, and Berlin. He received his piano diploma from the Sibelius Academy in 1984 and his Ph.D. from the Technische Universität Berlin in 1988. After spending several years in Finland, he moved to Germany, where he participated in a research project on music in exile between 1933 and 1950. He has taught at the University of Cologne and the University of Magdeburg and is now professor at the Martin-Luther-University of Halle. He is also a research professor at Grieg Research Centre at the University of Bergen, Norway. In 2013 Mäkelä joined the editorial board of the *Twentieth-Century Music Journal* of Cambridge University Press. He is the author of *Jean Sibelius* (2011) as well as books and essays on early 20th-century music and nationalism.

**Olga Manulkina** is an associate professor and director of the master's program in music criticism and curatorial studies at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny College), as well as associate professor at the St. Petersburg Conservatory and editor in chief of the journal *Opera musicologica*. She was music critic of the Russian newspaper *Kommersant* and the magazine *Afisha*. She is a member of the boards of the Composers' Union of St. Petersburg and Pro Arte Foundation, and serves on the award committee for the Golden Mask National Theatre Award. In 2008 she coordinated the music festival "American Season" in St. Petersburg. She is the author of *From Ives to Adams: American Music of the Twentieth Century* (2010); numerous articles on Russian and American music; a number of translations, including *Shostakovich: A Life Remembered* by Elisabeth Wilson; and more than 500 reviews and articles.

**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 2012 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.

**Charles McCracken**, principal bassoon of the American Symphony Orchestra for over 25 years, is also principal bassoon of the Bard Music Festival, Bard SummerScape, and the OK Mozart Festival. In addition, he remains principal bassoon with the New York Pops and with the orchestras for Musica Sacra, Sacred Music in a Sacred Space, Oratorio Society of New York, and Collegiate Chorale, among others. He has performed as principal bassoon with the Met, Mostly Mozart, New York City Ballet, Orchestra of St. Luke's, and Opera Orchestra of New York, as well as the New York Philharmonic, New York City Ballet, and Chamber Music Society of Lincoln Center. He was selected to perform with the All-Star Orchestra in a series of performances recorded for PBS, and can be heard on more than 60 film scores and countless commercial jingles.

**Geoffrey McDonald** is the music director of the Bard College Orchestra and an instructor in Bard's Graduate Conducting Program. He was recently appointed to the faculty of the Longy School of Music of Bard College in Cambridge, Massachusetts, where he will lead the Longy Conservatory Orchestra, teach conducting, and coach chamber music. He has served as assistant conductor of the American Symphony Orchestra since 2009, music director of the Philadelphia Young Artists Orchestra (2010–13) and Columbia University Bach Society (2009–12), and assistant conductor of the Gotham Opera and New Amsterdam Singers. McDonald received a master's degree in conducting from Mannes School of Music and a bachelor's degree in musicology from Princeton University. An eclectic performer and composer, he is a member of the Brooklyn-based indie-rock band Miracles of Modern Science, which has garnered national acclaim for its full-length debut album, *Dog Year*, and a recent EP, *MEEMS*.

**Tim McLoraine** designs visual content for both concert and opera productions. He has performed as a bassoonist with major orchestras and has served as a director and assistant director for numerous operas. He has collaborated with Doug Fitch on productions of Janáček's *Cunning Little Vixen* for the New York Philharmonic, Mozart's *Abduction from the Seraglio*, and Weill's *Rise and Fall of the City of Mahagonny*.

Since his concerto debut at the Ravinia Festival in 2004, two-time Grammy-nominated violinist **Jesse Mills** has performed throughout the United States and Europe, including Lincoln Center's Alice Tully Hall, Carnegie Hall, the 92nd Street Y, Kennedy Center, Marlboro Festival, Barbican Centre of London, La Cité de la Musique in Paris, Amsterdam's Royal Carré Theatre, Teatro Arcimboldi in Milan, and the Palais des Beaux Arts in Brussels. As a chamber musician, Mills has appeared at the Ravinia, Marlboro, and Bard music festivals, among others. He is cofounder of both the Horszowski Trio and the prize-winning Duo Prism, and artistic codirector of the Alpenglow Chamber Music Festival. As a composer and arranger, Mills has been commissioned by venues such as Columbia University's Miller Theater and the Chamber Music Northwest Festival in Portland, Oregon. He studied with Dorothy DeLay, Robert Mann, and Itzhak Perlman at The Juilliard School.

**Klára Mórica** is professor of music at Amherst College and editor, with Christopher Hailey, of the *Journal of Musicology*. Her articles have appeared in *JAMS*, *twentieth-century music*, *Notes*, *Cambridge Opera Journal*, *Pushkin Review*, and *American Music*. Her book *Jewish Identities: Nationalism, Racism, and Utopianism in Twentieth-Century Art Music* was published in 2008. She is currently editing, with Simon Morrison, a volume of essays titled *Funeral Games in Honor of Arthur Vincent Lourie*.

**Simon Morrison** is professor of music at Princeton University. He is the author, most recently, of a biography of Lina Prokofiev, an article on Debussy's children's ballet *La boîte à joujoux* for the *Journal of Musicology*, and a piece for the *London Review of Books* titled "More Tales of the Bolshoi." In 2011 he received a Guggenheim Fellowship for research on the Soviet cultural exchange organization VOKS.

**Mina Nishimura** has performed nationally and internationally with Kota Yamazaki, Neil Greenburg, David Gordon, DD Dorvillier, Yoshiko Chuma, RoseAnne Spradlin, Daria Fain, Trajal Harrel, and Cori Olinghouse, among others, while making her own work that has been presented at Dance Theatre Workshop, The Kitchen, Danspace Project, Movement Research, Harlem Stage, Roulette, and Whenever Wherever Festival (Tokyo). She has performed in Harry Partch's opera *Delusion of Fury* (directed by John Jesurun) and Haruki Murakami's *Wind-Up Bird Chronicle* (directed by Stephen Earnhart). Nishimura was the danceWEB scholar at Impuls Tanz (Vienna) in 2009, and a curator for Movement Research Spring Festival in 2013. She was on AIR program at Brooklyn Art Exchange in 2010–11, and

is currently a resident artist at Chez Bushwick (Brooklyn) and Movement Research. She has been a guest faculty member at Bennington College and Ferris University (Japan).

Tenor **Sean Panikkar** has been praised for his "surpassing musicality and passion, commanding self-confidence and gorgeous expression." The American artist of Sri Lankan heritage made his Metropolitan Opera debut with James Levine in *Manon Lescaut* and his European operatic debut in Mozart's *Zaïde* at the Aix-en-Provence Festival, in a production directed by Peter Sellars and conducted by Louis Langrée. Highlights of the current season include *The Magic Flute* at Chicago Opera Theater, *Don Giovanni* at Pittsburgh Opera, *Otello* and *La rondine* at the Metropolitan Opera, and his first *La bohème*, with Fort Worth Opera. Past appearances include *Roméo et Juliette*, *Ariadne auf Naxos*, and *Lucia di Lammermoor* at the Metropolitan Opera; *Béatrice et Bénédict* at Opera Boston; *Les pêcheurs de perles* at Pittsburgh Opera; *Nabucco* with Washington National Opera; *Eugene Onegin* at Opera Theatre of St. Louis; *The Last Savage* at Santa Fe Opera; and *Salome* at San Diego Opera and Saito Kinen Festival.

**Anne Patterson** is a multitalented visual artist who has designed and directed varied works in the world of performing arts. Highlights include Bach's *St. John* and *St. Matthew Passion* for Atlanta Symphony Orchestra; Debussy's *Le martyre de St. Sébastien* for San Francisco Symphony; *Every Good Boy Deserves Favor*, by Previn/Stopppard, for the Philadelphia Orchestra; and 14 operas for the Aspen Opera Theater Center. Other theatrical and symphonic partnerships have included Avery Fisher Hall; Arena Stage in Washington, D.C.; Wilma Theater in Philadelphia; Kennedy Center; and the symphonies of Chicago and Miami. She directed and designed last year's production of *Henry VIII* for the Bard Music Festival. In addition, she has exhibited her paintings and sculptures in New York City, Atlanta, and Providence. She is the 2013 artist in residence at Grace Cathedral in San Francisco.

Named one of NPR's Favorite New Artists of 2011, tenor **Nicholas Phan**'s recent appearances include concerts with the New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, San Francisco Symphony, Cincinnati Symphony, Los Angeles Chamber Orchestra, Alabama Symphony, and Lucerne Symphony. He also returned to Portland Opera as Fenton in *Falstaff* and made his debut at the Bolshoi in a concert performance of Handel's *Hercules*. Phan has toured extensively throughout Europe with Il Complesso Barocco and appeared in the Edinburgh, Ravinia, Rheingau, Saint-Denis, and Marlboro music festivals, and at the BBC Proms. Among conductors he has worked with are Pierre Boulez, James Conlon, Alan Curtis, Rafael Frühbeck de Burgos, Zubin Mehta, Helmuth Rilling, and Michael Tilson Thomas. Recitals include Carnegie Hall, the Metropolitan Museum of Art, Philadelphia Chamber Music Society, and the University of Chicago. He is the artistic director of Collaborative Arts Institute of Chicago, an organization devoted to promoting vocal chamber music repertoire.

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. 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.

In 2012–13 **Ann McMahon Quintero** sings Mary in *Der fliegende Holländer* with Boston Lyric Opera, Amneris in *Aida* with Annapolis Opera, *Messiah* with Boston Baroque, Suor Paziienza in *Giordano's Messe Mariano* with Spoleto Festival USA, and is soloist in Britten's *Spring Symphony* and Vivaldi's *Gloria* with Berkshire Choral Festival. Other highlights include Azucena in *Il trovatore* with Opéra Royal de Wallonie; Hippolyta in *A Midsummer Night's Dream* with Boston Lyric Opera; La Haine in Gluck's *Armide* and Marquise Melibea in *Il viaggio a Reims* with the New Israeli Opera; Baba in *The Rake's Progress* with Angers Nantes Opera; Auntie in *Peter Grimes* and Tisbe in *La cenerentola* with Washington National Opera; and Glasa in *Káťa Kabanová* with Santa Fe Opera, among others. In 2013–14 she returns to Boston Baroque in Beethoven's Symphony No. 9 and makes her debut with Virginia Opera as Mistress Quickly in Verdi's *Falstaff*.

Cellist **Raman Ramakrishnan** is a member of the Horszowski Trio with violinist Jesse Mills and pianist Rieko Aizawa. This season finds the trio performing across the United States and India, as well as recording for Bridge Records. A founding member of the Daedalus Quartet, he performed around the world with that ensemble for 11 seasons. He has given solo recitals in New York, Boston, Seattle, and Washington, D.C., and has performed chamber music with the Chicago Chamber Musicians, and at Caramoor, Bargemusic, Aspen, Charlottesville, Four Seasons, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart, and Vail festivals. He has toured with Musicians from Marlboro, Saint Paul Chamber Orchestra, and Yo-Yo Ma's Silk Road Ensemble. Ramakrishnan is an artist member of the Boston Chamber Music Society and is on the faculties of Columbia University and The Bard College Conservatory of Music.

This season, bass **John Relyea** returns to the Metropolitan Opera as the Water Sprite in *Rusalka* and appears in a new production of *I Lombardi* at the Hamburg State Opera. He also performs in concert with the Cleveland Orchestra, San Francisco Symphony, National Symphony Orchestra, and Toronto Symphony Orchestra, and on Hamburg NDR. Relyea has appeared at opera houses including the Lyric Opera of Chicago, San Francisco Opera, Royal Opera House Covent Garden, Paris Opera, Munich State Opera, and Vienna State Opera. In high demand throughout the concert world, he has performed with the orchestras of Chicago, New York, Philadelphia, Boston, Pittsburgh, Cleveland, London, and Berlin, and at the Tanglewood, Ravinia, Salzburg, Edinburgh, Lucerne, and Mostly Mozart festivals. His recordings include the Verdi Requiem (LSO Live), *Idomeneo* (EMI), Mahler's Symphony No. 8 (EMI), and the Metropolitan Opera's DVD presentations of *Don Giovanni*, *I Puritani*, and *Die Meistersinger von Nürnberg* (Deutsche Grammophon), and *Macbeth* (Metropolitan Opera HD Live Series).

Acclaimed by the *New York Times* as a "deeply expressive violinist," **Harumi Rhodes** has gained broad recognition as a multifaceted musician with a distinctive and sincere musical voice. Her generosity of spirit on stage is contagious, making her one of the most sought-after violinists and chamber musicians of her generation. Recent solo engagements include performances of Bernstein's Serenade, Beethoven's Violin Concerto, Mozart's Violin Concerto No. 5, and Vivaldi's *Four Seasons* with the Vermont Mozart Festival Orchestra. In addition to being a founding member of the 2009 Naumburg Chamber Music Award-winning ensemble

Trio Cavatina, she has performed regularly with Lincoln Center Chamber Music Society, Music From Copland House, and Orpheus Chamber Orchestra. She was named artist member of Boston Chamber Music Society in 2009, and has served as assistant violin faculty at The Juilliard School since 2010. She is professor of violin and string area coordinator at Syracuse University.

Praised by *Opera News* for her "richly focused voice" of "striking power and depth," mezzo-soprano **Rebecca Ringle's** performances have brought her acclaim on operatic and concert stages. Her 2011–12 engagements included her return to the Metropolitan Opera for the full run of *Der Ring des Nibelungen*; Handel's *Messiah* with the National Chorale and Jacksonville Symphony, and at Augustana College; Bach arias with Ars Antiqua Baroque Orchestra; and appearances with New York's Metamorphoses Orchestra and at the Bard Music Festival. Other recent performances include Princeton Festival, Macau International Music Festival in China, Baltimore's Opera Vivente, and at Bard SummerScape as Queen Leda in Strauss's *Die Liebe der Danae*. She has received awards from the Metropolitan Opera National Council Auditions and Heida Hermanns International Voice Competition, among others.

Violinist **Sharon Roffman**, prizewinner in the 2003 Naumburg Foundation International Competition, made her solo debut with New Jersey Symphony in 1996 and her Carnegie Hall debut as a soloist in Vivaldi's Concerto for Four Violins with Itzhak Perlman in 2004. She has performed with the Scottish Chamber Orchestra, Swedish Radio Symphony, Die Deutsche Kammerphilharmonie Bremen, and Australian Chamber Orchestra, among other orchestras. As a chamber musician, she has collaborated with members of the Guarneri, Juilliard, Brentano, Shanghai, Avalon, and Miami quartets and has been a frequent guest of the Chamber Music Society of Lincoln. She was a member of counter(induction) from 2007–9, and spent several summers performing at the Marlboro Music Festival. Roffman is the founder and artistic director of ClassNotes, a chamber music ensemble and nonprofit organization dedicated to introducing public school students to classical music. She serves on the faculties of Kean University and Thurnauer School of Music.

Upon finishing his B.M. degree from The Juilliard School in 1995, **Zohar Schondorf** returned to his homeland of Israel to assume positions as associate principal horn with the Haifa Symphony Orchestra and principal horn with the Israel Symphony Orchestra, a position he held from 1997 to 2001. After relocating back to New York, he joined the American Symphony Orchestra, where he now serves as principal horn. He enjoys a prosperous freelance career and has been featured as a regular member and in cast recordings of Broadway shows such as *Spamalot*, Disney's *The Little Mermaid*, *The Addams Family*, and *Ghost*. Schondorf joined Zephyros Winds in 2008 and has been a member of Sylvan Winds since 2002. He wishes to thank his mentors, Jeffrey Lang and the late Renier DeIntinis, for influencing, inspiring, and shaping his professional career.

**Manuela Schwartz** studied in Mainz, Berlin, and Paris. Before becoming professor at the University of Applied Sciences in Magdeburg in 1998, she worked at the Staatliches Institut für Musikforschung in Berlin, and conducted research on exiled musicians in Californian archives. Since 2008 she has been the dean of the faculty of social sciences and health promotion. She is the author of the volumes *Wagner und die französische Oper des Fin de siècle* (1999) and *Vincent d'Indy et son temps* (2006), and of essays on the cultural politics of the Nazis in France and the European history of music therapy, among other topics. She has edited, with Annegret Fauser, the volume *Von Wagner zum Wagnérisme: Musik, Literatur, Kunst, Politik* (1999) and, with Horst Weber, *Sources Relating to the History of Émigré Musicians 1933–1950* (2002).

**Zachary Schwartzman** has conducted throughout the United States and in Mexico, Brazil, England, and Bosnia and Herzegovina. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. In 2004, he received a career development grant from the Bruno Walter Memorial Foundation. He has served as assistant conductor for Deutsche Oper Berlin, Opera Atelier, Berkshire Opera, Opera Français de New York, L'Ensemble Orchestral de Paris, Gotham Chamber Opera, and Oakland East Bay Symphony, among others. He has been assistant conductor for 15 productions at Glimmerglass Opera, where he conducted performances of *Carmen* and *A Blizzard on Marblehead Neck*. He was associate conductor for two seasons with New York City Opera, and a conductor in their VOX series. Schwartzman's credits as assistant conductor include recordings for Albany, Naxos, and Chandos (the last a Grammy-nominated, world-premiere recording). He has been music director of Blue Hill Troupe since 2004.

**Austin Selden** is originally from Farmington Hills, Michigan, and received his B.F.A. from the University of Michigan. He currently resides in Brooklyn and works with Chavasse Dance and Performance, Megan Kendzior, Catherine Galasso, and Shen Wei Dance Arts. He has been making dances for the stage and screen with his collaborative partner, Sarah Konner, since 2007, most recently performing their evening-length duet, *A Monologue Dedicated to Dexter*, at the Berkshire Fringe Festival this past July. For more information, visit [facebook.com/SarahandAustin](https://facebook.com/SarahandAustin).

Recognized as an artist of passion and integrity, American pianist **Peter Serkin** has performed with the world's major symphony orchestras, with such eminent conductors as Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Claudio Abbado, Simon Rattle, and James Levine. A dedicated chamber musician, he has collaborated with Alexander Schneider; Pamela Frank; Yo-Yo Ma; the Budapest, Guarneri, and Orion string quartets; and TASHI, of which he was a founding member. He has been instrumental in bringing the music of Schoenberg, Webern, Berg, Stravinsky, Wolpe, Messiaen, and Wuorinen, among others, to audiences around the world. Recent and upcoming U.S. appearances include performances with the New York and Los Angeles philharmonics; Philadelphia and Minnesota orchestras; and the Boston, Chicago, National, Detroit, St. Louis, Toronto, Cincinnati, and Atlanta symphonies, in addition to numerous recitals, summer festivals, and European engagements. He teaches at The Bard College Conservatory of Music and Longy School of Music of Bard College.

Violinist **Laurie Smukler** is active as soloist and recitalist. A founding member of the Mendelssohn String Quartet, she also has performed and toured with the Lincoln Center Chamber Music Society. With her husband, violist Ira Weller, she directed and performed in the "Collection in Concert" series at the Pierpont Morgan Library for more than 10 years. She has been an invited guest at many summer festivals, including Santa Fe, Marlboro, Chambermusic Northwest, Mostly Mozart, Skaneateles, and Music Mountain, among others. Highlights of this season include a duo recital, with cellist Joel Krosnick, at Symphony Space in New York, and recitals with pianist Seymour Lipkin. Smukler serves on the faculties of the Manhattan School of Music, Mannes College of Music, and The Bard College Conservatory of Music. She also teaches and performs at the Kneisel Hall Chamber Music Festival and School and has presented master classes at conservatories and music schools across the country.

Cellist **Jonathan Spitz** has participated in the Bard Music Festival since its inception as a member of the festival's resident orchestra. He is a member of Orpheus Chamber Orchestra and principal cellist of both the New Jersey Symphony and the American Ballet Theatre orchestra. He serves as instructor of cello at the Mason Gross School of the Arts at Rutgers University, and has appeared as a soloist with the New Jersey Symphony on numerous occasions, including performances of the cello concertos of Schumann, Dvořák, and Haydn; Tchaikovsky's *Rococo Variations*; and Brahms's Double Concerto with NJSO concertmaster Eric

Wyrick. Spitz serves on the artist faculties of the Brevard Music Center and the Sommer Sinfonie in Valdres, Norway. He performs on a cello by Grubaugh and Seifert from 2011.

Hailed for her portrayal of *Carmen*, mezzo-soprano **Jean Stilwell** has also been heard in a great variety of repertoire, including Amneris in *Aida* for Vancouver Opera, Marie in *Wozzeck* for Pacific Opera Victoria, and Madame d'Urfe in *Casanova's Homecoming* for Minnesota Opera. For the Festival of the Sound she sang Mahler's *Das Lied von der Erde*, and was Genevieve in *Pelléas et Mélisande* for Festival Vancouver. Other credits include Katisha in *Mikado* (Arizona Opera), Beggar Woman in *Sweeney Todd* (Calgary Opera), and Jenny in *The Threepenny Opera* (Vancouver Opera). An engaging personality both on and off stage, Stilwell can be heard daily on Classical 96.3 FM's *Good Day GTA*. She has been engaged by the Mostly Mozart Festival, New York City Opera, Welsh National Opera, Opera Zuid of Holland, Pittsburgh Opera, and all the opera companies in Canada, as well as the symphonies of St. Louis, Houston, Pittsburgh, Toronto, and Buffalo.

Bassoonist **Maureen Streng** is a freelance musician who has performed with the resident orchestra of the Bard Music Festival since its inception and with many different orchestras in the metropolitan area, including the New York Philharmonic, New Jersey Symphony, New York City Opera, and American Symphony Orchestra, and in numerous Broadway shows. She has recorded with Dennis Russell Davies (Musicmasters), Sir Charles Mackerras (Telarc), and David Zinman (Elektra/Nonesuch).

Praised for his "gorgeous flute tone" in the *New York Times*, **Lance Suzuki** has also been noted for his "captivating" (*New York Concert Review*) performances. As a chamber musician and soloist, he has appeared at venues such as Carnegie Hall, Marlboro Music Festival, New York's Metropolitan Museum of Art, the 92nd Street Y, and Bargemusic, and live on NPR's *Performance Today*. A graduate of Manhattan School of Music and the University of Southern California, he is principal flute and faculty member at the Wintergreen Festival, and has also performed with the Mark Morris Dance Group, Orchestra of St. Luke's, Wind Soloists of New York, and the Metropolis and Argento ensembles.

**Richard Taruskin**, Class of 1955 Professor of Music at the University of California, Berkeley, is recognized internationally for his scholarship on Russian music. His books on the subject include *Defining Russia Musically: Historical and Hermeneutic Essays* (1997); *Stravinsky and the Russian Traditions: A Biography of the Works through Mavra* (2 vols., 1996); *Musorgsky: Eight Essays and an Epilogue* (1993); and *Opera and Drama in Russia as Preached and Practiced in the 1860s* (2nd ed., 1993). Some 160 of his articles on Russian composers are found in the *New Grove Dictionary*. He is the author of the six-volume *Oxford History of Western Music*, published in 2005.

Tenor **Mikhail Vekua** is a diploma recipient at the International Glinka Competition (2001) and recipient of the Grand-Prix and Republic of Kazakhstan Presidential Cup at the IV Shabyt–2003 International Creative Youth Festival in Astana, Kazakhstan. A soloist at the Stanislavski and Nemirovich-Danchenko Moscow Academic Music Theatre from 2002–11, he gained international acclaim by leaping into one of the most difficult tenor parts—Alexey, in Prokofiev's *The Gambler*, at Liceu Barcelona. Other appearances include the roles of Siegmund in a concert performance of *Die Walküre* and Loge in *Das Rheingold*. Recent and upcoming engagements include Radames in *Aida* (Mariinsky Theatre); Pollione in *Norma* (Dortmund); Andrey in *Mazeppa* (Heidelberg); Mime in *Das Rheingold* (Liceu, Barcelona); the tenor part in Beethoven's Ninth Symphony (Orquestra Simfónica de Barcelona i Nacional de Catalunya); Shabby Peasant in *Lady Macbeth of Mtsensk*; and covering Yeroshka in *Prince Igor* (Metropolitan Opera).

Described as “iconoclastic” and “inventive” by the *New York Times*, guitarist and composer **Benjamin Verdery** enjoys an innovative and eclectic musical career. He has performed worldwide at such venues as Theatre Carré (Amsterdam); International Guitar Festival (Havana, Cuba); Wigmore Hall (UK); the 92nd Street Y, Chamber Music Society of Lincoln Center, and the Metropolitan Opera. He has recorded and performed with such diverse artists as Andy Summers, Frederic Hand, William Coulter, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey, and John Williams. Several composers have composed music for him, including Ezra Laderman, Martin Bresnick, Daniel Asia, John Anthony Lennon, Ingram Marshall, Anthony Newman, Roberto Sierra, Van Stiefel, and Jack Vees. He is chair of the guitar department at Yale University School of Music and artistic director of the biannual Yale Guitar Extravaganza, as well as artistic director of “Art of the Guitar” at the 92nd Street Y.

Winner of a 2008 Avery Fisher Career Grant, Swiss-born American pianist **Gilles Vonsattel** has performed at Boston’s Symphony Hall, Cleveland’s Severance Hall, San Francisco’s Herbst Theatre, Aspen Music Festival’s Benedict Music Tent, Manchester’s Bridgewater Hall, and Geneva’s Victoria Hall. Recent recitals include performances at the Library of Congress, Gilmore Festival, La Roque d’Anthéron, Musée d’Orsay, Davos Festival, and Zurich’s Tonhalle, among other venues. He has performed with the Seattle and Philadelphia chamber music societies and has collaborated with artists such as Emmanuel Pahud, Jorg Widmann, Kim Kashkashian, Ida Kavafian, Cho-Liang Lin, David Shifrin, Carter Brey, and Yo-Yo Ma, to name a few, along with Trio Valtorna and the Borromeo, St. Petersburg, Pacifica, Ying, Orion, and Ebène quartets. Vonsattel has given world premieres of works by Ned Rorem and Nico Muhly and is regularly invited to many major international festivals. He teaches at the University of Massachusetts Amherst.

**Stephen Walsh** is a well-known English writer, critic, and broadcaster on music, the author of several books on Stravinsky, including a major two-volume biography, and books on Schumann’s songs and Bartók’s chamber music. He recently completed a large-scale study of the Russian nationalist group of composers known as the *kuchka*, also known as the Mighty Handful or the Mighty Five. He holds a personal chair in music at Cardiff University.

One of the most sought-after soloists in his generation of young American musicians, pianist **Orion Weiss** has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. This season will feature Weiss in repeat engagements with Baltimore Symphony and New World Symphony, as well as in performances with the Tucson Symphony, Richmond Symphony, Hong Kong Chamber Music Festival, and at the Ravinia Festival. Weiss performs regularly with his wife, the pianist Anna Polonsky, and violinist James Ehnes and cellist Zuill Bailey, as well as ensembles including the Pacifica Quartet. As a recitalist and chamber musician, he has appeared at venues and festivals including Lincoln Center, Ravinia Festival, Sheldon Concert Hall, Seattle Chamber Festival, La Jolla Music Society SummerFest, Chamber Music Northwest, Bard Music Festival, Bridgehampton Chamber Music Festival, Kennedy Center, and Spivey Hall.

**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 longtime 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.

Chinese soprano **Lei Xu** recently finished her training with the Lindemann Young Artist Program at the Metropolitan Opera. A graduate of The Juilliard School, she made her Met debut in 2010 as the First Priestess in *Iphigénie en Turide*. Other appearances there include Echo in *Ariadne auf Naxos*, the Dew Fairy in *Hansel and Gretel*, First Bridesmaid in *Le nozze di Figaro*, a Singer in *La Rondine*, and Flower Maiden in Wagner’s *Parsifal*. Recent appearances include Pamina in Peter Brook’s production of Mozart’s *Une flûte enchantée* at Paris’s Théâtre des Bouffes du Nord; Barbarina in *Le nozze di Figaro* with James Conlon and the Chicago Symphony at Ravinia Festival; and Blanche de la Force in *Les dialogues des Carmélites* at Tel Aviv’s IVAI festival. Concert appearances include Berlioz’s *Les nuits d’été* with Emmanuel Villiaum; Handel’s *Salve Regina* with William Christie; and recitals with pianist Ken Noda and clarinetist Alexander Fiterstein.

Founded in 1962 by legendary conductor Leopold Stokowski, the **American Symphony Orchestra (ASO)** 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  
Alicia Edelberg  
John Connelly  
Elizabeth Nielsen  
Patricia Davis  
James Tsao  
Alisa Wyrick  
Ashley Horne  
Emma Sutton  
Chiung-Hua Tsao  
Sarah Zun

### Violin II

Erica Kiesewetter+, *Principal*  
Robert Zubrycki  
Ragga Petrusdottir  
Wende Namkung  
Heidi Stubner  
Yana Goichman  
Ann Labin  
Mara Milkis  
Dorothy Han  
Alexander Vselensky  
Shinwon Kim  
Ann Gillette

### Viola

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

### Cello

Eugene Moye, *Principal*  
Jonathan Spitz\*  
Maureen Hynes  
Sarah Carter  
Annabelle Hoffman  
Elina Lang  
Tatyana Margulis  
Steven Fang  
Emily Brausa  
Anik Oulianine  
Matthew Beckman

### Bass

Jordan Frazier, *Principal*  
Jack Wenger  
Louis Bruno  
Peter Donovan  
Richard Ostrovsky  
William Sloat  
Richard Messbauer  
Lisa Chin

### Flute

Laura Conwesser, *Principal*  
Randolph Bowman\*  
Rie Schmidt  
Diva Goodfriend-Koven, *piccolo*  
Karla Moe  
Anne Briggs

### Oboe

Alexandra Knoll, *Principal*  
Erin Gustafson  
Nick Masterson  
Katherine Halvorson  
ToniMarie Marchioni

### Clarinet

Laura Flax, *Principal*  
Shari Hoffman  
Marina Sturm  
Lino Gomez  
Amy Zoloto

### Bassoon

Charles McCracken, *Principal*  
Maureen Strenge  
Gilbert Dejean, *contrabassoon*  
Gili Sharett  
Jeffrey Marchand

### Horn

Zohar Schondorf, *Principal*  
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Kyle Hoyt  
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Shelagh Abate  
Rachel Drehmann  
William DeVos  
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Richard Clark, *Principal*  
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Andrew Bove

### Timpani

Matthew Strauss, *Principal*

### Percussion

Kory Grossman, *Principal*  
Javier Diaz  
Charles Descarfino  
Matthew Beaumont

### Harp

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Victoria Drake

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Eliza Bagg  
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Lianne Coble  
Margery Daley  
Maggie Finnegan\*  
Jennifer Gliere\*  
Melissa Kelley  
Elaine Lachica  
Kathryn McCreary  
Julie Morgan  
Amy Rood\*  
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Christine Sperry  
Cynthia Wallace  
Katherine Wessinger\*

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Teresa Buchholz  
Katharine Emory\*  
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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, M.S. in economic theory and policy, 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); American University of Central Asia in Kyrgyzstan; and ECLA of Bard: A Liberal Arts University in Berlin; as well as dual B.A. and M.A.T. degrees at Al-Quds University in the West Bank.

Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 5,000 students. The undergraduate College has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1.

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