

SCHUBERT AND HIS WORLD

August 8–10 and 15–17, 2014

BARD SUMMERSCAPE

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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. Your contribution will secure the future of this unique festival.

—Leon Botstein, *President of Bard College*

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25 YEARS

BARD MUSIC FESTIVAL
REDISCOVERIES

SCHUBERT AND HIS WORLD

August 8–10 and 15–17, 2014

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

Christopher H. Gibbs and Morten Solvik, Scholars in Residence 2014

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, Saint-Saëns, and Stravinsky. The 2015 festival will be devoted to the life and 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 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 took place in June 2014.

The publication of the Bard Music Festival 2014 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 *Franz Schubert*, Anton Depauly, c. 1827



A Schubertiade at Josef von Spaun's, Moritz von Schwind, c. 1870

SCHUBERT'S SHORT LIFE AND LONG AFTERLIFE

"Often a sigh, escaping from your harp / A sweet, celestial chord / Has revealed to me a heaven of happier times / Beloved art, for this I thank you!" So concludes *An die Musik* (To Music), Franz Schubert's elegantly simple song that opens the 25th Bard Music Festival. It is fitting that the words were written by Franz von Schober, his closest friend, as Schubert composed so much for friends and often set their poems to music. Moritz von Schwind's unfinished painting of a Schubertiade, reproduced on the opposite page, depicts the composer at the piano accompanying the celebrated singer Johann Michael Vogl in—one likes to imagine—this great hymn to music and its power to carry one "away to a better world."

One of the enduring myths about Schubert is that he was generally unrecognized during his lifetime, a sad situation allegedly allayed to a certain degree by devoted friends who embraced his music. The reality seems to have been much more complex. He enjoyed considerable success, both in his native Vienna and beyond, with small-scale pieces intended primarily for domestic consumption that were sometimes also performed publicly. The press referred to him as a "favorite composer." The Viennese culture of intimate music making is epitomized by Schubertiades, those legendary evenings devoted to his music in which the composer and others played for friends and invited guests.

Schubert's ambitions, however, went much farther, extending to what he once told a publisher were his "strivings after the highest in art." As a teenager, he composed many chamber, orchestral, religious, and theater pieces, but not until he was in his 20s did he claim real ownership of these genres and press for their publication and performance. (Had he been of the mindset of Johannes Brahms, he probably would have destroyed much of his early instrumental music.) Most large-scale works went unperformed and were therefore unknown even to intimates who viewed him, as did the public in general, preeminently as a composer of *Lieder*. Franz Grillparzer, Austria's leading writer, seems to have captured contemporaneous perceptions in the epitaph he crafted for Schubert's grave: "The Art of Music Here Entombed a Rich Possession, But Even Far Fairer Hopes."

The span of Schubert's active public career lasted less than 15 years, from 1814 until his death in November 1828 at age 31. This was a period marked by considerable political repression and censorship in the wake of the Congress of Vienna (1814–15), which was one reason so much musical activity took place in private homes. As we celebrate the 25th Bard Music Festival, this year not only marks the bicentennial of that Congress, which recast borders and shifted balances of power in Europe after the Napoleonic Wars, but also of Schubert's first masterpiece, *Gretchen am Spinnrade*, whose composition on October 19, 1814, has been hailed as the "Birthday of the German Lied." The programs this summer highlight both how Schubert was best known to his contemporaries and how his posthumous stature evolved as ever more compositions became available over the course of the 19th century. Grillparzer's epitaph laments a career cut short, which it was, but posterity learned that Schubert had accomplished much more than was generally suspected in his lifetime.

At the time of Schubert's death a large quantity of his music had been published in the space of just seven years: some 190 songs, nearly as many dances, dozens of part-songs and keyboard works; far fewer large-scale works had appeared, among them just one string quartet, three piano sonatas, and the E-flat Piano Trio, but no orchestral or theater music. The gradual release of so many of his most important compositions in the following decades is unprecedented for a major composer and meant that his stature was continually being reassessed. In 1862, Eduard Hanslick, Vienna's preeminent music critic, observed: "If Schubert's contemporaries rightly gazed astonished at his creative power, what shall we, who come after him, say, as we incessantly discover new works of his? For thirty years the master has been dead, and in spite of this it seems as if he goes on working invisibly—it is impossible to follow him." Indeed, Schubert might be said to have had the longest career of the 19th century, as the ongoing publication of major works delighted audiences and inspired later composers. The discovery and dissemination of his music was abetted by the ardent advocacy of leading Romantics, including Felix Mendelssohn, Robert Schumann, Franz Liszt, and Brahms. If his friends had helped sustain and promote Schubert during his lifetime, these figures (none of whom he met), may be considered his posthumous friends.

Schubert's public fame began with song, and through his example the Lied changed not only in musical content but also in historical stature. Schumann characterized the Lied as "the only genre in which important progress has been made since Beethoven," made possible in part by "a new school of German poetry." For Schubert, it was the poetry of Johann Wolfgang von Goethe that inspired *Gretchen am Spinnrade*, *Erkönig*, and other early songs. He composed a total of some 630 Lieder, using the words of nearly 100 poets. Some writers he set only once or twice, but Goethe he turned to most often. The influence of the great writer on Schubert and many other composers is explored in Program 4.

A hallmark of the Bard Music Festival ever since its founding in 1990 has been to intermix genres so that a given program is not just a piano recital, or a vocal or string quartet concert, but rather offers sonic diversity through juxtapositions of different kinds of pieces. Today this is an unusual approach to programming, although it all would have seemed very familiar to Schubert and his contemporaries. To open the second weekend, we re-create the one public concert Schubert presented entirely of his own works (Program 7). The event started with the first movement of a string quartet and continued with Lieder, multivoice pieces, and the premiere of his E-flat Piano Trio. Other programs this summer take their inspiration from the informal format of Schubertiades, offering pieces written by Schubert, his friends, and contemporaries.

The opening concert of the Festival surveys Schubert's works in both private and public genres—which to some extent overlapped—spanning the course of his career, from the path-breaking *Gretchen am Spinnrade* to the String Quintet in C Major, composed about two months before his death. To highlight his sustained engagement, beginning at an early age, with large public genres, Program 1 presents two works he wrote in 1815 at age 18: the overture to the Singspiel *Der vierjährige Posten* (The Four-Year Sentry Duty) and his charming Third Symphony.

Program 2 focuses on compositions by some of Schubert's models, including his teacher Antonio Salieri, and on his own early works, most of them preceding *Erkönig*. That landmark of musical Romanticism was also composed in the phenomenally productive year of 1815, when he wrote some 140 Lieder, including a collection of 20 based on poems by Gotthard Ludwig Kosegarten (presented as a special event). *Erkönig* quickly became Schubert's best-known work and reappears in various guises throughout the Festival. Goethe's famous ballad inspired more than a hundred settings, and

while there were worthy ones before his, Schubert's broke all bounds and proved unsurpassed in psychological insight and technical virtuosity.

Most of the programs this season include dances, part-songs, and keyboard music, the areas beyond the Lied in which Schubert was most often performed and published during the 1820s. He was frequently represented at public concerts by part-songs, a sort of Biedermeier barbershop quartet now largely forgotten, with close harmonies, vocal virtuosity, and often a jovial mood. His first efforts, which date from 1813–14, were for two tenors and bass, modeled on pieces by Salieri and Michael Haydn (Joseph's younger brother), which he later enhanced by adding a second bass part. This extremely popular music also contributed to his posthumous fame as two societies, the Wiener Männergesang-Verein (Vienna Men's Singing Society) and the Schubertbund (Schubert Club), placed his music at the center of their repertoires. What initially had been intimate vocal chamber music became a tradition for male choral societies, with significant social and political components that were pursued by many later 19th-century composers: the focus of Program 10.

Schubert composed some 500 dances, but that number only roughly represents those he actually decided to commit to paper and that therefore survive. On countless social occasions he improvised dances and later wrote down those he liked best. (Schubert himself allegedly never danced.) They display a wide array of styles and moods, not to mention tempos, meters, and keys. He labeled them in different ways, but they were often published as waltzes, the dance forever associated with Vienna. Publishers eagerly released collections in anticipation of carnival season, when the Viennese dance craze reached its height. Schubert's dances enjoyed great popularity in his own time and proved another arena beyond the Lied in which he enormously influenced later composers.

Most of Schubert's music centers around the piano. (Some pieces, as we will hear, were published with alternative guitar accompaniments.) In addition to his many solo keyboard works, Schubert also was particularly attracted to the piano duet—two people playing one piano—a convention of friendship and courtship as well as a practical means for reducing orchestral and operatic scores. "D1" in Otto Erich Deutsch's catalogue of his works is a fantasy composed at age 13. Schubert's achievement was unprecedented and unsurpassed, but since such pieces were played at home with family and friends rather than in the concert hall, they were fated to decline along with domestic music making generally. All of this domestic music gave Schubert opportunities to experiment in ways that ultimately affected his larger compositions. He learned from himself. The words to a song might provide an excuse to do something unusual, such as strange harmonic juxtapositions or modulations, and such innovations are also found in his dances and small keyboard works.

Schubert's music became known not only in its original form but also, as we will see in several programs, through all manner of transformations, from utilitarian transcriptions, to free-form fantasies, to impressive orchestrations. *Erkönig* received the greatest variety of arrangements as it was transcribed, orchestrated, quoted, and even turned into a waltz by his friend Anselm Hüttenbrenner (Program 8). Liszt's transcription of *Erkönig* for solo piano became one of his most popular warhorses. He orchestrated the song as well, along with other Lieder, the "Wanderer" Fantasy, and some marches. Program 3 presents Lied orchestrations by Liszt, Berlioz, Brahms, Offenbach, and Webern, as well as Joseph Joachim's orchestration of Schubert's four-hand piano sonata, the "Grand Duo," an accomplishment that in essence creates yet another Schubert symphony. The tradition continues to our time as we hear Luciano Berio's evocative *Rendering* (Program 9), which takes off from Schubert's sketches for a final symphony, an unfinished project from the last months of his life.

The story of Schubert's life was transformed as well as his music. In 1864, the year before the premiere of the "Unfinished" Symphony and just as the first important biography of Schubert was about to be published, Franz von Suppé wrote an operetta titled *Franz Schubert*. Although initially very successful and often revived, it eventually disappeared entirely from the repertory. The Bard Music Festival is proud to present the work, the manuscript of which survives in Vienna and from which a new performing edition was made by Jack Parton (Program 6). The story it tells about Schubert and his friends is fictional, but because the operetta is set almost entirely to Schubert's own music, imaginatively arranged and orchestrated by Suppé, it can seem seductively human and real. A half-century later, Suppé's operetta was superseded by Heinrich Berté's enormously popular *Das Dreimäderlhaus* (1916). Both of these theater pieces trivialized Schubert's life as a popular song composer, unlucky in love but surrounded by his merry friends. Such disarming biographical distortions, however charming, further added to the large store of Schubert legends.

The public premiere of *Erlkönig* in 1821 and its release as his official Opus 1 a few months later marked a turning point in Schubert's career and initiated the steady stream of publications for his remaining seven years. He was soon, however, dealt a terrible blow: in late 1822 he became seriously ill due to syphilis, the topic of Program 5. Composition of the "Unfinished" Symphony in October may well have stopped due to his health and never resumed because of painful associations. Schubert nonetheless persevered in his compositional aspirations, which in fact became increasingly ambitious. He poured out his heart in a particularly revealing letter to his friend Leopold Kupelwieser on March 31, 1824:

I feel myself the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair over this ever makes things worse and worse, instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the happiness of love and friendship have nothing to offer but pain, at best, whose enthusiasm (at least of the stimulating kind) for all things beautiful threatens to disappear, and I ask you, is he not a miserable, unhappy being?

Schubert goes on to complain about other aspects of his life and concludes with an update on his career and professional plans. His failure to get any of his operas produced—he specifically mentions *Die Verschworenen* (The Conspirators) and *Fierrabras*—has meant that he seemed "once again to have composed two operas for nothing." The Bard Music Festival this summer presents both of these rare stage works for which Schubert held such high hopes, allowing us to assess his theatrical ambitions (Programs 6 and 12). Schubert explains to Kupelwieser that he has not written many songs recently so as to pursue a new direction: "I have tried my hand at several instrumental works, for I wrote two string quartets and an octet, and I want to write another quartet; in fact, I intend to pave the way toward a grand symphony in that manner." (One of the quartets and the Octet will be performed during the Festival.) To conclude the letter Schubert mentions the approaching premiere of Beethoven's Ninth Symphony and remarks, "God willing, I too am thinking of giving a similar concert next year."

The concert Schubert hoped to give—a "public Schubertiade"—is the one the Festival re-creates as Program 7, originally presented on March 26, 1828. The death exactly one year earlier of Beethoven, the composer Schubert most revered, marked another turning point in his life. Schubert was a torchbearer at the funeral and heard the famous funeral oration, written by Grillparzer, that posed the question of who would emerge as the great master's heir. Over the remaining 20 months of his life



The Fall of Man, Schubertian Parlor Game in Atzenbrugg, Leopold Kupelwieser, 1821

he accomplished one of the most staggering feats in the history of music by composing an astonishing quantity of pieces, including songs published as *Schwanengesang*, the Mass in E-flat, the Fantasy in F Minor for piano duet, the String Quintet in C Major, the last three piano sonatas, brief sacred and keyboard pieces, and other works, many which will be heard over the course of these two weekends.

Just as the Festival begins with Schubert Lieder, so too the final chamber concert concludes with what were apparently his last two completed compositions. On December 23, 1828, after a memorial service, a Schubertiade was held at a friend's home. A letter reports that Vogl "sang Schubert's final, not yet known compositions from the months September and October, including the last song composed before his death, *Die Brieftaube* [*Die Taubenpost*], one of the most delightful of his songs, and another, *Der Doppelgänger*, that is one of the blackest night-pieces among his songs." These songs are indeed utterly different from one another, perhaps in some ways mirroring the "double nature" that some friends perceived in Schubert's personality. But we know little of that personality—he died too young, too few letters and writings survive, and most of the biographical information about him comes from friends and family who were hardly disinterested. We have little material on which to construct a faithful portrait, and so we return to his intensely human music, which is what matters most, but which may ultimately tell us more about ourselves than about its creator.

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

SELECTIVE CHRONOLOGY

- 1797** Born in Vienna on January 31, the 13th child of Franz Theodor Schubert, a schoolmaster, and his wife Elisabeth, née Vietz
Napoleon's campaign in northern Italy ends with peace treaty of Campo Formio; Austria loses Belgium and Lombardy and receives Veneto; Joseph Haydn's song, *Gott erhalte Franz den Kaiser* (God Save Emperor Franz), premieres in Vienna; Bank of England issues first £1 note; Gaetano Donizetti and Heinrich Heine born
- 1799** Napoleon becomes First Consul; declares war on Austria; Rosetta stone discovered; Honoré de Balzac and Alexander Pushkin born; George Washington dies
- 1800** Battle of Marengo, Austrians driven out of Italy; Washington, D.C., established as U.S. capital; Dr. Benjamin Waterhouse's son receives first cowpox vaccination to prevent smallpox; Spain cedes Louisiana to France in a secret treaty; premiere of Ludwig van Beethoven's First Symphony; Carl Maria von Weber's opera *Das Waldmädchen* premieres in Freiberg, Saxony
- 1801** Peace of Lunéville ends Second Coalition War against Napoleon; Toussaint L'Ouverture declares Haitian independence; Irish parliament votes to join the United Kingdom of Great Britain, forming the United Kingdom of Great Britain and Ireland; Theater an der Wien opens; Josef Lanner and Johann Nestroy born
- 1802** Alexander Pavlovich Romanov becomes Tsar Alexander I of Russia
- 1803** Beethoven's "Heiligenstadt" Testament; Hector Berlioz and Victor Hugo born; composer of ballads Johann Rudolf Zumsteeg and poet Friedrich Gottlieb Klopstock die
- 1804** Napoleon declares himself Emperor of France; Franz II gives up title of Holy Roman Emperor and becomes Franz I, Emperor of Austria; U.S. Vice President Aaron Burr mortally wounds former Secretary of the Treasury Alexander Hamilton in a duel; Moritz von Schwind born; Immanuel Kant dies
- 1805** First public performance of Beethoven's *Eroica* Symphony; Battle of Trafalgar is British Royal Navy's most decisive naval victory of Third Coalition War; occupation of Vienna by French army; Napoleon defeats Russia and Austria at Battle of Austerlitz; Friedrich Schiller dies
- 1806** **Studies with Michael Holzer at the Liechtental church**
French leave Vienna; Noah Webster publishes first distinctly American dictionary; Michael Haydn dies
- 1808** **Becomes a choirboy in the Imperial Chapel and enters the Stadtkonvikt boarding school, where he meets Josef von Spaun**
Johann Wolfgang von Goethe's *Faust*, Part I, published; August Wilhelm Schlegel's lecture on "Dramatic Arts and Literature" at Vienna University; Jean-Auguste-Dominique Ingres paints *Napoleon on His Imperial Throne*; Carl Spitzweg and Honoré Daumier born
- 1809** Napoleon defeats Austrian army at Wagram; Clemens von Metternich becomes foreign minister; Peace of Schönbrunn; Royal Opera House opens in London; Peregrine Williamson of Baltimore patents a steel pen; Felix Mendelssohn, Nikolai Gogol, and Charles Darwin born; Joseph Haydn dies
- 1810** **Composes the Fantasy in D for piano duet (D1), earliest surviving composition**
Napoleon marries Marie-Louise of Austria; Vienna premiere of Heinrich von Kleist's play *Käthchen von Heilbronn*; Friedrich Schlegel lectures in Vienna and poet Joseph von Eichendorff moves there; Fryderyk Chopin and Robert Schumann born
- 1811** **Composes *Hagars Klage* (D5) and other songs**
Kleist dies; Franz Liszt born
- 1812** **Mother dies; begins lessons with Antonio Salieri; sees Gluck's *Iphigénie en Tauride*; writes part of *Der Spiegelritter* (D11)**
Following siege of Moscow, Napoleon returns to France with great losses; Vienna's Gesellschaft der Musikfreunde established; Charles Dickens born



Johann Wolfgang von Goethe, Joseph Karl Stieler, 1828



The Battle of Austerlitz (detail), François Gérard, c. 1808



Antonio Salieri, Joseph Willibrord Mähler, c. 1800



Gretchen am Spinnrade, Friedrich August Moritz Retzsch, 1816



Franz von Schober, Leopold Kupelwieser, 1822



Michael Vogl and Franz Schubert Marching to Battle and Victory,
Franz von Schober, c. 1825

- 1813** Leaves the Stadtkonvikt; father marries Anna Kleyenböck, daughter of a silk merchant; composes *First Symphony* (D82)
Wars of Liberation against France; coalition forces (Austria, Russia, Prussia) defeat Napoleon at Battle of Leipzig; premieres of Beethoven's *Seventh Symphony* and *Wellington's Victory*; publication of Jane Austen's *Sense and Sensibility*; Richard Wagner, Giuseppe Verdi, and Søren Kierkegaard born
- 1814** Successful performances of *Mass in F* (D105); composes *Gretchen am Spinnrade* (D118), as well as *String Quartet in B-flat* (D112); attends performance of *Fidelio*; meets poet Johann Mayrhofer; begins teaching at his father's school
Paris surrenders to coalition armies; Napoleon abdicates and leaves France for Elba; Congress of Vienna begins; Treaty of Ghent ends War of 1812 between United States and Great Britain; Vienna's Razumovsky palace destroyed by fire; Johann Gottlieb Fichte, philosophical proponent of German idealism, dies
- 1815** Composes *Erkönig* (D328) and nearly 140 other songs, many to poems by Goethe; completes his *Second Symphony* (D125) and writes his *Third* (D200), as well as two *Masses* (D167, 324) and four dramatic works (D190, 220, 239, 326); meets Franz von Schober and Anselm Hüttenbrenner
Napoleon escapes from Elba, is defeated at Battle of Waterloo and banished to St. Helena; student unrest in Vienna; Johann Nepomuk Mälzel patents metronome; Otto von Bismarck born
- 1816** Composes *Fourth* and *Fifth Symphonies* (D417, 485); songs set to Goethe's texts are sent to the poet, but elicit no response; moves to Schober's rooms; stops teaching
Survivors of French frigate *Medusa* rescued after 11 days on a raft; Gioachino Rossini's *Il barbiere di Siviglia* premieres; Francisco Goya paints *The Duke of Osuna*
- 1817** Meets baritone Johann Michael Vogl; father becomes headmaster of school in the Rossau suburb; composes song settings of Mayrhofer, Goethe, and Matthias Claudius; two overtures in the "Italian style" (D590 and 591); begins *Symphony No. 6 in C* (D589)
Josef Count Sedlnitzky named head of the police; Metternich increases repressive measures; New York Stock Exchange founded; premiere of Franz Grillparzer's *Ahnfrau* at the Theater an der Wien
- 1818** First song printed (D586); spends the summer teaching for the Esterházy family in Zseliz; moves to inner city of Vienna in the fall and lives with Mayrhofer
Growing concern about student unrests; Hüttenbrenner returns to Graz and his brother Josef takes up post in Vienna; Mendelssohn, age 9, performs his first public concert in Berlin; founding of "Ludlamshöhle" secret society (dissolved by the police in 1826), whose members include Grillparzer, Weber, and Friedrich Rückert; Fanny von Arnstein, hostess of one of the most important cultural salons in Vienna, dies; Charles Gounod, Jakob Burckhardt, and Karl Marx born
- 1819** Composes *Die Zwillingbrüder* (D647), *Piano Sonata in A* (D664), "Trout" *Quintet* (D667), first version of the *Mass in A-flat* (D678); travels with Vogl during summer; first public performance of a song, *Schäfers Klage* (D121); friendship with Schwind
Murder of playwright August von Kotzebue leads to Carlsbad Decrees, which stipulate censorship and suppression of all liberal and national movements and student societies; Count Collorodo, leader of liberal circles, visits Vienna and makes contact with the poet Johann Chrysostomus Senn and Schubert circle; Clara Wieck, Jacques Offenbach, and Franz von Suppé born
- 1820** Interrogated upon the arrest of his friend Senn; performances of *Die Zwillingbrüder* at the Kärntnertor Theater and *Die Zauberharfe* (D644) at the Theater an der Wien; begins composing the oratorio *Lazarus* (D689, which he never completes), *Quartettsatz* (D703), *Gesang der Geister über den Wassern* (versions D705, 714); *Psalm 23* (D706)
William Blake paints *The Ghost of a Flea*; *Venus de Milo* discovered on the isle of Melos; African American immigrants settle in present-day Liberia

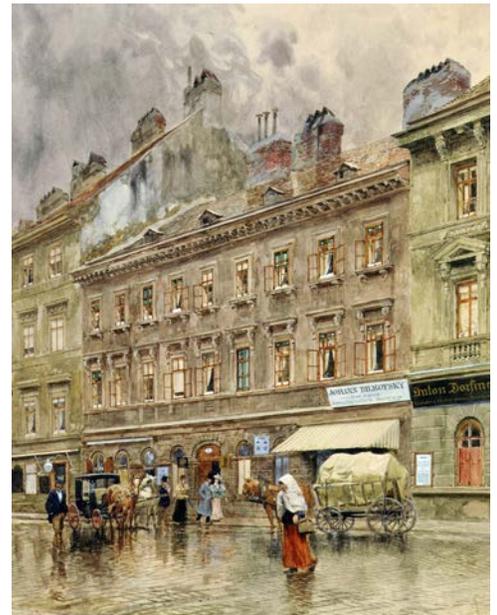
- 1821** *Erkönig* published as Op. 1 by Cappi & Diabelli; important public performances, publications, and reviews; several trips with Schober; unfinished Symphony in E Major (D729)
Death of Napoleon; Metternich becomes state chancellor; Greek uprising against Turks; Moritz Count Dietrichstein, the dedicatee of *Erkönig*, becomes director of Vienna's court theaters; enthusiastic reception of Weber's *Freischütz*, first in Berlin and then in a cut version in Vienna; premieres of Kleist's *Prinz von Homburg* and Grillparzer's *Medea*; Charles Baudelaire, Gustave Flaubert, and Fyodor Dostoevsky born
- 1822** Writes allegorical story "Mein Traum"; frequent guest at salons of Karoline Pichler and other families; composes "Unfinished" Symphony in B Minor (D759), "Wanderer" Fantasy (D760); completes the opera *Alfonso und Estrella* (D732; libretto by Schober)
Weber conducts uncut version of *Freischütz*; Rossini arrives for Italian opera season; first public concert of Liszt in Vienna; E. T. A. Hoffmann and Percy Bysshe Shelley die
- 1823** Illness, spends some time in the hospital; holiday in Steyr and Linz; reads Walter Scott; composes Piano Sonata in A Minor (D784), *Die Verschworenen* (D787), *Die schöne Müllerin* (D795), *Fierrabras* (D796; libretto by Josef Kupelwieser), *Rosamunde* (D797)
United States declares Monroe Doctrine; Weber conducts *Euryanthe* premiere at Kärntnertor Theater, but the opera is withdrawn after two performances; Ferdinand Raimund debuts as theater director; first steam locomotive introduced; first publication of Samuel Pepys's diaries
- 1824** Second trip to Zseliz to tutor for the Esterházy family; falls ill again; composes Octet (D803), String Quartets in A Minor (D804) and D Minor (D810, "Death and the Maiden"), "Grand Duo" Sonata in C Major for piano duet (D812), "Arpeggione" Sonata (D821)
Premiere of Beethoven's Ninth Symphony in May at the Kärntnertor Theater; Lanner establishes his own orchestra; Bedřich Smetana and Anton Bruckner born; Lord Byron dies
- 1825** Wilhelm August Rieder paints Schubert's portrait, of which engravings are soon offered for sale; travels with Vogl to upper Austria; meets Eduard von Bauernfeld; composes Piano Sonatas in C Major, "Reliquie" (D840; unfinished), A Minor (D845), and D Major (D850), "Great" C Major Symphony (D944); friends Schober and Leopold Kupelwieser return to Vienna
Johann Strauss Jr. born; Salieri and Jean Paul die
- 1826** Father receives citizenship patent of Vienna; Bauernfeld's libretto for the opera *Der Graf von Gleichen* (D918) is banned by censors; visits the Pachler family in Graz; composes String Quartet in G Major (D887), Piano Sonata in G Major (D894)
Ignaz Schuppanzigh's quartet performs Beethoven's Op. 130 String Quartet and Op. 97 Piano Trio at Musikverein; premiere of Raimund's *Der Bauer als Millionär*, with music by Joseph Drechsler; James Fenimore Cooper's *The Last of the Mohicans* published; Weber dies
- 1827** Beethoven dies on March 26, Schubert is a torchbearer at his funeral; begins to compose *Der Graf von Gleichen*; completes second version of the Mass in A-flat; composes *Winterreise* (D911), Piano Trio in E-Flat Major (D929); public performance of Octet by Ignaz Schuppanzigh
Edgar Allan Poe writes and prints his first book, *Tamerlane and Other Poems*
- 1828** Friends read Kleist, Ludwig Tieck, Heine, and Goethe; composes E-flat Major Mass (D950), C-Major String Quintet (D956), Fantasy in F Minor for piano four hands (D940), last three piano sonatas in C Minor, A Major, and B-flat Major (D958-60); public concert given on March 26; moves in with his brother Ferdinand in September; dies on November 19
Josef Bösendorfer establishes his piano firm; premiere of Raimund's *Alpenkönig und Menschenfreund*; Paganini performs for the first time in Vienna; Arnold Böcklin born; Goya dies



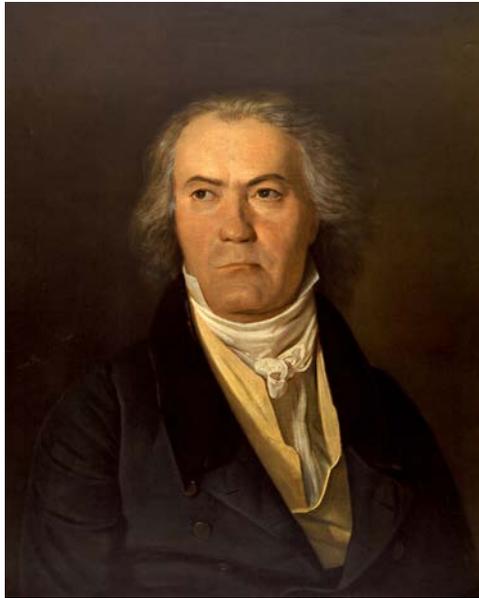
Kärntnertor Theater, n.d.



Der Tod und das Mädchen, Moritz von Schwind, 1823–24



Ferdinand Schubert's apartment in Kettenbrückengasse, Vienna, where Franz Schubert died, Franz Kopalik, n.d.



Ludwig van Beethoven, Ferdinand Georg Waldmüller, 1823



Schubert at the Piano, Gustav Klimt, 1899



Schubertbundfest, 1928

- 1829** *Schwanengesang* (D957) published; memorial concerts arranged by Anna Fröhlich
Turks capture Acropolis and take Athens; premiere in Paris of Rossini's last opera, *William Tell*; Jules Verne and Henrik Ibsen born
- 1839** Last three piano sonatas published; Mendelssohn premieres "Great" C Major Symphony (D994) in Leipzig
First Opium War; slave rebellion on board the *Amistad*; Paul Cézanne and Modest Musorgsky born
- 1853** Octet and String Quintet in C published
Taiping Rebellion; premiere of Verdi's *Il trovatore*; Crimean War; Santa Cruz Maya of eastern Yucatan are recognized as an independent nation; Vincent van Gogh born; Tieck dies
- 1854** Premiere of *Alfonso und Estrella* by Liszt in Weimar
Slavery is abolished in Venezuela; Oscar Wilde born
- 1863** The bodies of Schubert and Beethoven are exhumed
Abraham Lincoln signs Emancipation Proclamation; French intervene in Mexico; Gabriele D'Annunzio, Felix Weingartner, and Pietro Mascagni born
- 1865** Premiere of the "Unfinished" Symphony; publication in Vienna of the first substantive Schubert biography
Lincoln assassinated; American Civil War ends; Alexander Glazunov and Jean Sibelius born
- 1872** Statue of Schubert is dedicated in Vienna's Stadtpark
Ulysses S. Grant elected U.S. president; Alexander Scriabin, Piet Mondrian, and Ralph Vaughan Williams born; Grillparzer dies
- 1884** Breitkopf & Härtel begins to publish collected edition of Schubert's works
Mark Twain's *Adventures of Huckleberry Finn* published; Eleanor Roosevelt born
- 1888** The bodies of Schubert and Beethoven are exhumed a second time and moved to Vienna's Central Cemetery
- 1897** Schubert Centennial collected edition is completed
Karl Lueger becomes mayor of Vienna; Johannes Brahms dies

Schubert's Circle of Friends

Eduard von Bauernfeld (1802–90; playwright and essayist)

Franz von Bruchmann (1798–1867; lawyer)

Fröhlich sisters—Anna (1793–1880; singer and pianist), Barbara (1797–1879; singer), Katharina (1800–79), and Josefine (1803–78; singer), all active in the musical life of Vienna

Franz Grillparzer (1791–1872, poet and playwright)

Anselm Hüttenbrenner (1794–1868; composer and pianist)

Josef Hüttenbrenner (1796–1873; composer, sometime secretary to Schubert)

Leopold Kupelwieser (1796–1862; painter)

Johann Mayrhofer (1787–1836; poet, book censor)

Franz von Schober (1796–1882; poet, actor, playwright, lithographer)

Moritz von Schwind (1804–71; painter)

Johann Chrysostomus Senn (1795–1875; poet and teacher; exiled from Vienna in 1821)

Leopold von Sonnleithner (1797–1873; lawyer; patron of Schubert)

Josef von Spaun (1788–1865; lawyer, civil servant, lottery director)

Johann Michael Vogl (1768–1840; opera singer)



Schubert and Friends, Ferdinand Georg Waldmüller, 1827

WEEKEND ONE AUGUST 8–10

THE MAKING OF A ROMANTIC LEGEND

PROGRAM ONE

The Legacy of a Life Cut Short

Sosnoff Theater

Friday, August 8

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

8 p.m. Performance

Bard College dedicates this performance to Mimi Levitt for her generous support of the Bard Music Festival and for her service on its Board of Directors. Her love for music and her belief in the power of art are an inspiration to us all.

Franz Schubert (1797–1828)

An die Musik, Op. 88, No. 4, D547 (1817) (Schober)

Nicholas Phan, tenor

Gretchen am Spinnrade, Op. 2, D118 (1814) (Goethe)

Deanna Breiwick, soprano

Im Frühling, D882 (1826) (Schulze)

Rebecca Ringle, mezzo-soprano

Anna Polonsky, piano

From 36 Original Dances, for piano, Op. 9, D365 (1818–21)

No. 2 *Trauerwalzer*

Grazer Galopp, for piano, D925 (1827)

Sarah Rothenberg, piano

Fantasy in F Minor for Piano Duet, D940 (1828)

Allegro molto moderato—Largo—Allegro vivace—Con delicatezza

Anna Polonsky and Orion Weiss, piano

Overture, from *Der vierjährige Posten*, D190 (1815)

American Symphony Orchestra

Leon Botstein, conductor

Symphony No. 3 in D Major, D200 (1815)

Adagio maestoso—Allegro con brio

Allegretto

Menuetto: Vivace

Presto vivace

American Symphony Orchestra

Leon Botstein, conductor

INTERMISSION

Wein und Liebe, D901 (1827) (Haug)

Grab und Mond, D893 (1826) (Seidl)

Theo Lebow and Scott Williamson, tenor

Joe Eletto, baritone, and Paul Max Tipton, bass-baritone

String Quintet in C Major, D956 (1828)

Allegro ma non troppo

Adagio

Presto—Trio: Andante sostenuto

Allegretto

Peter Myers, cello

Dover Quartet

PROGRAM ONE NOTES

The famous opening words of Gretchen's lament in Goethe's *Faust* apparently meant a lot to Schubert: "My peace is gone, my heart is sore, I shall find it never and nevermore." Not only do they begin what is generally considered his first masterpiece, *Gretchen am Spinnrade*, but a decade later he quoted them in a revealing letter to a close friend, continuing: "I may well sing [these words] again every day, and each morning but recalls yesterday's grief. Thus, joyless and friendless, I should pass my days, were it not that [Moritz von] Schwind visits me now and again and shines on me a ray of those sweet days of the past." The song and letter give some indication of an intense connection between Schubert's life and works, hallmarks of the Romantic subjectivity that characterizes so much of his music and makes it seem so personal.

Schubert had already composed dozens of songs before writing *Gretchen am Spinnrade*, which is dated October 19, 1814, when he was just 17. The even more famous *Erkönig* followed the next year and was published in 1821 as his Opus 1. (*Gretchen* appeared as Opus 2.) With these and other works he decisively elevated the genre of the humble Lied. Three songs open this 25th Bard Music Festival, beginning with *An die Musik*, his moving hymn to music. The Lieder of Haydn, Mozart, and Beethoven were generally much more modest, and now-forgotten composers such as Johann Rudolf Zumsteeg, Johann Friedrich Reichardt, and Carl Friedrich Zelter (heard on Programs 2 and 4), who specialized in Lieder, provided the young composer with important models. What Schubert accomplished as a teenager, after encountering Goethe's poetry, proved historic. Among his many innovations was the unusually prominent and interpretatively collaborative role he gave to the piano accompaniment. In *Gretchen*, for example, it helps to convey a profound psychological insight into the young woman's infatuation with Faust by simultaneously representing her anxiety and a common spinning wheel. The accompaniment to the third song, *Im Frühling*, setting a poem by Ernst Schulze (1789–1817), is also remarkable, independently breathing the same lyrical air as the finale of the Piano Sonata in A Major (D959) performed on Program 11.

Beyond song, Schubert first triumphed in three genres intended primarily for domestic consumption that we will return to repeatedly over the course of the Festival: dances, part-songs, and keyboard works, including piano duets. All his initial published pieces were Lieder, with Opus 9 being his first nonvocal effort, a collection of 36 Original Dances. The hit of the bunch was the second, labeled *Trauerwalzer* (Mourning Waltz), which became so famous it was sometimes attributed to Beethoven. The lively *Grazer Galopp* dates from a trip Schubert made in the summer of 1827 and was published later that year in a collection of "Favorite Gallops" by various composers, including Johann Strauss Sr. and Josef Lanner.



A Celebration of Schubert's 100th Birthday in Heaven, Otto von Böhler, 1897

Schubert wrote most of his part-songs for two tenors and two basses, many of them a cappella, as are the two on this program. *Wein und Liebe*, setting a poem by Johann Christoph Friedrich Haug praising wine and a beloved girl, is one of Schubert's many drinking songs. At the opposite extreme is the hauntingly atmospheric *Grab und Mond*, to a poem by Johann Gabriel Seidl, one of Schubert's abundant works confronting death, in this instance with particularly bold harmonic shifts that show how part-songs could be as serious and innovative as Lieder.

Among Schubert's extensive compositions for piano duet, the Fantasy in F Minor has held a special position since its creation. In May 1828 the writer Eduard von Bauernfeld noted in his diary: "Today Schubert (with [Franz] Lachner) played his new, wonderful four-hand Fantasy for me." As with his earlier "Grand Duo" (which we hear in Joseph Joachim's brilliant orchestration on Program 3), Schubert's ambitions for the piano duet went far beyond what was usually expected from cozy pieces played at home with family and friends. To start, he abandons the explosive virtuoso bravura of his earlier "Wanderer" Fantasy (1822) in favor of an elegiac theme that is unforgettable upon first hearing. For earlier composers the designation "fantasy" usually indicated an improvisatory style and structural freedom, but both of Schubert's mature examples are tightly constructed works that boldly merge four movements into a continuous one. At the same time, the F-Minor Fantasy may be considered a sonata form, with the middle Largo and Scherzo serving as the development. The movements flow together seamlessly and are subtly related through dotted rhythms, the interval of the rising fourth, shifts between major and minor modes, and striking ornamental trills. The haunting opening theme reappears to begin the fourth section, acting as a recapitulation and leading to a monumental fugue. Schubert sounds the theme one last time toward the end, a final gesture of intimacy and longing before the heart-wrenching dissonances of the closing chords.

As this late masterpiece demonstrates, Schubert's aspirations extended far beyond domestic music, and beginning in his teens he wrote large-scale chamber, orchestral, sacred, and theatrical pieces, although success in these public genres was harder won, most of it coming posthumously. The Festival attempts to put this side of his career into perspective, beginning tonight with two orchestral works that he wrote in the highly productive year of 1815 at age 18. The first represents his hopes for the stage: the overture to *Der vierjährige Posten* (The Four-Year Sentry Duty). He wrote the entire one-act Singspiel in just over a week but, like most of his theater pieces, it was not performed during his lifetime.

Schubert composed most of his symphonies as part of a learning process, meant to be played by either a small school or community orchestra. (Schubert played viola.) He wrote his First Symphony in 1813, when he was 16, and the next five followed at the rate of about one a year. He began the Third Symphony in May 1815 and then put it aside until July, when he wrote the rest in the space of a week. Like the first two symphonies, it was intended for the orchestra at the boarding school he had attended. Although by this time Schubert was living at home and teaching at the elementary school his father ran, he returned regularly to visit friends and continued to participate in the musical life of his alma mater. The first movement begins with a slow introduction that leads to a buoyant Allegro con brio. As in the movements that follow, Schubert uses Classical forms and also looks toward Rossini, the most popular composer of the day. A delightful second movement Allegretto shows an especially charming side of the youthful Schubert, while the Menuetto vivace approaches the speed and feel of a scherzo. The Presto vivace finale in 6/8 meter has a breathless quality that foreshadows the perpetual motion finales found in some of his chamber compositions and the last movement of the "Great" Symphony in C Major.

The concert concludes with another late work, the String Quintet in C Major, which like the F-Minor Fantasy dates from Schubert's final year. He may have been aware that Beethoven was working on a string quintet (WoO 62) at the end of his life and he knew Mozart's quintets, which are scored with two violas. Schubert decided to use two cellos, his immediate model being cello quintets by George Onslow that were often performed in Vienna's leading chamber music series in the 1820s, led by violinist Ignaz Schuppanzigh.

The quintet's opening movement epitomizes Schubert's style with its leisurely unfolding of melodies, graceful slide into an unexpected key for a melting second theme, and characteristic fluctuations between major and minor modes. In a similar way, the blissful meditative serenity of the second movement is typically Schubertian, as is the agitated and passionate section in the middle, an unsettling feature one encounters in many of his late instrumental works. The buoyant Scherzo is unusual for its Trio section in a slower tempo with the character of a mournful lament. The finale projects a convivial mood that some commentators have found somewhat trivial in comparison with the first three movements. At times the music seems to glance sideways to neighboring Hungary and projects a dancing gaiety. Within this all, however, darker forces lurk, as when the manic coda builds to a loud dissonant chord with a trill in both cellos, and then a final chord inflected by a surprising appoggiatura. The effect is powerful, hardly carefree, and may force us to reassess some of the preceding lightness.

—Christopher H. Gibbs, *Scholar in Residence, Bard Music Festival 2014*

PANEL ONE

Invention and Reinvention: Who Was Schubert?

Olin Hall

Saturday, August 9

10 am – noon

Christopher H. Gibbs, moderator; Malcom Bilson; Leon Botstein; John M. Gingerich

PROGRAM TWO

From “Boy” to Master: The Path to Erlkönig

Olin Hall

Saturday, August 9

1 p.m. Preconcert Talk: Elaine Sisman

1:30 p.m. Performance

Corona Schröter (1751–1802)

Der Erlkönig (1782) (Goethe)

Rebecca Ringle, mezzo-soprano

Sarah Rothenberg, piano

Wolfgang Amadeus Mozart (1756–91)

Das Veilchen, K476 (1785) (Goethe)

Johann Rudolf Zumsteeg (1760–1802)

Thekla (n.d) (Schiller)

Sari Gruber, soprano

Judith Gordon, piano

Franz Schubert (1797–1828)

Die Advokaten, Op. 74, D37 (1812) (Baron Engelhart)

Theo Lebow and Scott Williamson, tenor

Joe Eletto, baritone

Sarah Rothenberg, piano

Bernhard Klein (1793–1832)

Der Erlkönig (1815) (Goethe)

Rebecca Ringle, mezzo-soprano

Sarah Rothenberg, piano

Franz Schubert

Der Geistertanz, D116 (1814) (Matthisson)

Der Wanderer, Op. 4, No. 1, D489 (1816) (Schmidt)

Vedi quanto adoro, D510 (1816) (Metastasio)

Rebecca Ringle, mezzo-soprano

Scott Williamson, tenor

Sarah Rothenberg, piano

Benjamin Verdery, guitar

String Quartet in B-flat Major, D112 (1814)

Allegro ma non troppo

Andante sostenuto

Menuetto: Allegro—Trio

Presto

Dover Quartet

INTERMISSION

Carl Loewe (1796–1869)

***Der Erlkönig* (1818) (Goethe)**

Andrew Garland, baritone

Judith Gordon, piano

Franz Schubert

***Zur Namensfeier meines Vaters*, D80 (1813) (Schubert)**

***Trinklied im Mai*, D427 (1816) (Hölty)**

***Bardengesang*, D147 (1816?) (Macpherson, trans. Harold)**

***Das Dörfchen*, Op. 11, No 1, D598 (1817) (Bürger)**

Theo Lebow and Scott Williamson, tenor

Joe Eletto, baritone, and Paul Max Tipton, bass-baritone

Benjamin Verdery, guitar

Jan Václav Hugo Voříšek (1791–1825)

Impromptu in G Major, Op. 7, No. 2 (1822)

Orion Weiss, piano

Christoph Willibald Gluck (1714–87)

Ihr, die ihr mich verfolgt, from *Iphigenie en Tauride* (1779)

Andrew Garland, baritone

Antonio Salieri (1750–1825)

La stessa, la stessissima, from *Falstaff* (1799)

Sari Gruber, soprano

Rebecca Ringle, mezzo-soprano

Joseph Drechsler (1782–1852)

Brüderlein fein, from *Der Bauer als Millionär* (1826) (Raimund)

Sari Gruber, soprano

Rebecca Ringle, mezzo-soprano

Gioachino Rossini (1792–1868)

Di tanti palpiti, from *Tancredi* (1813)

Rebecca Ringle, mezzo-soprano

Judith Gordon, piano

Franz Schubert

From Twelve Waltzes, Op. 18, D145 (1815–21)

No. 1, No. 2, No. 6, No. 8, No. 9, No. 10

Orion Weiss, piano



Erlkönig, Moritz von Schwind, c. 1860

Carl Czerny (1791–1857) From *Drei brillante Fantasien*, on themes by Franz Schubert,
 Op. 339, No. 1 (c. 1836)
 Andante (*Der Wanderer*)
 Molto Allegro (*Erlkönig*)
 Allegretto vivace (*Das Ständchen*, Shakespeare)
 Andante sostenuto ed espressivo (*Ständchen*, Rellstab)
 Allegretto vivace (*Wohin?* from *Die schöne Müllerin*)
 Allegro animato (*Jägers Abendlied*)
 Schuberts Trauerwalzer
 Julia Pilant, horn
 Anna Polonsky, piano

Franz Schubert *Erlkönig*, Op. 1, D328 (1815) (Goethe)
 Andrew Garland, baritone
 Orion Weiss, piano

PROGRAM TWO NOTES

Schubert's earliest surviving compositions—many of them fragments—date from the years 1810–11, when the composer was just entering his teens. That may seem late if compared to Mozart, whose output begins at age 6; yet Schubert caught up fast enough: *Erlkönig*, that most extraordinary Opus 1 written at age 18, was his 328th composition, according to Otto Erich Deutsch's chronological catalogue. The process by which Schubert found his individual voice was much more complicated than Mozart's had been half a century earlier—in part because of Mozart himself. The *style galant* that the child Mozart had to master was considerably simpler than the idiom of mature Viennese Classicism that Schubert inherited.

But Schubert inherited more than Viennese Classicism. He was exposed to many other trends that existed outside Vienna and learned things from some now-forgotten *Kleinmeister* that he couldn't have learned from Haydn, Mozart, or Beethoven. In the area of the Lied in particular, the genre that Schubert transformed, the important questions were being asked not in Vienna but in Germany, in the orbit of Johann Wolfgang von Goethe. The great poet had strong ideas about the relationship between poetry and music, and specifically about the way he expected his words to be set. He demanded utter simplicity in the melody and insisted on the primacy of his poetry, opposing any attempts for music to become an equal partner in the artwork. He received exactly what he wanted from such members of his inner circle as Corona Schröter, Johann Friedrich Reichardt, and Carl Friedrich Zelter, the last a particularly close friend and adviser with whom he carried on an extensive correspondence.

Schröter, an actress and singer at the Weimar Theater whom a recent biography calls “Goethe's secret love,” starred in the Singspiel *Die Fischerin* (1782), which opened with “Der Erlkönig.” The focus there was less on the devastating story of a sick child's nightmares and his death than on the heroine singing an old ballad. Schröter's strophic song, in which the lines of all the characters are sung to the exact same music, reflects this original context and initiated a tradition of more than 100 settings of what became one of the most famous poems in the German language. Over the course of this program we hear, in anticipation of Schubert's, two other settings of Goethe's celebrated ballad. Bernhard Klein was not part of Goethe's circle when he wrote his version: he lived in Cologne, where he was music director at the cathedral. His *Erlkönig* is through-composed and differentiates between the voices of the father, the son, and the Erlking, though the latter, significantly, has no melody but declaims his lines in a monotone. Like Schubert, Klein fashioned the moment where the Erlking hurts the child into a dramatic climax. This piece is an exact contemporary of the Schubert setting, and precedes Carl Loewe's emotionally intense version by three years.

Among Schubert's other predecessors as a songwriter, besides Mozart (whose only Goethe setting is *Das Veilchen*), special mention must be made of Stuttgart composer Johann Rudolf Zumsteeg, whose ballads were a major influence. They were often quite lengthy, lasting more than 20 minutes, and served Schubert as a direct model for equally long dramatic scenes. *Thekla*, to a poem by Friedrich Schiller, is a much briefer example of a text that attracted both composers; Schubert in fact set the words three different times under the title *Des Mädchens Klage* (D6, 191, 389). Schubert's musical education at the City Seminary in Vienna included all genres from sacred music to opera to chamber music. One of his teachers, Wenzel Ruzicka, was the court organist; the other, Antonio Salieri (of *Amadeus* fame), an eminent opera composer. The latter taught Schubert how to compose in Italian; one of the songs Schubert composed under his influence was *Vedi quanto adoro*, to a poem by Metastasio. Salieri also introduced Schubert to the music of his own erstwhile mentor, Christoph Willibald Gluck, born 300 years ago this year. The youngster must have been familiar with

such Salieri operas as *Falstaff* (1799); the brief duet we hear from that work served as the theme for a set of variations by another Salieri student by the name of Ludwig van Beethoven. Yet, as Italian opera composers go, the influence of Gioachino Rossini was even more important and profound than Salieri's. It may be felt in such works as the Symphony No. 6 and the two overtures "in the Italian Style" (1817–18); when Rossini came to Vienna in 1822, Schubert allegedly went to all the performances. "Di tanti palpiti" from *Tancredi* (1813) was one of Rossini's greatest hits; half a century later, Wagner included a delicious parody of it in the tailor's song from *Meistersinger*.

One of the most prominent theatrical figures in Schubert's Vienna was Ferdinand Raimund, a comedian and playwright, many of whose works became popular classics. While we do not know how much direct contact there was between Raimund and Schubert (both pallbearers at Beethoven's funeral), we know that Schubert and his friends attended Raimund's plays. One of the most successful, *Der Bauer als Millionär* (The Peasant as Millionaire, 1826), contained a song, "Brüderlein fein," that became an enormous success. The composer of the song, a Bohemian native named Joseph Drechsler, later taught Johann Strauss Jr. Another Bohemian-born composer, Jan Václav Hugo Voříšek, was the first to use the title "Impromptu" in a piano piece in 1822, a designation Schubert would apply to eight works composed in 1827–28.

The Schubert works on this program show that we don't have to wait for the official Opus 1, only published in 1821, six years after its composition, to find an unmistakably personal voice. Even in the shortest Lieder or waltzes, an unexpected harmonic turn or a subtle nuance will reveal the hand of a master. This is also true of the part-songs, in general the best-kept secrets within Schubert's oeuvre. One of the earliest, dating from 1812, is *Die Advokaten* (D37), which Schubert based on an earlier composition by Anton Fischer. The piece was published under Schubert's name in 1827 as a "comic trio for two tenors and bass, Op. 74." The charming piece shows that lawyers have been a target for abuse for quite some time. *Zur Namensfeier meines Vaters* is the only original Schubert composition specifically to call for a guitar (the Guitar Quartet is an arrangement of another composer's work). Schubert's songs were frequently performed with guitar accompaniment and often published in guitar arrangements. The program includes one example of this practice: *Der Wanderer*, which was probably the second most popular Schubert Lied during his lifetime after *Erkönig* and later provided the theme for the slow movement of the "Wanderer" Fantasy heard on Program 5.

For the frequent musical evenings in the family, Schubert composed much more than the brief nameday cantata with guitar. Many of his most serious early instrumental efforts were tried out in the living room in Lichtenthal, especially string quartets with Schubert playing viola, his father Franz Theodor the cello, and brothers Ignaz and Ferdinand as violinists. The 17-year-old boy's melodic gifts and harmonic adventurousness are fully in evidence in the String Quartet in B-flat, already his eighth. He handles the quartet form with complete assurance and, despite obvious influences from Haydn, Mozart, and Beethoven, he doesn't sound like any of his elders.

In the 19th century, a sure measure of a composer's success was the appearance of arrangements and medleys of his works by others. Such recognition came to Schubert posthumously when Carl Czerny, the celebrated pianist-composer, student of Beethoven, teacher of Liszt, wrote three "brilliant fantasies" for horn and piano using melodies that were by then popular. The first one of these includes excerpts from *Die schöne Müllerin*, both of the *Ständchen* (after Shakespeare and after Rellstab), one of the best-loved waltzes, and, of course, *Der Wanderer*, as well as the inevitable *Erkönig*.

—Peter Laki, Bard College

SPECIAL EVENT

The Song Cycle as Drama: Winterreise

Olin Hall

Saturday, August 9

5 p.m.

Franz Schubert (1797–1828) *Winterreise, Op. 89, D911 (1827) (Müller)*

Gute Nacht
Die Wetterfahne
Gefrorene Tränen
Erstarrung
Der Lindenbaum
Wasserflut
Auf dem Flusse
Rückblick
Irrlicht
Rast
Frühlingstraum
Einsamkeit
Die Post
Der greise Kopf
Die Krähe
Letzte Hoffnung
Im Dorfe
Der stürmische Morgen
Täuschung
Der Wegweiser
Das Wirtshaus
Mut
Die Nebensonnen
Der Leiermann
Tyler Duncan, baritone
Erika Switzer, piano

PROGRAM NOTES

While Schubert did not invent the narrative song cycle, *Die schöne Müllerin* (The Beautiful Maid of the Mill) and *Winterreise* (Winter's Journey) broke new ground and were inspiring models for later composers. Both cycles are settings of poems by the North German Wilhelm Müller (1794–1827) that deal with unhappy love, although their overall atmospheres are rather different. Josef von Spaun recalled that when some of his friends criticized the gloomy character of *Winterreise*, Schubert responded, "I like these songs better than all the others, and you will come to like them too." Spaun recounts that the composer had become melancholy and agitated in early 1827, just as he turned 30. When he inquired as to the cause, Schubert responded, "Well, you will soon hear it and understand." After Schubert sang *Winterreise* in his light tenor voice for his friends, Spaun reports they were "quite dumbfounded by the gloomy mood." In time, as predicted, they came to agree with Schubert's own high assessment of the cycle, although it took the general public much longer.



Hallstätter-See, Ferdinand Georg Waldmüller, 1838

During the 19th century, and indeed for much of the 20th, *Die schöne Müllerin*, a relatively straightforward narrative of a young man's quest for a miller's beautiful daughter, attracted greater public attention and affection. *Winterreise* speaks more directly to modern times, to the human condition after the horrors of the 20th century. The deeper philosophical sophistication and existential inquiry in Schubert's stark portrait of a "winter's journey" seem to have mirrored shifts in his own life. Poet Johann Mayrhofer remarked the changes in musical style he perceived in his friend's cycles: "[*Die schöne Müllerin*] opens with a joyous song of roaming, the mill songs depict love in its awakening, its deceptions and hopes, its delights and sorrows . . . Not so with *Winterreise*, the very choice of which shows how much more serious the composer had become. He had been long and seriously ill, had gone through shattering experiences, and life for him had shed its rosy color; winter had come for him. The poet's irony, rooted in despair, appealed to him; he expressed it in cutting tones."

Schubert wrote parts of *Die schöne Müllerin* in 1823 while in the hospital suffering from the second stage of syphilis and the cycle of 20 songs was published the next year. In February 1827 he encountered, in a Leipzig almanac, 12 more Müller poems, that became what we now know as the first half of *Winterreise*. As Schubert did not initially envision a second part, he wrote *Fine* after "Einsamkeit" (Loneliness). Only later that year did he learn of 12 further poems making up Müller's complete *Die Winterreise*. (Schubert's title omits the definite article.) He composed the remaining songs, although this entailed an ordering quite different from Müller's own final version of all 24 poems. *Winterreise*

was published in two parts in 1828 and Schubert allegedly was correcting the proofs of the second set on his deathbed in November. Müller had died the previous year at age 32.

The poems trace the stark psychological journey of a solitary protagonist, someone isolated and alienated from society. The archetypal Romantic figure of the wanderer, we are told in the opening song, “Gute Nacht” (Good Night), arrived in town a stranger and now departs one as well. The inexorable progression over the cycle, ending with the devastating “Der Leiermann” (The Organ Grinder), suggests far more than the upset musings of a jilted lover. Susan Youens, the author of three excellent books on the Müller cycles, observes that the unnamed protagonist (we know nearly nothing about him) “loses more than the love of a single person—he loses the hope that human bonds are possible for him.”



Wilhelm Müller,
Weger and Singer, 1820

Müller’s metaphors of the journey, dead nature, and loneliness may have been standard Romantic fare, but they nonetheless provided Schubert with rich musical possibilities. The walking rhythms established in the first song reappear throughout the cycle. The lifeless wintry landscape offers no consolation, but memories of past happiness at least provide some retrospective relief. “Der Lindenbaum” (The Linden Tree) is one example of such an idyllic interlude and it achieved something of the status of a folk song in German-speaking countries. But most songs in *Winterreise*, two-thirds of which are in minor keys, provide no such hope or solace. Natural elements freeze the wanderer’s tears and storms encumber his travel amid a landscape of desolation, graveyards, and threatening animals.

Youens calls the writing of *Winterreise* “heroic,” because Schubert fearlessly confronted Müller’s tormented poems at a time when his own health was ruined and his future prospects uncertain. Upon hearing of Schubert’s death, the artist Moritz von Schwind wrote that his friend was now “done with his sorrows. The more I realize now what he was like, the more I see what he has suffered.” Heroism and suffering in the face of physical adversity are more often associated with Beethoven (who died while the cycle was being composed), but allusions to Schubert’s trials during his final

years recur in his friends’ letters and reminiscences. Spaun commented on “how deeply his creations affected him [and how] they were conceived in suffering. . . . There is no doubt in my mind that the state of excitement in which he composed his most beautiful songs, and especially his *Winterreise*, contributed to his early death.” Perhaps such responses, written by anguished friends, run the risk of once again sentimentalizing the composer, yet perhaps they should not entirely be dismissed. These devastating songs were not intended to comfort, please, or entertain; they register life at the limit.

—Christopher H. Gibbs, *Scholar in Residence, Bard Music Festival 2014*

PROGRAM THREE

Mythic Transformations

Sosnoff Theater

Saturday, August 9

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

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

Franz Schubert (1797–1828)

From Symphony in E Major, D729 (1821; orch. Felix Weingartner, 1934)

Adagio—Allegro

Andante

Ständchen, D957/4 (1828; orch. Jacques Offenbach, 1850) (Rellstab)

Ihr Bild, D957/9 (1828; orch. Anton Webern, 1903) (Heine)

Erkönig, Op. 1, D328 (1815; orch. Hector Berlioz; Franz Liszt, 1860) (Goethe)

Rebecca Ringle, mezzo-soprano

Andrew Schroeder, baritone

Symphony in B Minor, D759, “Unfinished” (1822)

Allegro moderato

Andante

Allegro

INTERMISSION

Gruppe aus dem Tartarus, Op. 24, No. 1, D583 (1817; orch. Johannes Brahms, 1871) (Schiller)

Geheimes, Op. 14, No. 2, D719 (1821; orch. Brahms, 1862) (Goethe)

An Schwager Kronos, Op. 19, No. 1, D369 (1816; orch. Brahms, 1862) (Goethe)

Andrew Schroeder, baritone

Sonata in C Major, “Grand Duo,” D812 (1824; orch. Joseph Joachim, 1855)

Allegro moderato

Andante

Scherzo: Allegro vivace

Allegro vivace

PROGRAM THREE NOTES

Schubert’s most famous instrumental work, the “Unfinished” Symphony in B Minor, premiered nearly 40 years after his death, in December 1865. Eduard Hanslick, Vienna’s powerful music critic, wrote a review describing the “excited extraordinary enthusiasm” of the audience and how, after hearing just a few measures, “every child recognized the composer, and a muffled ‘Schubert’ was whispered in the audience . . . every heart rejoiced, as if, after a long separation, the composer himself were among us in person.” Schubert left many pieces unfinished—we hear two movements of an earlier symphony on this program—but the nickname of the B-Minor figuratively captures his “unfinished” life and his career struggles with ambitious projects that had little immediate chance for performance or publication but that gradually came to light over the course of the 19th century.

Little wonder the audience at the Vienna premiere immediately recognized the “Unfinished” as typically Schubertian: it heralds a new Romantic sound in the use of the orchestra, provides an unparalleled example of Schubert’s lyrical writing and abundantly displays his harmonic daring, and conveys a wide range of emotions. After a soft and mysterious opening scored for the cellos and basses, the strings continue with what sounds like the keyboard accompaniment of a song: rapidly moving figuration in the upper strings with pizzicato punctuation beneath in the lower ones, playing the “fate” rhythm of Beethoven’s Fifth Symphony. Once this accompaniment is established, the singer, as it were, enters with the principal melody (in this case “sung” by the oboe and clarinet). The procedure bespeaks a composer attuned to the genre of the Lied and wanting to transfer some of that thinking to the realm of the symphony. Indeed, this unusual symphonic opening is very similar to that of one of Schubert’s great songs written around the same time, *Der Zwerg*, which will be heard on Program 5.

Schubert wrote out the fully orchestrated score of the first two movements of the B-Minor Symphony, which he dated “Vienna, 30 October 1822.” On the reverse side of the final page of the second movement he began a scherzo, but the music trails off after 20 measures—as it will in the performance tonight. This aborted beginning, as well as surviving sketches for the third movement, dispel any notion that he originally intended to write just a two-movement work. There is no evidence that he composed anything more, although some scholars have suggested that the Entr’acte from the incidental music for *Rosamunde*, written around the same time and using the same orchestration and key, might have originally been the final movement.

We can only speculate why Schubert left the symphony incomplete. Answers range from fictitious ones posed in movies (that he died while writing it, although he in fact lived six more years) to more sensible speculations. Since it was exactly around the time of its composition that he contracted the venereal disease that changed the course of his life, the work may well have held painful associations. Among Schubert’s other unfinished symphonies, the one that was farthest along when he abandoned it dates from the previous year: the Seventh in E Major. Schubert sketched out a continuous draft of all four movements and orchestrated the lengthy slow introduction to the first one, as well as some of the following Allegro, 110 measures in total. Tonight we hear the first two movements in a version orchestrated by the celebrated German conductor Felix Weingartner (1863–1942).

The remainder of the program explores the posthumous promotion of Schubert by composers who not only performed, edited, and wrote about his music but also transformed it in imaginative orchestrations. The passionate advocacy of some of the preeminent Romantic composers, most notably Franz Liszt, Robert Schumann, and Johannes Brahms, spread his name and fame while also profoundly affecting their own compositions. For them, Schubert was nearly as important and influential as Beethoven.

Schubert Lieder were the first pieces to be orchestrated. Recasting an intimate work originally written for voice and piano into a concert piece for full orchestra seemed to make increasing sense for both musical and cultural reasons. As some critics remarked, especially when confronted with the brilliant and illustrative piano part of *Erkönig*, Schubert’s piano accompaniments could already be orchestral in scope. The practice of orchestrating his songs began in the early 1830s with Ferdinand Schubert (1794–1859), his older brother, who arranged various Lieder, including *Erkönig*, for benefit concerts. As the century progressed, composers expanded their conception of the genre in order to reach larger audiences in bigger halls, to utilize the greater weight of operatically trained professional voices, and to exploit the instrumental possibilities of large ensembles. The orchestral Lied

thus emerged as a prominent subgenre, one that achieved its full potential with Gustav Mahler, Richard Strauss, and the composers of the Second Viennese School.

Among the prominent figures to orchestrate Schubert Lieder were Liszt, Brahms, and Hector Berlioz in the 1860s, and Max Reger, Anton Webern, Strauss, and Benjamin Britten. Performers often provided the impetus. At the behest of the great baritone Julius Stockhausen, for example, Brahms orchestrated six Schubert songs, three of which are performed tonight. In 1860 Berlioz and Liszt independently orchestrated *Erlkönig*, and both are presented on this concert tonight without the program's indicating who did which one, giving the audience the chance to compare these rather different realizations and decide which is the more effective. Also included are two songs from *Schwanengesang*, the posthumous collection of Schubert's last songs. Webern's orchestration of the stark *Ihr Bild* is paired with Offenbach's of the lilting *Ständchen*. The three songs orchestrated by Brahms provide a further contrast in moods set to the two greatest poets of Schubert's age. *Gruppe aus dem Tartarus* is by Friedrich Schiller; *Geheimes*, a miniature musical gem set to a Goethe poem, seems a surprising candidate for orchestral treatment, but Brahms shrewdly sustains its intimacy in a scoring for reduced strings and French horn. The fiery spirit of *An Schwager Kronos*, setting Goethe's dramatic poem, readily invites orchestration in its perpetual motion urgency.

The passionate promotion of Schubert by Schumann and Felix Mendelssohn that started in the late 1830s continued in the second half of the century with their younger allies Brahms and Joseph Joachim (1831–1907). Joachim's magisterial orchestration of the Sonata in C for Piano Four Hands, the so-called Grand Duo, provided a significant service to a neglected masterpiece. (Other conductors and composers have also orchestrated the piece, including Weingartner, René Leibowitz, and Raymond Leppard.) If any Schubert keyboard composition calls out for such treatment, it is this ambitious piano duet. Schubert composed the four-movement sonata during the summer of 1824, when he was teaching for the Esterházy family in Hungary following the devastating initial manifestation of his syphilis. He sounded a melancholy note in a letter to Ferdinand Schubert: "Do not think that I am not well or cheerful, just the contrary. True, it is no longer that happy time during which every object seems to us to be surrounded by a youthful gloriole, but a period of fateful recognition of a miserable reality, which I endeavor to beautify as far as possible by my imagination (thank God)." As proof he cites the "Grand Duo."

The Viennese publisher Anton Diabelli released the piano duet more than a decade after Schubert's death with a dedication to Clara Wieck Schumann, a tribute Joachim retained with his orchestration nearly 20 years later. In an insightful review of the original keyboard sonata, Schumann commented: "I regarded it as a symphony arranged for the piano until the original manuscript which by his own hand is entitled 'Sonata for Four Hands' taught me otherwise." His review went on to compare the piece with other Schubert keyboard works as he remained convinced that it was a symphony in disguise: "We hear the string and wind instruments, tuttis, a few solos, the mutter of drums." He suggested that Schubert might have felt he stood a better chance of getting the work published as a keyboard sonata than as a symphony. Comments about the duet being "a symphony in disguise" fueled speculation that it might be a legendary lost symphony, the so-called Gastein. That hoped-for symphony was in fact the "Great" C Major. Yet the fervent hope for more unknown Schubert, even for more magnificent lost symphonies, was perfectly understandable, given all the riches that were revealed so long after his death. Posterity can be grateful for what did emerge, as well as for what his most devoted followers transformed to his greater glory.

—Christopher H. Gibbs, *Scholar in Residence, Bard Music Festival 2014*



Goethe Monument, Karl Gustav Carus, 1832

PROGRAM FOUR

Goethe and Music: The German Lied

Olin Hall

Sunday, August 10

10 a.m. Performance with Commentary by Susan Youens; with Sari Gruber, soprano; Teresa Buchholz, mezzo-soprano; Scott Williamson, tenor; Andrew Garland, baritone; Judith Gordon, piano; Sarah Rothenberg, piano

	EARLY SETTINGS
Luise Reichardt (1779–1826)	<i>Des Schäfers Klage</i> (1803)
Johann Friedrich Reichardt (1752–1814)	<i>Sehnsucht (Was zieht mir das Herz so)</i> (1805)
Carl Friedrich Zelter (1788–1832)	<i>Rastlose Liebe</i> (1812)
Václav Jan Křtitel Tomášek (1774–1850)	<i>An die Entfernte</i> , from Op. 55 (1815)
Conradin Kreutzer (1780–1849)	<i>Gretchens Klage</i> (1820)
	FAUST IN SONG
Ludwig van Beethoven (1770–1827)	<i>Song of the Flea (Aus Goethes Faust)</i> , Op. 75, No. 3 (1809)
Franz Schubert (1797–1828)	<i>Szene aus Faust</i> , D126 (1814)
Franz Liszt (1811–86)	<i>Der König von Thule</i> (1842, 1856)
Carl Loewe (1796–1869)	<i>Meine Ruh' ist hin</i> , Op. 9, No. 2 (1822)
	FELIX AND FANNY MENDELSSOHN AND JOSEPHINE LANG
Felix Mendelssohn (1809–47)	<i>Suleika</i> , Op. 34, No. 4 (1832–34)
Josephine Lang (1815–80)	<i>Frühzeitiger Frühling</i> , Op. 6, No. 3 (c. 1830)
Fanny Mendelssohn (1805–47)	<i>Wanderlied</i> , Op. 1, No. 2 (1846)
	MEDITATIONS ON TIME, LIFE, AND DEATH
Franz Schubert	<i>Auf dem See</i> , Op. 92, No. 2, D543 (1817)
Robert Schumann (1810–56)	<i>Nachtlied</i> , Op. 96, No. 1 (1850)
Franz Liszt	<i>Der du von dem Himmel bist/Wandrer's Nachtlied I</i> (1860)
Johannes Brahms (1833–97)	<i>Dämmerung senkte sich von oben</i> , Op. 59, No. 1 (1870–73)
	ANTIKENLIEDER
Hugo Wolf (1860–1903)	<i>Ganymed</i> , from <i>Goethe Lieder</i> , No. 50 (1889)
Franz Schubert	<i>Prometheus</i> , D674 (1819)
Hugo Wolf	<i>Grenzen der Menschheit</i> , from <i>Goethe Lieder</i> , No. 51 (1889)

PROGRAM FOUR NOTES

In this program, we explore two intertwined designs: first, a chronological tracing of Goethe's poetry in 19th-century song, beginning with five late 18th- and early 19th-century composers and ending with two settings by Hugo Wolf from 1889. The second presents those themes most characteristic of this poet: poems from *Faust* ("my principal occupation," Goethe called the giant drama); the shifting moods and energies of his love poetry; his meditations on time, life, and death; and his abiding fascination with the antique world.

We begin with early settings by composers older than Schubert but whose lives overlapped with his, starting with Luise Reichardt, whose father was the famous composer Johann Friedrich Reichardt. In accord with the folk-song ideals of the day, she set Goethe's pastoral elegy "Des Schäfers Klage" in an artful simulacrum of folk-song style. Her father—the creator of some 1,500 songs—was, for a time, a close friend of Goethe's and inscribed his admiration in four books of *Lieder, Oden, Balladen und Romanzen*. Goethe perhaps wrote "Sehnsucht," which links passion to purpose and to poetry, in 1802 (the date is uncertain), with Reichardt's setting published three years later; marked "Sehnsuchtsvoll" ("Longingly"), the song's repeated strophes are animated by chromatic touches. The breathless motion of Goethe's 1776 "Rastlose Liebe," telling of intense spiritual and sexual desire for the beloved, is evident in Carl Friedrich Zelter's whirlwind setting from 1812. Some 850 letters attest to the close friendship between Goethe and Zelter.

The foremost composer in Prague during Schubert's lifetime was Václav Jan Křtitel Tomášek, who performed his Goethe songs in the poet's presence in August 1822. In "An die Entfernte," Goethe depicts absence as the loss of the beloved's voice and the sight of her; Tomášek begins with emotional turmoil in operatic style and then shifts into lyrical song, but with agitation always stirring in the bass. Conradin Kreutzer, who was born in Swabia and lived in Vienna for a time, published his 22 songs from *Faust* in 1820. His setting of "Gretchens Klage" (the same text as Schubert's *Gretchen am Spinnrade*) admirably represents this composer's lyrical grace and sweetness.

Goethe's work on *Faust* extended from 1773 to the end of his life. The philosophical drama included a number of inset-songs that proved a magnet for many composers, including Beethoven. The two titans met in Teplitz during the summer of 1812, although the urbane Goethe and a composer once described by Luigi Cherubini as "an unlicked bear" could never be easy acquaintances. Beethoven set Mephistopheles's comic "Song of the Flea" (*Aus Goethes Faust*) to music replete with flea-like leaps, diabolically exaggerated. In Schubert's *Szene aus Faust*, from the "Cathedral" scene of *Faust*, Part I, Gretchen, overcome by guilt in the wake of her brother's death in a duel, enters a cathedral, hears the choir intoning the Requiem Mass, and contends in inner dialogue with an "Evil Spirit." Schubert's setting, written at age 17, is one of his most innovative works, harmonically daring, a dramatic psychological portrayal of torment.

Later in *Faust*, Part I, Gretchen sings "Es war ein König in Thule" just before she discovers the casket of jewels that Faust and Mephistopheles have left for her. Franz Liszt, prone to writing multiple versions of the same poem, twice set this ballad of a king who is faithful to his beloved unto death and beyond; here, he tracks every twist and turn of the story, including pomp and circumstance for the king's last banquet with his knights and the dramatic descent into a watery grave. Carl Loewe, the 19th-century "ballad master," set *Meine Ruh' ist hin* in 1822, some eight years after Schubert's setting, to music whose compound meter rhythms (9/8 and 12/8) convey the propulsive energy of Gretchen's doom-laden psychological state.

One of the most famous encounters between a great poet and a composer took place in November 1821, when the 12-year-old Felix Mendelssohn lived for two weeks in Goethe's house in Weimar.

Both Felix and his sister Fanny memorialized their association with Goethe in song, including Felix's *Suleika*, Op. 34—but neither Mendelssohn sibling knew that these words were actually written by Marianne von Willemer, to whom Goethe was drawn when he met her in 1814. They corresponded for the rest of his life; only at her death in 1860 was it revealed that she was “Suleika” to his “Hatem” in the poetic anthology *Der West-östliche Divan* of 1819, the record of Goethe's fascination with Persian poetry. In “Ach, um deine feuchten Schwinger,” Suleika first bids the east wind tell her absent beloved how much their separation pains her, but then forbids the airy messenger to cause him sorrow.

A meeting with Felix Mendelssohn in 1830 changed Josephine Lang's life: his statement that one should consider artistic gifts as sacred proved her epiphany. Perhaps that same year, she composed *Frühzeitiger Frühling*, a poem in which the sensuous beauty of the world, love, and poetic energies merge in rapture. Lang converts the dynamism into throbbing triplet pulsations and ceaseless energy, an unstoppable force. Fanny Mendelssohn, denied the full expression of her musical being for much of her life, published the songs of her Opus 1 in 1846 (she died the following May). The text of *Wanderlied*, with its rapturous praise of wandering through nature, thinking unfettered thoughts, and singing joyous songs, comes from Goethe's novel *Wilhelm Meisters Wanderjahre*.

Goethe wrote “Auf dem See”—one of his many beautiful poems in homage to the sensuous world, to “gracious and good Nature” that heals our uncertainties—while on holiday at Lake Zurich in 1775. Forty-two years later, Schubert makes us feel as if we are in the boat with the young poet and his friends; we can sense the pull of the oars and the dancing motion of the waves in our own bodies as we listen. The measure of silence before the musical persona chides himself for a momentary spell of uncertainty and melancholy is a Schubertian hallmark.

It is fair to say that Robert Schumann was obsessed with Goethe. In July 1850, the year after the Goethe centenary, Schumann set to music one of the most perfect lyric utterances in the German language: “Nachtlied” (Über allen Gipfeln, 1780), in which the poet is embraced by nature as he senses the approach of death. Schumann's setting in his late style has more of quiet anguish than Schubert's earlier masterpiece to the same words. Liszt set the pendant poem to this one, “Wandrer's Nachtlied I” (Der du von dem Himmel bist), three times, and the final one is—typical of later Liszt—the most austere, but filled with his trademark tonal radicalism.

Goethe's final Eastern poetic journey was the *Chinesisch-Deutsche Jahres- und Tageszeiten* (1827), including “Dämmerung senkte sich von oben.” Sensual joy in the spectacle of nature's splendor and the wisdom of ripe understanding merge in this realm of tremulous beauty at twilight. In 1871, Johannes Brahms, drawn to a poem other composers had bypassed, translates the twilight ambience into hovering motion and locates the gentle climax at the keyword “besänftigend” (soothing).

“Must I be silent because a great man lived before me and wrote wonderful songs?” Hugo Wolf once said of Schubert and himself. In an act of mingled defiance and pride, he began and ended his anthology of Goethe songs with texts familiar from settings by his great predecessors, with the three Pindar-inspired Greek odes at the end. “Ganymed” represents the pure soul in rapturous flight toward the divine as the god descends in acknowledgment of such powerful love: “Embraced and embracing!” Wolf, his post-Wagnerian harmonic language on display, creates a setting very different from Schubert's famous version. We then hear Schubert's mammoth setting of “Prometheus,” in which Goethe retells the myth of how man first acquired the power to shape his world and create art. Finally, we end with Wolf's *Grenzen der Menschheit*, a solemn, profound evocation of humility before unknowable divinity.

—Susan Youens, University of Notre Dame

PROGRAM FIVE

Unspeakable Illness: Before and After

Olin Hall

Sunday, August 10

1 p.m. Preconcert Talk: Byron Adams

1:30 p.m. Performance

Franz Schubert (1797–1828)

***Sing-Übungen*, D619 (1818)**

Sari Gruber, soprano

Teresa Buchholz, mezzo-soprano

Anna Polonsky, piano

Violin Sonata in D Major, D384 (1816)

Allegro molto

Andante

Allegro vivace

Kyu-Young Kim, violin

Benjamin Hochman, piano

***Zum Rundetanz*, Op. 17, No. 3, D983B (1822?) (Salis-Seewis)**

***Die Nachtigall*, Op. 11, No. 2, D724 (1821) (Unger)**

***Im Gegenwärtigen Vergangenes*, D710 (1821) (Goethe)**

***Frühlingsgesang*, Op. 16, No. 1, D740 (1822) (Schober)**

Theo Lebow and Scott Williamson, tenor

Joe Eletto, baritone, and Paul Max Tipton, bass-baritone

Erika Switzer, piano

From 36 Original Dances, for piano, Op. 9, D365 (1818–21)

No. 29 “Atzenbrugger” Waltz

No. 30 “Atzenbrugger” Waltz

No. 31 “Atzenbrugger” Waltz

Danny Driver, piano

From Six Moments musicaux, Op. 94, D780 (1823)

No. 3 Allegretto moderato

Danny Driver, piano

Quartettsatz, D703 (1820)

Dover Quartet

INTERMISSION

From *Die schöne Müllerin*, Op. 25, D795 (1823) (Müller)

No. 7 Ungeduld

No. 18 Trockne Blumen

Andrew Garland, baritone

Anna Polonsky, piano

From Four Polonaises, for piano four-hands, Op. 75, D599 (1818)

No. 1

Orion Weiss and Anna Polonsky, piano

***Auf dem Wasser zu singen*, Op. 72, D774 (1823) (Stolberg)**

***Drang in die Ferne*, Op. 71, D770 (1823) (Leitner)**

Andrew Garland, baritone

Anna Polonsky, piano

From Trois Marches militaires, for piano four-hand, Op. 51, D733 (1818?)

No. 1 Allegro vivace

Orion Weiss and Anna Polonsky, piano

***Ganymed*, Op. 19, No. 3, D544 (1817) (Goethe)**

***Der Zwerg*, Op. 22, No. 1, D771 (1822?) (Collin)**

Scott Williamson, tenor

Orion Weiss, piano

Fantasy in C Major, “Wanderer,” Op. 15, D760 (1822)

Allegro con fuoco ma non troppo—Adagio—Presto—Allegro

Danny Driver, piano

PROGRAM FIVE NOTES

Syphilis. Pox. Until the 20th century, such words were rarely uttered even in private, and then only to intimate friends, so shameful was this illness passed between sexual partners. From the first reported cases in the late 15th century until 1943, when doctors began to treat it with penicillin, syphilis was a disease whose progress could only be retarded but never cured fully. The best hope for extending the life of sufferers was through an early example of chemotherapy using mercury (“quicksilver”). Although arsenic was sometimes employed for syphilitics, mercury was considered the most effective treatment and was prescribed well into the last century. As mercury is highly toxic, the cure itself invariably had debilitating side effects and occasionally proved fatal.

In the course of this insidious disease, serpentine *Treponema pallidum*—spirochetes—burrow into the body and reproduce exponentially. Syphilis has three stages. The first is announced by the appearance of at least one cutaneous lesion. The secondary phase manifests itself a few months later with symptoms such as a high fever accompanied by a rash; patchy baldness during which the patient’s hair falls out in clumps; debilitating pain in the joints; iritis, a persistent infection of the iris of eye; and lesions in the mouth and throat. Sufferers often endure severe periods of depression, considering themselves as outcasts from society. The final stage, tertiary syphilis, is characterized by acute headaches, irrational changes of mood that coexist with mania, euphoria, exultation, and electric bursts of sustained creativity. Tertiary syphilis usually concludes with paralysis, dementia, and paresis, during which delusions of grandeur and violent rages alternate with episodes of startlingly hyperactive clarity.

Syphilis is a capricious disease, meting out different fates to different victims. Some, like Friedrich Nietzsche, Robert Schumann, and Hugo Wolf, went insane; others, like Frederick Delius, wasted away gradually. More fortunate were those syphilitics who died as the result of compromised immune systems before the onset of insanity. From this admittedly grim perspective, Franz Schubert was one of the lucky ones.

Schubert most likely contracted syphilis during 1822 and manifested the first symptoms by the late fall. There are three eyewitnesses who attested to the illness: his close friends Joseph Kenner and Franz von Schober as well as the judgmental Wilhelm von Chézy. (Schubert's Viennese contemporaries would have referred to his malady privately by ugly words such as "Pocken," "Schanker," "Franzosenkrankheit," or "Blattern.") In 1823 Schubert was admitted into the Vienna General Hospital exhibiting several of the symptoms of the secondary stage, including pain in his arms, high fever, and patchy baldness that necessitated that his head be shaved; he was outfitted with what one friend called a "very comfortable wig." While it is a commonplace today to look down upon medical practitioners from past eras as "primitive," Schubert's doctors were in fact expert: they accurately made the complex diagnosis of syphilis and ordered the most advanced treatment available. Indeed, one of his physicians, Josef von Vering, who was called in during the final months of the composer's life, wrote two respected monographs about the disease. The medical procedures that Schubert's doctors prescribed, concentrating on ointments containing high doses of mercury, would have been considered the responsible course of treatment for any syphilitic patient until the early 1940s.

Despite intermittent remissions that cruelly deceived him into hoping for a complete cure, Schubert must have realized that he was a doomed man. In March 1824 he wrote a heartbreaking letter that quotes the text of his song *Gretchen am Spinnrade*: "Imagine a man whose health will never be right again and who by despairing about it always makes the matter worse instead of better . . . 'Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr"—so indeed I can now sing every day, for every night when I go to sleep I hope never to wake again, and every morning serves only to remind me of the previous day's misery." From this time forward, premonitions of death dogged Schubert like a ghostly doppelgänger.

That the dark knowledge of his own mortality affected his music cannot be doubted. When illness struck him, Schubert had already composed such probing Lieder as *Gretchen am Spinnrade* and *Erlkönig*. *Die schöne Müllerin*, a song cycle written in 1823, partly while he was in the hospital, demonstrates a new and uncanny level of psychological penetration. *Der Zwerg*, which was completed in November of 1822, begins with an eerie reminiscence of the opening of the "Unfinished" Symphony, composed the previous month. This macabre ballad concerns a dwarf who kills the thing he loves; to contrast the chilling *Der Zwerg*, in which love and death are intertwined by a red skein of silk, with the luxuriant sensuality of the earlier *Ganymed* (1817), produces a revelatory shock of insight.

Despite periods of illness and despair, Schubert pursued his career with remarkable courage. Even before he fell ill, his work was divided into the useful categories first articulated some 60 years earlier by Carl Philipp Emanuel Bach: music composed for the delectation of *Kenner*, connoisseurs, and music written for *Liebhaber*, amateurs. Most of the part-songs, dances, Lieder, piano duets, and less complicated chamber music scores, such as the endearing Violin Sonata in D Major, were designed for domestic music making. Such ebullient works for piano duet as the Four Polonaises and the Trois Marches militaires, both of which date from 1818, were written to delight the composer's friends as well as for ready cash. In the days before copyrights and royalties, composers sold outright pieces such as the lively "Atzenbrugger" Waltzes (from the 36 Original Dances), named after the Atzenbrugg estate where Schubert and his friends reveled during the summer months. Even such sophisticated part-songs as *Zum Rundetanz*, *Die Nachtigall*, and the soulful *Im Gegenwärtigen Vergangenes*, setting a poem by Goethe, were produced for the domestic market.

With such scores as the heart-rending Quartettsatz (quartet movement) in C minor, composed in 1820, Schubert's music enters into an ineffable realm that could have been appreciated only by the most sophisticated connoisseurs of his day. Certainly present in Schubert's music written before 1822, his tendency toward profound introspection—*Innerlichkeit*—intensifies steadily from 1823 until his death five years later, invading and shadowing even the music putatively written for amateurs, such as the wistful third of the Six Moments musicaux, under whose surface sprightliness lies a poignant melancholy. (Schubert's publisher gave the title "Air russe" to this disquieting little piece.) The deepening note of introspection is found in certain of the Lieder written around the time of Schubert's first hospital stay, such as the brooding *Drang in die Ferne*, dating from the beginning of 1823 and climaxing with a cry for parental pardon, or the haunting *Auf dem Wasser zu singen*, a song poised in a liminal space between the contemplation of nature and yearning for death.

One work in particular hovers between the music written before the onset of syphilis and after, the Fantasy in C Major for piano solo, which is based on a Lied from 1816, *Der Wanderer* (D489). What did Schubert know or guess of his fate in the late winter of 1822, when he finished this mighty, obsessively monothematic piano work? Why did he choose to use an earlier song about a homeless outcast whose plaint is "There, where you are not, is happiness"? The final movement is harrowing: starting with a brave attempt at a fugue, a strict form used here to keep volatile emotions in check, it is as if the music itself eludes the intentions of its composer, struggling as it does against the constraints of standard procedure and key center. The music turns wildly chromatic and gathers into a hurtling force that sweeps aside futile attempts to reassert fugal order. Even the final cadence in C major is adulterated by a chromatic flourish just before the end. Whatever the pressures under which it was composed, this music portrays an inner storm of shocking ferocity, the storm that erupts in any human heart faced with unspeakable tragedy.

—Byron Adams, University of California, Riverside



The French Disease (detail), Albrecht Dürer, 1496



Vienna from Schwarzenbergpalais, Jakob Alt, 1825

PROGRAM SIX

Schubert and Viennese Theater

Sosnoff Theater

Sunday, August 10

5 p.m. Preconcert Talk: Morten Solvik

5:30 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director; designed and directed by Eric Einhorn; lighting design by Jeanette Yew; Micaela Baranello, dramaturg; Kelley Rourke, dialogue (Suppé); Jack Parton, engraver (Suppé)

Franz Schubert (1797–1828)

***Die Verschworenen*, Singspiel in one act, D787 (1823) (Castelli)**

<i>Count Heribert von Lüdenstein</i>	<i>Nathan Stark, bass-baritone</i>
<i>Astolf von Reisenberg, a knight</i>	<i>Nicholas Phan, tenor</i>
<i>Garold von Nummen, a knight</i>	<i>Matthew Tuell, tenor</i>
<i>Countess Ludmilla, Heribert's wife</i>	<i>Camille Zamora, soprano</i>
<i>Helene, Astolf's wife</i>	<i>Deanna Breiwick, soprano</i>
<i>Luitgarde, Garold's wife</i>	<i>Margaret O'Connell, mezzo-soprano</i>
<i>Camilla, a knight's wife</i>	<i>Kate Maroney, mezzo-soprano</i>
<i>Isella, Ludmilla's maid</i>	<i>Eliza Bagg, soprano</i>
<i>Udolin, Heribert's page</i>	<i>Marc Molomot, tenor</i>

INTERMISSION

Franz von Suppé (1819–95)

***Franz Schubert*, operetta in one act (1864) (Päumann)**

<i>Franz Schubert, composer</i>	<i>Paul Appleby, tenor</i>
<i>Liberatus Starker, choral conductor</i>	<i>Nathan Stark, bass-baritone</i>
<i>Ferdinand Gruber, dance master</i>	
<i>and violinist</i>	<i>Marc Molomot, tenor</i>
<i>Johann Mayrhofer, poet</i>	<i>Steven Moore, baritone</i>
<i>Michael Vogl, opera singer</i>	<i>Sean Clark, tenor</i>
<i>Jean Cappi, music publisher</i>	<i>John Kawa, tenor</i>
<i>Marie, the miller's daughter</i>	<i>Deanna Breiwick, soprano</i>
<i>Martha, housekeeper</i>	<i>Camille Zamora, soprano</i>
<i>Niklas, apprentice at the mill</i>	<i>Nicholas Phan, tenor</i>
<i>Torner, forester</i>	<i>Matthew Tuell, tenor</i>

PROGRAM SIX NOTES

One of Franz Schubert's most persistent goals as a composer was to write music for the stage. The theater played a vital role in early 19th-century Vienna, offering a public space for artistic creativity and a rare opportunity to reach a wide audience. Whether in the venues of the working-class districts or in those of the nobility, attending plays and musical productions was a favorite pastime. Ranging from the gaudy to the refined, the theater was entertaining, often thought provoking, at times even politically subversive. And for a successful composer, it could bring both fame and financial reward.

This was not to be Schubert's fate. If the composer's dozen or so attempts at launching a work for musical theater all failed, it was certainly not for lack of trying. He composed in all the major genres

for the stage in the German language: Singspiel, with spoken dialogue and sung numbers (for instance, *Die Zwillingbrüder*); through-composed opera (*Alfonso und Estrella*); and even melodrama (*Die Zauberharfe*) and incidental music (*Rosamunde*). Only three works were produced during his lifetime, seven were never finished, and eight were premiered long after the composer's death.

The case of the Singspiel *Die Verschworenen* (The Conspirators) illustrates one of many such thwarted projects. After the failed premieres of two stage works in 1820, Schubert busied himself preparing what he hoped would be a more worthy successor. It seems rather propitious that at the same time the Austrian writer and government official Ignaz Franz Castelli (1780–1862) published a libretto entitled *Die Verschworenen* prefaced by the following remark: “The complaint of German composers goes mostly like this: ‘Yes, we would like to set operas to music, but you have to write texts for us!’ Here you have one, gentlemen!” The story, loosely adapted from Aristophanes’s *Lysistrata*, depicts the return of Crusaders to their hometown to find their wives no longer willing to condone the soldiers’ long absences in war. The women plot to withhold their matrimonial attentions until their husbands promise not to leave again, but the plan is thwarted by an informant who warns the men of what they will face when they arrive. After the warriors stage a ruse that stymies the women, both sides relent and the work closes in celebration.

Schubert eagerly tackled the project of setting Castelli’s text to music and finished it in the course of no more than two months in April 1823. Once completed, the work had to be submitted to the censors; their only objection was the title, since it suggested a clandestine plot—an idea distinctly frowned upon by the authorities in the repressive political climate of Schubert’s Vienna. It was no doubt Schubert’s hope that the work, now renamed *Der häusliche Krieg* (The Domestic War), could be taken up by one of Vienna’s many theaters, but a year later he wrote in dismay to his friend Leopold Kupelwieser: “The opera [*Fierrabras*] by your brother [Josef Kupelwieser] . . . was declared unusable and, along with it, my music is no longer being considered. The opera by Castelli [*Die Verschworenen*] was set to music in Berlin by a composer there [Georg Abraham Schneider (1770–1839)] and met with applause. Thus, in this fashion I have once again composed two operas for nothing.”

It is not known whether Schubert refused to submit *Die Verschworenen* on the grounds that the text had been set by another composer. The fact remains that the premiere of the work did not take place until 1861. The work went on to enjoy considerable success in the later 19th century, a rarity among German comic operas, but this was not solely a reflection of the composition. Schubert had undergone a transformation in the intervening years, attaining a fame that far exceeded his reputation as a living composer. This was in part due to the many unpublished works that were still being discovered and brought before the public. The uncovering of these gems fed into an emergent nostalgia for Schubert’s time in the perception that Biedermeier simplicity and values were vanishing in a Vienna beset by modern life: increasing industrialization, a rise in population, and the razing of the medieval city walls. Schubert’s popularity in the 1860s provided the impetus for musical premieres of forgotten or neglected works and the establishment of an image of the composer as an affable genius with a knack for capturing the life of the common people.

Franz von Suppé, himself an Austrian composer, unabashedly capitalized on both of these trends in presenting his *Franz Schubert* in 1864. By then an established figure, Suppé’s approach to music and theater borrowed from the light stage works of Paris and combined it with a distinctly local flavor to help create what would essentially become known as Viennese operetta, a genre mostly for the upper classes looking for distraction in their own sentimental frivolity. The score of this latest work consisted of a sequence of Schubert melodies from some 30 songs and piano pieces strung



Old Burgtheater on Michaelerplatz, Vienna, Eduard Gurk, 1823

together in a clever arrangement of expressive moods and events. The result was a pastiche of familiar tunes set to new words, themselves adapted to tell a story revolving around the composer. The libretto, with spoken dialogue, takes up a popular tale surrounding Schubert's composition of *Die schöne Müllerin*, a masterpiece supposedly written at the mill Hildrichsmühle in Hinterbrühl, a hamlet outside of Vienna. The trivial text, written by Johann Freiherr von Päumann under the pen name Hans Max, centers on the arrival of some of Schubert's friends, who have taken a trip to the countryside to convince their artistic companion to return to the city. The tale predictably weaves in a love scenario that by the end of the proceedings also finds a happy conclusion.

Suppé did not garner unanimous critical success with the premiere of *Franz Schubert*, but the public loved it, and it became a longtime favorite at Vienna's Carltheater. Suppé went on to write similar works based on the personalities and works of both Haydn and Mozart, but these do not seem to have captured the interest of audiences with nearly as much enthusiasm. *Franz Schubert* has been forgotten today, but its namesake continues to fascinate the musical world. The two works on this program thus allow us to consider not only the composer's ability to write for the stage but also to experience how a later time transferred its perceptions of the artist into a musical work for the theater. While we might be bemused by the result, even today, Franz Schubert occupies a place in our imagination inflected by a very particular understanding of both his time and our own.

—Morten Solvik, *Scholar in Residence, Bard Music Festival 2014*;
Center Director, IES Abroad, Vienna



Brauhaus des k. k. Hofbrauers Herrn Joseph Geisler, in Gaudenzdorf.



Comptoir der Großhandlung Arnstein u. Pichler, auf dem Hohen Markt Nr. 336.



Haus u. Holzhandlung des Herrn Mathias Feldmüller, Leopoldstraße am Damm Nr. 70.



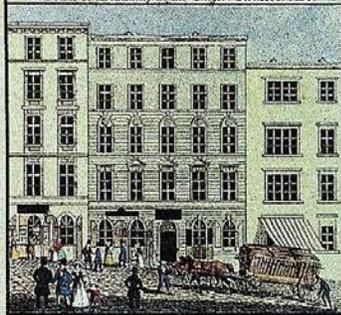
Haus u. Wohnung des k. k. Hof- u. Stadtbaumeisters u. Herrn Joseph Holzhammer, Straub, Kumpfgasse Nr. 65.



M. Flecher's Dampfmaschinen-Fabrik, in Kumpfgasse Nr. 237.



Wohnung des k. k. Hofkriegs u. Militär-Gramm-Agenten, Palais von Demascher, in der Singer-Strasse Nr. 190.



Wohnung des Herrn Ritter von Hohenblum, k. k. priv. Grasschnittler u. anstaltl. Agent, in der Wallfisch Nr. 171.



Joseph Jüttner's allgemeines Anwalts-Comptoir, auf der Freyung Nr. 137.



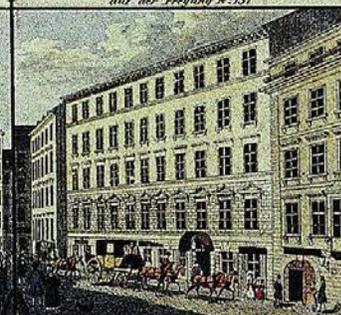
Heinr. Luchs Brücke, k. k. priv. Hydraul. Masch. u. Feuerp. Fabrik, Leopoldstr. Neue Häuser im eigenen Hause Nr. 216.



Wohnung des Herrn D^r. Steinmüller, k. k. Regimentarzt d. 2. Infanterie-Regiments, in der Wallfisch Nr. 171.



Wohnung des Herrn Franz Xav. von Czernel, k. u. ung. Hofrath, auf der Seiler-Strasse Nr. 937.



Hôtel zur Kaiserin von Oesterreich, Weiburggasse Nr. 200.



Walk at the City Gate, Moritz von Schwind, 1827. Schubert is next to the woman in pink at right.

WEEKEND TWO AUGUST 15–17

A NEW AESTHETICS OF MUSIC

SPECIAL EVENT

The “Path toward a Grand Symphony”: Schubert’s Octet

Olin Hall

Friday, August 15

3 p.m. Performance

Franz Schubert (1797–1828) **Octet in F Major, D803 (1824)**

Adagio—Allegro

Adagio

Allegro vivace

Thema: Andante

Menuetto: Allegretto

Andante molto—Allegro

Bard Conservatory Chamber Players

PROGRAM NOTES

Schubert wrote the Octet (D803) in early 1824, during the time he also composed the A-Minor (D804) and most of the D-Minor “Death and the Maiden” (D810) string quartets. Unlike the quartets, the Octet did not belong to a genre Beethoven had extensively cultivated and raised to unprecedented prestige. Its mixed group of instruments—a string quartet, double bass, horn, clarinet, and bassoon—and its six heterogeneous movements mark it as a divertimento. But that same unusual group of instruments marks it as a very particular divertimento, a direct descendant of Beethoven’s Septet, Op. 20. To Beethoven’s instruments, Schubert merely added a second violin; he literally one-upped the Septet.

Schubert had written a good quantity of string quartets and chamber music compositions before, but not for the public. The new works of 1824 were intended for publication and for public performance—by Ignaz Schuppanzigh and his string quartet. After nearly seven years living abroad, primarily in Russia, Schuppanzigh had returned to Vienna the previous summer and reconstituted the famous Razumovsky quartet he had led earlier. He organized a new series of public chamber music concerts that proved distinctive and historic. While other concerts mixed instrumental with vocal numbers, and while the vast majority of the instrumental offerings comprised virtuoso vehicles (divertissements, potpourris, and variations), Schuppanzigh’s series was entirely instrumental. It initiated a profound transformation of the string quartet from the leading Viennese genre of home entertainment, functioning primarily for the edification of its participant performers, to the leading genre of public instrumental music for connoisseurs, a new listener-centered role. Further, it provided a historicist panorama of that genre, since eight out of nine works in the series were by Haydn, Mozart, and Beethoven. In the superior performances of Schuppanzigh’s quartet, and in the

exclusive programming of these concerts, Schubert saw a chance to break out of his niche as a Lied and part-song composer with new works tailored to this series.

Schuppanzigh billed his concerts as quartet concerts, but he also frequently performed Mozart's quintets and Beethoven's string trios, string quintets, and his Septet, which was a perennial favorite with audiences. In addition to the incentive to provide Schuppanzigh with another work like the ever-popular Septet, Schubert received a commission from Ferdinand Count Troyer, Archduke Rudolf's steward, and a fine clarinetist. The first performance of the Octet occurred at a soirée in Troyer's apartments in the spring of 1824, at which Troyer played the clarinet part, while the rest of the performers were the usual members Schuppanzigh used for the Septet. Schuppanzigh and his ensemble thus had Schubert's Octet ready and rehearsed by the spring of 1824, perhaps even before he premiered the first of Schubert's new works, the A-Minor Quartet, in mid-March. Instead,

Schubert had to wait for three years, during which Schuppanzigh performed Beethoven's Septet five more times. Schuppanzigh finally presented the Octet on April 16, 1827, for the last subscription concert of his 1826–27 season.

The possible reasons for Schuppanzigh's hesitation to program the Octet are not hard to guess. Schubert's Octet takes half again as long to perform as the Septet, about an hour altogether. Then there is its tone: sometimes it behaves like a divertimento and sometimes like a more serious work with higher pretensions. Schubert modeled his Octet on the Septet, using the same six movements in the same format, right down to the slow introductions to the corner movements, and extending sometimes to details of chord progressions. But out of unusual though innocuous details in the Septet, Schubert made dramatic moments, as if wishing to force listeners to rehear Beethoven's familiar piece and to realize that it, too, is sometimes a strange divertimento. This is particularly true in the minor introduction to the last movement, which Schubert turned into a hair-raising operatic *ombra* scene, conjuring up the horrors of the underworld. In the introduction, and in its return later in the movement in conjunction with a violin cadenza, the Octet betrays its kinship with the two quartets Schubert wrote in early 1824—they share a preoccupation with death, which is most evident in the "Death and the Maiden" quartet.

And well they might: Schubert had spent almost all of the previous year dealing with the debilitating effects of syphilis, and by 1824 he feared the most he could hope for was a brief reprieve.

—John M. Gingerich



Portrait of a Man
(Ignaz Schuppanzigh)
Josef Danhauser, 1840

SPECIAL EVENT

Schubert's Kosegarten Liederspiel

Olin Hall

Friday, August 15

5 p.m. Performance with Commentary by Morten Solvik; with Deanna Breiwick, soprano; Rebecca Ringle, mezzo-soprano; Paul Appleby, tenor; Reiko Uchida, piano

Franz Schubert (1797–1828) Kosegarten Liederspiel (1815)

Huldigung, D240

Alles um Liebe, D241

Von Ida, D228

Die Erscheinung, D229

Das Finden, D219

Idens Nachtgesang, D227

Die Sterne, D313

Nachtgesang, D314

Die Täuschung, D230

Das Sehnen, D231

Die Mondnacht, D238

Abends unter der Linde, D237

Das Abendrot, D236

Geist der Liebe, D233

Der Abend, D221

Idens Schwanenlied, D317

Schwangesang, D318

Luisens Antwort, D319

An Rosa I, D315

An Rosa II, D316

PROGRAM NOTES

In 1815 Schubert composed nearly 140 Lieder set to about 30 different authors. Many of these songs were written extremely quickly, being committed to paper as the composer found inspiration in the individual texts. For some of his settings, however, Schubert seems to have had a larger purpose in mind. During two rather intense periods, in the summer and then the fall, he produced a total of 20 settings to a single author, Gotthard Ludwig Kosegarten. This unusual practice suggests what seems to have been an attempt by the composer at putting together what was then a popular domestic genre, the Liederspiel. A “song play,” as the term implies, consisted of a series of Lieder sung by a small cast of characters in a dramatic presentation. The story told in such works often involved love and loss and may have been amplified by spoken text.

It is easy to understand why such a combination of singing, acting, and poetry would be popular in the salons of the Biedermeier period. At the time there was often little distinction between audience and performer; musicians were mostly amateurs seeking to entertain themselves and each other while pursuing the ideals of *Bildung*, or self-enlightenment. The 20 Kosegarten settings embrace precisely this type of musical practice. Almost all of the songs are brief, usually no more than 20

measures, strophic, limited in range, and within the performative reach of a nonprofessional. What is more, they seem cast for three separate characters: Wilhelm, a roving paramour with a weakness for infatuation; Ida, a melancholic who pines for a lover who has abandoned her; and Louisa, another beauty whose appearance Wilhelm can't resist. One after the other, these and other women meet and fall for the central character, only to be forgotten as he flits to his next object of interest. In the end, the women turn to suicide and Wilhelm is left alone, a victim of his own infidelity.

The evidence that ties these Lieder together into a larger work is described in detail in this year's book publication (*Franz Schubert and His World*) but bears brief mention here: Schubert wrote a set of 20 fair copies, that is, carefully prepared scores, that were apparently grouped together as a collection. The original pagination was preserved and inscribed in the 1860s by an assistant at a publishing firm, who combed through hundreds of pages of manuscripts left behind after Schubert's

death. When ordered in the sequence suggested by this numbering, a remarkably cohesive narrative emerges from the songs. What is more, the musical connections between and among the Lieder become particularly noticeable. For instance, Schubert invokes an uncommon consistency in his treatment of keys, with Wilhelm singing the praises of love in E major, Ida moping in F minor, and the two of them sharing a brief tryst in the common key of B-flat major. Motivic connections abound as well, as can be heard in the nearly identical opening melodies sung by Wilhelm in songs 2, 9, and 14; what is more remarkable, this signature melodic shape returns in the middle of Ida's lament, and then Louisa's, as remembrances of their erstwhile lover. There is even a trio for the three singing roles that paints a scene with a lovely rose while introducing the final romance and denouement of the drama.

It may come as a surprise to experience Schubert grouping 20 songs into a dramatic setting as early as 1815, long before the psychological narratives of *Die schöne Müllerin* (1823) and *Winterreise* (1827). In the context of the time, however, this brief foray into a typically Biedermeier art form makes eminent sense for an artist such as Schubert, so attuned to the currents of his day.

While this Liederspiel may not represent the level of accomplishment of Schubert's later masterly song cycles, experiencing these songs as a forgotten musical drama constitutes a delightful engagement with the composer and his world.

—Morten Solvik, *Scholar in Residence, Bard Music Festival 2014*;
Center Director, IES Abroad, Vienna



Gotthard Ludwig Kosegarten
Anders von Weström, 1794

PROGRAM SEVEN

Beethoven's Successor?

Sosnoff Theater

Friday, August 15

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

8 p.m. Performance

- Franz Schubert (1797–1828)** **String Quartet in D Minor, “Der Tod und das Mädchen,” D810 (1824)**
Allegro
Harlem Quartet
- Der Kreuzzug, D932 (1827) (Leitner)**
Die Sterne, D939 (1828) (Leitner)
Der Wanderer an den Mond, Op. 80, No. 1, D870 (1826) (Seidl)
Fragment aus dem Aeschylus, D450 (1816) (Aeschylus; trans. Mayrhofer)
Andrew Schroeder, baritone
Brian Zeger, piano
- Ständchen, D920 (1827) (Grillparzer)**
Sarah Shafer, soprano
Members of the Bard Festival Chorale
Brian Zeger, piano
- Auf dem Strom, D943 (1828) (Rellstab)**
Paul Appleby, tenor
Zohar Schondorf, horn
Brian Zeger, piano

INTERMISSION

- Piano Trio in E-Flat Major, Op. 100, D929 (1827)**
Allegro
Andante con moto
Scherzando: Allegro moderato—Trio
Allegro moderato
Horszowski Trio
- Die Allmacht, Op. 79, No. 2, D852 (1825) (Pyrker)**
Andrew Schroeder, baritone
Brian Zeger, piano
- Schlachtlied, D912 (1827) (Klopstock)**
Members of the Bard Festival Chorale

PROGRAM SEVEN NOTES

“He was an artist, and who shall stand beside him?” We can only try to imagine what Schubert must have thought when he heard this question—this challenge as to who would emerge as Beethoven’s successor—posed in the funeral oration written by Franz Grillparzer, Austria’s foremost writer. Schubert, together with many of Vienna’s cultural elite, participated as a torchbearer for the master, who had died three days earlier, on March 26, 1827, at age 56. On the first anniversary of the funeral

Einladung

1828
zu dem Privat-Concerte, welches Franz Schubert am
26 März, Abends 7 Uhr im Locale des österreichischen Musikvereins
unter den Tuchlauben N^o 558 zu geben die Ehre haben wird.

Vorkommende Stücke

1. Erster Satz eines neuen Streich-Quartetts, vorgetragen von
den Herren Böhm, Holz, Weiß und Linke
2. a. Der Kreuzzug von Sittner
b. Die Sterne von demselben
c. Fischerweise von Bari Schlechta
d. Fragment aus dem Aeschylus
Gesänge mit Begleitung des
Piano Forte vorgetragen von
Herrn Vogl k. k. pensionirten
Hofopernsänger.
3. Mändchen von Grillparzer, Sopran Solo und Chor vorgetr. von
Fräulein Josephine Fröhlich und den Schülerinnen des Con-
servatoriums
4. Neues Trio für das Piano Forte, Violin und Violoncelle,
vorgetragen von den Herren Carl Maria von Bocklet, Böhm
und Linke.
5. Auf dem Strome von Reilstab, Gesang mit Begleitung
des Horn's und Piano Forte, vorgetragen von den Herren
Tietze, und Lewy dem Jüngern
6. Die Allmacht, von Suidislaus Pyrker, Gesang mit Begleitung
des Piano Forte vorgetragen von Herrn Vogl
7. Schlachtgesang von Klopstock, Doppeltchor für Männerstim-
men.

Sämmtliche Musikstücke sind von der Composition des Con-
certgebers

Eintrittskarten zu f 3 W. W. sind in den Kunsthandlungen
der Herren Mastinger, Diabelli und Seidesdorf zu
haben.

a commemorative service was held at the gravesite, which a friend of Schubert's described in a letter: "The day was heavenly fair, the music most touching, and sung among the graves it could not fail to make a deep impression." After providing some further details, the letter continues: "But enough of graves and death: I must tell you of fresh and blossoming life, which prevailed at the concert of Schubert on the 26th of March. Only his own compositions were performed and gloriously. Everyone was lost in a frenzy of admiration and rapture."

Schubert had wanted to present such a concert devoted entirely to his music since at least 1823, when there was talk of a "public Schubertiade." The next year he wrote to a friend that "the latest in Vienna is that Beethoven is to give a concert at which he is to produce his new symphony, three movements from the new Mass, and a new Overture. God willing, I too am thinking of giving a similar concert next year." He was referring to Beethoven's concert in May 1824 that featured the premiere of the Ninth Symphony. It took Schubert nearly four more years to mount his own event, which we re-create tonight. It was given on the exact first anniversary of Beethoven's death, and although not announced as a memorial concert, there are ample reasons to believe Schubert wanted to honor the composer he most revered while also claiming his mantle.

The concert offered Schubert an important opportunity and it is revealing how he chose to represent himself: six songs, two multivoice works, the first movement of a string quartet, and the public premiere of his Piano Trio in E-flat. The performers he enlisted were all leading figures in Viennese musical life, most of them closely associated with Beethoven. For the quartet there was Beethoven's assistant, violinist Karl Holz, and violinist Josef Böhm, violist Franz Weiss, and cellist Josef Linke. While Schubert accompanied all the songs, Karl Maria von Bocklet, another highly esteemed figure, played in the piano trio. The celebrated baritone Johann Michael Vogl, Schubert's longtime champion, made a rare public appearance at this late stage in his career for five songs, and the other singers were contralto Josefine Fröhlich, tenor Ludwig Tietze, a chorus of young women from the conservatory, and an eight-part male chorus. The evening began with the first movement of a "new string quartet"; there is uncertainty about which one, either the D Minor (D810) or G Major (D887). Scholars have tended to opt for the latter, but there are reasons to believe it was the D Minor, known as "Death and the Maiden" because its second movement is based on Schubert's euphonious song. Vogl next sang four songs, the first three to words by a pair of Austrian poets who inspired nearly two dozen of Schubert's late Lieder: *Der Kreuzzug* (The Crusade) and *Die Sterne* (The Stars) set Karl Gottfried von Leitner; *Der Wanderer an den Mond* (The Wanderer Addresses the Moon) sets Johann Gabriel Seidl. The fourth song, *Fragment aus dem Aeschylus*, was the one piece on the program written years earlier (1816), perhaps included at Vogl's suggestion; it uses Johann Mayrhofer's translation of a choral passage from the *Eumenides*. Schubert also accompanied Josefine Fröhlich and the conservatory chorus in the magnificent *Ständchen*, a recent setting of a poem by Grillparzer.

The centerpiece of the program was the Piano Trio in E-flat, composed some months earlier. That Schubert placed great store in this piece is evident not only by its prominence at the concert but also by his considerable efforts soon thereafter to get it published with a leading firm in Germany, Beethoven's publishers. As with most of Beethoven's mature piano trios, the work is in four movements. On first hearing, the second movement (Andante con moto) may appear the most characteristically Schubertian and is particularly haunting; indeed, its principal cello theme later haunts the final movement of the trio. Ever since the mid-19th century it was known that he based the Andante on a Swedish folk song that he had heard sung by Isaak Albert Berg, a Swedish tenor who visited Vienna in 1827. A friend later recalled that "Schubert was so captivated by his music that, whenever we invited him to spend the evening with us, he always asked 'Is Berg coming? If so, you

can absolutely count on my coming too.” It was reported that he used a song Berg sang (and may have composed) called *Se solen sjunker* (See the Sun Is Setting) in the E-flat Trio, but the music was only discovered in 1978. (It will be sung on Program 8.) A variety of evidence strongly suggests that Schubert wrote the E-flat Trio in honor of Beethoven. (A detailed case is presented in this year’s Festival book publication, *Franz Schubert and His World*.) The most striking motive from the Swedish song is a repeating falling octave (it ends the movement as well) for which the words are “Farewell, farewell.” There are also allusions to the funeral march of Beethoven’s *Eroica* Symphony. Sketches for the trio show that Schubert originally planned to quote the famous opening of the Fifth Symphony, but he subsequently cut the obvious reference. Also unusual—and Beethovenian—is the way Schubert brings back the second movement cello theme three times in the finale. Before publication he cut one of these returns, but tonight we hear the trio in its unabridged version.

The concert continued with vocal music—we cheat a bit in the program order so as to accommodate an intermission before the piano trio, but the lithographed invitation reproduced on page 48 shows the original order. (It also reveals that Schubert substituted one piece in the first song set.) There followed the premiere of *Auf dem Strom* (On the River), an unusual song in that it includes a horn obbligato. The text is by Ludwig Rellstab, who sent a collection of his poems to Beethoven that were posthumously passed on to Schubert, seven of which appeared in *Schwanengesang*. *Auf dem Strom* likewise deals with farewells and also includes an allusion to the *Eroica* funeral march. Vogl and Schubert next performed *Die Allmacht* (Omnipotence), a pantheistic hymn to nature setting a poem by Johann Ladislaus Pyrker, a Catholic prelate Schubert first met in 1820. The concert concluded with the rousing *Schlachtlied* (Battle Song), an unaccompanied male chorus setting a poem by Friedrich Gottlieb Klopstock.

“The event was a success in every way and provided Schubert with a considerable sum of money,” recalled Leopold von Sonnleithner, Schubert’s longtime supporter. Eduard von Bauernfeld noted in his journal, “Enormous applause, good receipts,” and Schubert’s older brother Ferdinand stated that “Never had this hall [at the Musikverein] been crowded with more people.” Flush with cash, Schubert invited Bauernfeld to Niccolò Paganini’s Vienna debut three days later. The reviews were also most encouraging. The formidable Leipzig *Allgemeine musikalische Zeitung* likened it to an all-Beethoven concert a few days earlier at which his last string quartet, Op. 135, was premiered: “If all these works [by Beethoven], performed to perfection, afforded an indescribable aural treat, the same must be said with hardly less emphasis in praise of that soirée musicale that the excellent Schubert held in the very same place on the 26th.”

Schubert informed a prospective publisher in Germany that the E-flat Trio had been “received at my concert by a tightly packed audience with such extraordinary applause that I have been urged to repeat the concert.” In a memorial essay for his good friend, Josef von Spaun related that the “exceptional participation of the packed audience matched the rare enjoyment of this evening, which will certainly remain in the memories of all who had the good fortune to participate in this never to be repeated festival of music. It was Schubert’s intention to give a similar concert each year, not suspecting that this first would also be his last and that the next public performance of his compositions would take place only in celebration of his memory.” With a few repertory changes the concert was repeated in January and March 1829 to help raise money for Schubert’s gravestone. What was originally a hopeful event that he may have intended to honor Beethoven’s memory ultimately became a tribute to Schubert himself.

—Christopher H. Gibbs, *Scholar in Residence, Bard Music Festival 2014*

PANEL TWO

Music's "Far Fairer Hopes": Originality and Influence

Olin Hall

Saturday, August 16

10 a.m. – Noon

Morten Solvik, moderator; Scott Burnham; Kristina Muxfeldt; Richard Wilson

PROGRAM EIGHT

The Music of Friendship

Olin Hall

Saturday, August 16

1 p.m. Preconcert Talk: John M. Gingerich

1:30 p.m. Performance: A Schubertiade hosted by Piers Lane

Franz Schubert (1797–1828)

PIANO WORKS

Ungarische Melodie, D817 (1824)

From 12 Waltzes (Valses nobles), D969 (1827?)

No. 1, No. 4, No. 5, No. 9, No. 10

Benjamin Hochman, piano

“Kupelwieser” Waltz (1828; transcr. Richard Strauss, 1943)

Allegra Chapman '10, piano

LIEDER

Grablied, D218 (1815) (Kenner)

Der Schiffer, D536 (1817?) (Mayrhofer)

Der Jüngling und der Tod, Op.21, No. 2, D545 (1817) (Spaun)

Abschied, D578 (1817) (Schubert)

Selige Welt, Op. 23, No. 2, D743 (1822?) (Senn)

Abschied von der Erde, melodrama, D829 (1826) (Pratobevera)

Was ist Silvia? Op. 106, No. 4, D891 (1826) (Shakespeare/Bauernfeld)

Deanna Breiwick, soprano

Rebecca Ringle, mezzo-soprano

Paul Appleby, tenor

Andrew Garland, baritone

Reiko Uchida and Piers Lane, piano

PART-SONGS

Gondelfahrer, Op. 28, D809 (1824) (Mayrhofer)

Trinklied aus dem 16. Jahrhundert, D847 (1825) (Gräffer)

Widerspruch, Op. 105, No. 1, D865 (1826?) (Seidl)

Zur guten Nacht, Op. 81, No. 3, D903 (1827) (Rochlitz)
Theo Lebow and Scott Williamson, tenor
Joe Eletto, baritone, and Paul Max Tipton, bass-baritone
Andrew Garland, baritone
Erika Switzer, piano

Der Hochzeitsbraten, D930 (1827) (Schober)
Deanna Breiwick, soprano
Paul Appleby, tenor
Andrew Garland, baritone
Reiko Uchida, piano

FRIENDS

Maximilian Leidesdorf (1787–1840) From Quintet for Violin, Cello, Clarinet, Bassoon, and Piano, Op. 66 (1820)
Allegro non troppo
Laura Flax, clarinet, and Marc Goldberg, bassoon
Horszowski Trio

Ferdinand Schubert (1794–1859) Original March with Trio, for piano (1826)

Anselm Hüttenbrenner (1794–1868) *Erlkönig-Walzer* (1821)
Benjamin Hochman, piano

Benedict Randhartinger (1802–93) *Ins stille Land*, in memory of Schubert (1829) (Salis-Seewis)
Deanna Breiwick, soprano
Rebecca Ringle, mezzo-soprano
Paul Appleby, tenor
Andrew Garland, baritone
Reiko Uchida, piano

Josef Lanner (1801–43) From 2nd Wiener Quodlibet, on themes by Paganini, Op. 22 (n.d.)
Piers Lane, piano

Franz Lachner (1803–90) *Das Fischermädchen*, Op. 33, No. 10 (n.d.) (Heine)
Paul Appleby, tenor

Isaak Albert Berg (1803–86) *Se solen sjunker* (c. 1824)
Andrew Garland, baritone
Reiko Uchida, piano

SCHUBERT'S POSTHUMOUS FRIENDS

Franz Schubert/Franz Liszt (1811–86) *Ständchen*, D957/4 (1828)
Benjamin Hochman, piano

Clara Wieck (1819–96) Impromptu in E Major (c. 1843)

Felix Mendelssohn (1809–47) From *Songs Without Words*, Op. 30 (1833–34)
No. 4 in B Minor

Robert Schumann (1810–56) Theme in E-flat Major (1854)

Robert Schumann/Franz Liszt *Widmung*, Op. 25, No. 1 (1840)
Piers Lane, piano



A Ball Game at Atzenbrugg. Drawing by Franz von Schober, figures by Moritz von Schwind, etching by Ludwig Mohn, c. 1820. Schubert is seated in foreground, to the right of the man playing guitar.

PROGRAM EIGHT NOTES

The Schubertiade was an evening of music making and socializing with friends, revolving around Schubert's music. As a practice and a term it was invented in January 1821 by a circle connected with Schubert and his closest friend, Franz von Schober, that also included the painters Leopold Kupelwieser and Moritz von Schwind and fledgling poets (Schubert was the only professional musician). After several years the Schubert-Schober circle dispersed, but Schubert's oldest friend, Josef von Spaun, revived the Schubertiades when he returned to Vienna in 1826 after a five-year absence, and Schwind's famous retrospective commemoration is a sepia drawing of "A Schubert Evening at Josef von Spaun's." The program this afternoon follows the format of a Schubertiade, with pianist Piers Lane serving as our host, a modern-day Josef von Spaun. The selections represent the "music of friendship" in several complementary and often overlapping respects: music Schubert composed to poems by friends; music he composed for purposes at least partially social and convivial; music composed by friends of Schubert; and later arrangements of Schubert's music, or pieces inspired by him, written by his most ardent advocates, posthumous friends who never met him, that allowed later audiences who barely knew his music to befriend him.

Schober, who could do everything but lacked the discipline to master anything, tried his hand at acting, publishing, poetry, and drama, and after Schubert's death became for a time secretary to Franz Liszt. Today's program includes a setting of his humorous trio *Der Hochzeitsbraten*, whose plot is reminiscent of the Figaro-Susanna-Count triangle in Mozart's *Le nozze di Figaro*. Spaun's poem, *Der Jüngling und der Tod*, was his response to Schubert's setting of *Der Tod und das Mädchen* (Death and the Maiden), with the ambiguity of Matthias Claudius's poem removed in favor of the classical Greek view, as Spaun understood it, of death as a gentle friend.



Johann Baptist Jenger, Anselm Hüttenbrenner, and Franz Schubert, Josef Teltscher, 1827

Schubert is sometimes criticized for setting too many of his friends' mediocre poems, but several were poets of the first rank, especially Johann Mayrhofer and Johann Chrysostomus Senn. Schubert lived with Mayrhofer for a short time, and set nearly 50 of his poems, second only to the number he set by Goethe. The poet was not an easy friend; he had a melancholic, hypochondriac, and generally misanthropic disposition, tended to absent himself from group activities, worked in the censorship office even though he believed in free speech, and committed suicide in 1836. Senn's promising career was also cut short; after a raid on a social gathering, he was arrested and sentenced in 1821 to internal exile and de facto penury in the Tyrol, in an attempt by the authorities to quarantine the virus of nationalist German sentiment. Of all Schubert's friends with poetic ambitions, the only one who eventually earned his living as a wordsmith was Eduard von Bauernfeld, who made a career as an author of theatrical comedies. In 1825, when Schubert befriended him, he was paying his bills by translating Shakespeare, and today we hear Schubert's setting of part of his translation from *The Two Gentlemen of Verona* in the famous *Was ist Silvia?*

During Schubertiades, songs, part-songs, and four-hand piano music typically ceded over the course of the evening to eating, drinking, and dancing. Schubert did not dance himself, but provided the dance music by improvising at the piano. Afterward he would jot down those dances he liked best, and the many dance collections he published, including the "Valses nobles," were the polished result. The "Kupelwieser" Waltz is another dance Schubert improvised, but it did not get written down until long after his death. At Kupelwieser's wedding Schubert played a dance that was handed down as an oral tradition in the family until a descendant asked Richard Strauss to transcribe it in 1943. The end product, perhaps not surprisingly, sounds a lot like something from *Der Rosenkavalier*.

The Schubertiade was not the only social occasion Schubert attended at which music was performed. In 1827 he made the acquaintance of the Swedish singer Isaak Albert Berg at the house of the four musically active Fröhlich sisters. Berg, who later became Jenny Lind's first singing teacher, sang some

Swedish folk songs, one of which was *Se solen sjunker*. In the Andante of the Piano Trio in E-flat Major (heard on Program 7), Schubert quoted fragments from it, most memorably the octave leaps set to the words “farewell, farewell.” Another salon Schubert attended was that of Katharina Lacsny, to whom he dedicated his *Divertissement à l’hongroise* for piano four hands, of whose third movement the “Ungarische Melodie” is an early version. Schubert is said to have heard a version of the melody sung by a Hungarian kitchen maid when he was in Zseliz tutoring Count Esterházy’s daughters.

Schubert had a number of friends who, like him, studied composition with Antonio Salieri. Benedict Randhartinger, Anselm Hüttenbrenner, and Maximilian Leidesdorf belonged to this group, but none of them earned their living as a composer. Except for Josef Lanner’s waltzes, none of Schubert’s friends wrote music that in our day anyone but a specialist is likely to have heard, even though several of them were incredibly prolific. Randhartinger, for example, thought of himself as a composer of the first rank and wrote more than 2,000 works, but earned his living as a singer, conductor, and Kapellmeister. He dedicated his vocal quartet *Ins stille Land* to Schubert’s memory in 1830. Like Randhartinger, Franz Lachner became a Kapellmeister, a salaried position Schubert never achieved. He often played four-hand piano music with Schubert, including what was apparently the first private performance of the F-Minor Fantasy (Program 1).

Hüttenbrenner was close to Schubert from 1815 until 1821, when he moved to Styria, where he worked as a lawyer and businessman, and was for many years president of the Styrian Music Society in Graz. He was also a pianist, and accompanied the singer Johann Michael Vogl for the first performance of *Erkönig* in a large hall, in March 1821, a performance that made Schubert famous overnight. Later that year he capitalized on the furor created by Schubert’s most celebrated song by publishing an affectionate and surprising adaptation, the “Erkönig Waltzes.” Leidesdorf was a prodigy who published his first composition at age 16, and later made a name as a piano virtuoso and teacher. He became a partner in the publishing firm Sauer & Leidesdorf in 1822, and the following year he began spending a lot of time in Schubert’s company and publishing his works. In a letter from 1824 Schubert said he had gotten to know Leidesdorf well, and described him as “a most serious-minded and worthy fellow, but so deeply melancholy that I almost fear I may have profited too much from him in this regard.” Beethoven, never one to resist a pun, called Leidesdorf “Dorf des Leides” (village of sorrow). On the program today is the first movement of a quintet Leidesdorf wrote in 1820 for the unusual grouping of violin, cello, piano, clarinet, and bassoon.

Schubert’s part-songs are now his least-known and least-heard genre, which is not without irony, since during his lifetime they were his public face; with the exception of *Erkönig*, his songs were rarely performed in large halls until near the end of his life, while part-songs were performed everywhere, in salons, for parties, and in public venues small and large. As befits such a protean genre, he set texts of every sort, from metaphysical ruminations by Goethe to texts celebrating conviviality (*Trinklied aus dem 16. Jahrhundert*). Most are scored for two tenors and two basses a cappella or with piano or guitar accompaniment, but he also set male voices as a chorus to accompany a soloist (as in *Zur guten Nacht*).

Schubert’s older brother, Ferdinand, was the family member to whom he was closest. He was a school teacher, administrator, and choirmaster, played the violin and the organ, gave music lessons, and composed music for his pupils and for school activities. As attested by the march on this program, as a composer he was a solid craftsman, but when he needed a presentation piece he and Franz colluded several times to pass off a work composed by Franz as one of his own. After Franz’s death Ferdinand promoted and premiered many as yet unknown works, and it was from him that Robert Schumann received the “Great” C-Major Symphony when he visited Vienna in 1839.



The Kaleidoscope and the Draisine (Schubert left, Kupelwieser right), Leopold Kupelwieser, 1818

Schumann had already long been a devotee of Schubert's music, particularly the dances and the E-flat Piano Trio. The symphony discovery swiftly led to its premiere by Felix Mendelssohn and the Gewandhaus Orchestra in Leipzig and helped audiences to appreciate Schubert as more than "just" a songwriter. Schumann was also the next great Lied composer, and the so-called conservative line of Mendelssohn, Schumann, and Brahms was largely responsible for building on Schubert's legacy to create a new tradition in the Lied and in instrumental music. But Franz Liszt, their ideological opponent, did his part too. He was the first to present a concert entirely on one instrument, the piano, and in his "recitals," a term he coined, he provided variety by playing transcriptions of everything from Beethoven symphonies to Rossini overtures to Schubert songs. His piano versions of Schubert's Lieder introduced them to many non-German audiences.

We conclude with a small sampling of this web of connections between Schubert, the Schumanns (both Robert and Clara), Mendelssohn, and Liszt. "Widmung," dedicated to "my beloved bride," is the first song from *Myrthen*, Schumann's Op. 25 from 1840, the year he was finally able to marry Clara; we hear the second, more elaborate, of two transcriptions by Liszt. In his *Songs Without Words* Mendelssohn made explicit what is implicit in Liszt's piano arrangements of songs. Taking their cue directly from Schubert, both Robert and Clara composed another kind of closely related character piece, the Impromptu, carrying on the designation Schubert had presumably taken from Jan Václav Hugo Voříšek. And as Robert teetered on the brink of madness, his thoughts were of Schubert. Clara's diary for February 1854 records that Robert kept getting up at night to write his Theme in E-flat, which the ghosts of Schubert and Mendelssohn were singing for him. In the midst of composing variations to this theme he made his jump into the icy Rhine, and they are thus his last musical words before he was committed to the psychiatric clinic in Bonn-Endenich.

—John M. Gingerich

PROGRAM NINE

Late Ambitions

Sosnoff Theater

Saturday, August 16

7 p.m. Preconcert Talk: Walter Frisch

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

Franz Schubert (1797–1828) Psalm 92, D953 (1828)

Sarah Shafer, soprano

Rebecca Ringle, mezzo-soprano

Paul Appleby, tenor

Andrew Garland, baritone

Mirjams Siegesgesang, D942 (1828; orch. Lachner, 1830)

Sarah Shafer, soprano

Luciano Berio (1925–2003) *Rendering* (1990)

INTERMISSION

Franz Schubert Mass in E-flat Major, D950 (1828)

Sarah Shafer, soprano

Rebecca Ringle, mezzo-soprano

Paul Appleby, tenor

Andrew Garland, baritone

PROGRAM NINE NOTES

In the last year of his life Schubert began a bravura tour of composition through all the major genres, whether or not they had any chance of being published or performed. He began sketches for a new Symphony in D Major (D936a), continued work on an opera to his friend Eduard von Bauernfeld's libretto of *Der Graf von Gleichen* (D918), and he wrote the Mass in E-flat Major that concludes this program. Symphony, Mass, and opera—these were genres in which Schubert had been unable previously to secure either satisfactory performance or publication. With all of these labors in 1828 Schubert was adding to his stock of works that showed his “striving after the highest in art,” as he put it to a prospective publisher. He finished the Mass in E-flat in September or October, but his death in November left the D-Major Symphony and *Der Graf von Gleichen* incomplete.

In addition to these three ambitious but impractical projects, Schubert composed pieces in genres in which he had better prospects. During this final year he wrote the F-Minor Fantasy for piano four-hands (D940); a set of songs posthumously published as *Schwanengesang* (D957); and the last three piano sonatas (D958, 959, 960), as well as the Cello Quintet (D956). And in that same miraculously productive year he also composed the other two religious works on tonight's program: an a cappella setting of Psalm 92 (D953) and the cantata *Mirjams Siegesgesang* (D942).

Instead of using Moses Mendelssohn's German translation, as he had in an earlier setting of the 23rd Psalm (D706), Schubert set Psalm 92 in Hebrew. Following the construction of the new Temple in the Seitenstettengasse (inaugurated 1826), the rabbi, Isaak Noah Mannheimer, and his young

cantor, Solomon Sulzer (1804–90), had determined to overhaul the musical service, and Schubert’s contribution was part of that effort. He must have consulted with Sulzer for help with rendering the Hebrew properly, using both Ashkenazic and Sephardic accents as he did, and he probably inquired about other matters as well, such as the a cappella setting and the details of the appropriate responsorial interchange between the chorus, soloists, and cantor.

According to Anna Fröhlich, Schubert wrote *Mirjams Siegesgesang* for her sibling, the soprano Josefine Fröhlich, the youngest of four sisters who were active musically in Vienna. The text is by Franz Grillparzer, Austria’s foremost dramatist, who was for a time engaged to another Fröhlich sister, Katharina. The style is Handelian, and the Fröhlich sisters later remembered Schubert during his last year exclaiming about the beauties he was discovering in Handel. Schubert may have originally intended to use the cantata for his own benefit concert on March 26, 1828 (Program 7), but in the event it was not heard until after his death, when it opened two memorial concerts that repeated much of the same program. Anna Fröhlich organized the concerts, on January 30 and March 5, 1829, of which half the proceeds went toward the erection of a monument for Schubert—the monument that then bore Grillparzer’s inscription: “The Art of Music Here Entombed a Rich Possession, But Even Far Fairer Hopes.” The version of the cantata performed at these concerts featured a solo tenor and two pianos. In a notice soon after Schubert’s death Leopold von Sonnleithner stated Schubert’s intention to orchestrate the piece and all but asked for a volunteer to do the job; another of Schubert’s friends, composer Franz Lachner, soon obliged. Lachner’s orchestrated version, heard tonight, was first performed in 1830.

Luciano Berio described his *Rendering* as a “restoration” of the sketches Schubert left of his Symphony in D Major. Unlike Brian Newbould’s orchestration of the same sketches as Symphony No. 10, *Rendering* is intended as a work in its own right, rather than a completed version of Schubert’s symphony. Berio imagined its fragmentary state as similar to an old painting that has been ravaged by time; restoration should revive the old colors without trying to disguise the damage. Therefore where the sketches are most complete, Berio merely supplied orchestration, using the instrumentation of Schubert’s Symphony in B Minor, the famous “Unfinished,” as a guide, and large portions of the first movement sound familiarly Schubertian. In the Andante, on the other hand, Berio discovered an “expressive climate [that] seems inhabited by Mahler’s spirit,” and orchestrated accordingly. Where the sketches are fragmentary, Berio dramatized the discontinuities rather than trying to smooth them away. The gaps are announced by the celesta, and the delicate connective tissue is *pianissimo* and sounds as from a distance, with polyphonic textures taken from the sketches crossed by a kaleidoscopic haze of reminiscences from other late Schubert works (the Piano Sonata in B-flat Major and the Piano Trio in B-flat Major, for example). The sketches for the third movement are the most fragmentary and the most polyphonic, and since Berio also sought to exploit tensions between its scherzo and finale functions, his iridescent scrim woven around the timbre of the celesta becomes simultaneously more ubiquitous and more cubistic.

Schubert wrote six Latin Masses over a span of 14 years. The Mass in E-flat, like the A-flat Mass before it (D678; 1819–22 and 1826–27), is a *Missa solemnis* in its scoring and length, and is too difficult to be suitable for any church employing largely amateurs. Prospects for the new Mass were no better than for the A-flat, which Schubert had labored over for a longer time span than any other work, and which did not gain him the post of Vice Court Kapellmeister as he had hoped. As his brother Ferdinand recollected, Schubert never succeeded in having the A-flat Mass performed “more than once or twice, and then most unsatisfactorily.” That he wrote the E-flat Mass nevertheless is testimony, not only to the fact that he regarded the musical setting of the Mass as “the highest in art,” but also to his personal faith.



On Corpus Christi Morning, Ferdinand Georg Waldmüller, 1857

As he had done in the A-flat Mass, Schubert cut words and phrases from the Mass text of the Gloria and Credo, most notoriously the statement he interpreted as affirming the exclusive authority of the Catholic Church. This suggests that Schubert composed his Mass not as decoration for a text of untouchable sanctity or a text that had become utterly routine, but for a text that continued to have a personal significance he wished to convey. The words he cut from the Gloria helped establish a parallel with those of the Agnus Dei, emphasizing the iterations of “miserere nobis” (“have mercy upon us”) and creating an arc that culminates with “dona nobis pacem” (“give us peace”), a parallel to which he drew attention, as the Schubert scholar Walther Dürr interpreted it, with a time-honored musical symbol for the cross: chromatic changing tones in the trombones at the start of the “Dominus dei, agnus dei” section of the Gloria, the “Cum sancto spiritu” fugue at the end of that Gloria, and to start the “Dona nobis pacem” at the close of the Mass. Others read some versions of that cross figure, particularly the polyphonically worked motive that dominates the start of the Agnus Dei, as a quotation from Schubert’s setting of the culminating song of *Schwanengesang*, “Der Doppelgänger,” creating a somber gloom from which “dona nobis pacem” bursts as a radiant deliverance.

—John M. Gingerich

PROGRAM TEN

The Fellowship of Men: The Male Choral Tradition

Olin Hall

Sunday, August 17

10 a.m. Performance: Teresa Buchholz, mezzo-soprano; Theo Lebow, tenor; members of the Bard Festival Chorale, conducted by James Bagwell, choral director; Frank Corliss, piano; Bard Festival Chamber Players

Franz Schubert (1797–1828)	Psalm 23, D706 (1820) (trans. Moses Mendelssohn) <i>Nachthelle</i> , D892 (1826) (Seidl)
Johann Michael Haydn (1737–1806)	<i>Trinklied im Freien</i> , MH 790 (1800) (Lohbauer)
Wolfgang Amadeus Mozart (1756–91)	<i>Freimaurer Cantata</i> , K623a (1791)
Ludwig van Beethoven (1770–1827)	<i>Du, dem nie im Leben</i> , Equale No. 2, WoO 30 (1812; arr. Seyfried) (Grillparzer)
Franz Schubert	<i>Lützows wilde Jagd</i> , D205 (1815) (Körner)
Anton Bruckner (1827–96)	<i>Um Mitternacht</i> , for alto, male chorus, and piano, WAB 89 (1864) (Prutz) <i>Herbstlied</i> , WAB 73 (1864) (Sallet)
Franz Schubert	<i>Gesang der Geister über den Wassern</i> , D714 (1820) (Goethe)
Felix Mendelssohn (1809–47)	<i>Trinklied</i> , Op. 75, No. 3 (1837) (Goethe) <i>Wasserfahrt</i> , Op. 50, No. 4 (1839–40) (Heine)
Carl Friederich Zöllner (1800–60)	<i>Rheinweinlied</i> (n.d.) (Friedrich)
Johannes Brahms (1833–97)	<i>Rhapsodie</i> , Op. 53, alto, male chorus, and piano (1869) (Goethe)
Heinrich August Marschner (1795–1861)	<i>Das Testament (Im alten Fass zu Heidelberg)</i> (1837) (Herlossohn)
Johann Wenzel Kalliwoda (1801–66)	<i>Das deutsche Lied</i> (n.d.) (Weismann)
Felix Mendelssohn	<i>Der Jäger Abschied</i> , Op. 50, No. 2 (1840) (Eichendorff)
Franz Schubert	<i>Nachtgesang im Walde</i> , D913 (1827) (Seidl)

PROGRAM TEN NOTES

In December of 1808, Carl Friedrich Zelter, best known today as a close friend of Goethe and as Felix Mendelssohn's principal teacher, founded the Berlin *Liedertafel*, an elite choral society of 25 men. Products of a relentlessly high-minded age of Hegelian idealism, these men were a distinguished group of poets and composers who maintained a high moral tone while creating music for the delectation of other members of this elect circle. Boasting a nationalistic agenda that stressed the purity and superiority of Teutonic art, Zelter's *Liedertafel* became the model for a plethora of all-male vocal ensembles that quickly sprouted up throughout the German-speaking world.



Festive concert of the Men's Choral Society of Vienna at the Hofreitschule in the presence of the Emperor, Franz Joseph I
Moritz Ledeli, c. 1890

Aside from their exultation of German art, Zelter and his colleagues—such as Carl Friederich Fasch, who founded the Berlin Singakademie—stressed the signal importance of music to the cultivation of *Bildung*, an untranslatable word that contains within its range of meaning “culture,” “constant intellectual development,” and “purity of intent.” As a language of feeling, music had the power to transcend mere pleasure and to elevate both listener and performer; such elevation had the power to improve the morals of both individuals and society—German society. Both Zelter’s *Liedertafel* and Fasch’s Singakademie cultivated a quasi-religious aura as musical shrines to the German cult of *Bildung*. As it marched toward a united German state under its control, the Prussian government did not miss the nationalistic uses to which these choral ensembles could be put: after all, a faithful member of the Berlin Singakademie was the future *Reichskanzler* Otto von Bismarck.

The value of male choruses to the unified German states was made explicit in 1906 with the publication of the *Volksliederbuch für Männerchor*, a collection published by order of Kaiser Wilhelm II and known as the “Kaiserliederbuch.” In this context, the term “Volk” means “the people,” rather than implying anything remotely ethnographic. Thus, composed pieces aimed for a mass audience were cheerfully entitled “Volkslieder.” Among the songs in the collection was a stridently patriotic—not to say xenophobic—example of a composed “Volkslied,” *Das deutsche Lied*, whose usefulness as musical propaganda was compromised later, as its composer, Johann Wenzel Kalliwoda, was Czech, and its lyricist, Heinrich Weismann, was Jewish.

That Schubert’s part-songs for male voices found their way into such company has more to do with the gradual adoption of these pieces by the two most prominent male choruses in the composer’s native Vienna than their composer’s intentions. In October of 1843, August Schmidt founded the Wiener Männergesang-Verein with the same idealistic aspirations as the Berlin Singakademie. At first they did not perform much Schubert, but this initial lack of interest changed around 1850, when

Schubert's music gradually began to dominate the programs. Only as the memory of the syphilitic vagabond-composer who caroused in low taverns with his louche companions was replaced with a *gemütlich* fantasy of a cozy Biedermeier denizen of Old Vienna was Schubert's music taken into the forgetful hearts of bourgeois ensembles such as the Männergesang-Verein. In 1863, a second prominent male chorus was founded in Vienna, the Schubertbund, which drew its members from the ranks of teachers for whom the newly sanitized Schubert, who had been a spectacularly unsuccessful schoolmaster, was construed as an inspiring role model. Once these two Viennese organizations took up Schubert's works for male voices, such as Psalm 23 and *Nachtgesang im Walde*, these pieces became standard repertory for male choral societies throughout Austria and Germany.

Of course, Schubert's music for male voices has more to do with the hard realities of surviving as a freelance composer in Biedermeier Vienna during a time in which aristocratic patronage had been largely replaced by a middle-class society that craved novelty. Generally but not exclusively designed for ensembles with one singer on a part, Schubert's works for male voices were primarily composed for the domestic market. The consumers of this music were highly skilled and could sing many of Schubert's part-songs accurately at sight. Among Schubert's models were the popular part-songs by Johann Michael Haydn, Franz Joseph's dipsomaniacal brother. Another model may have been the music written by Mozart for his Masonic lodge, where the concept of universal brotherhood made the reactionary Viennese authorities more than a bit nervous. That one of Beethoven's *Equali* for four trombones was arranged for male voices and performed at his funeral attests to the popularity of such ensembles during the 1820s.

Even as these male choirs grew ever larger, from a quartet to 25 voices to a chorus of 60 and more, the range of topics about which they sang remained consistent. There were love songs, of course, often cast as serenades; marches and patriotic songs; songs that were often latently homoerotic expressions of undying brotherly love; student songs, often set in "Old Heidelberg"; pantheistic hymns to nature and nocturnal forests; songs of strenuous hunting and horsemanship; and, above all, drinking songs. What is astonishing about this repertory is the myriad ways in which composers managed to ring ingenious changes on a handful of subjects.

That their music was exploited by nationalistic ideologues is one of the darkest strains in the history of German choral music. The choral societies themselves colluded with such ideologies. Mendelssohn, whose music was initially more popular with the Wiener Männergesang-Verein than that of Schubert, was erased from their catalogue of performed works published in 1942.

However, the score that was one of the truest successors to Schubert's vocal music, combining the searching quality of his great song-cycle *Winterreise* with rapturous works for male voices such as *Nachthelle*, was too intimate to serve an ideological purpose, especially as it eschews the "Volkslied" style that was exalted by presumptive German rulers. Johannes Brahms's Alto Rhapsody, Op. 53, written in 1869 as a putative wedding present for Julie Schumann, is the inward song of a broken heart. Brahms followed the precedent set by Schubert in his otherworldly *Gesang der Geister über den Wassern* by choosing a superb, extended text by Goethe; both scores transcend the "Volkslied" style as well as the usual range of subject matter beloved by male choral societies. For his Rhapsody, Brahms selected a fragment from Goethe's poignant "Harzreise im Winter," a poem that had been set previously in its totality by one of Schubert's older contemporaries, Johann Friedrich Reichardt. Coming after the anguished, highly chromatic alto aria that tells the sufferings of a heartbroken traveler, the diatonic, hymnic music sung by the male chorus offers hope and comfort; it is as if the wintery wanderer who journeys through so much of Schubert's music finally attains a measure of repose.

—Byron Adams, University of California, Riverside

PROGRAM ELEVEN

The Final Months

Olin Hall

Sunday, August 17

1 p.m. Preconcert Talk: Scott Burnham

1:30 p.m. Performance

Franz Schubert (1797–1828) **Rondo in A Major, for piano four-hands, D951 (June 1828)**

Anna Polonsky and Orion Weiss, piano

***Der Hirt auf dem Felsen*, D965 (October 1828) (Müller, Chézy)**

Deanna Breiwick, soprano

Laura Flax, clarinet

Anna Polonsky, piano

***Herbst*, D945 (April 1828) (Rellstab)**

Deanna Breiwick, soprano

Anna Polonsky, piano

Piano Sonata in A Major, D959 (September 1828)

Allegro

Andantino

Scherzo: Allegro vivace

Rondo: Allegretto

Piers Lane, piano

***Winterabend*, D938 (January 1828) (Leitner)**

***Der Doppelgänger*, D957/13 (August 1828) (Heine)**

***Die Taubenpost*, D965A (October 1828) (Seidl)**

Scott Williamson, tenor

Andrew Garland, baritone

Orion Weiss, piano

PROGRAM ELEVEN NOTES

Schubert reached his 31st birthday on January 31, 1828. Although he had long felt he was living under the cloud of a perilous mortality, he could not have known that he had only ten months to live; yet the intensity and richness of the music he was to compose in those months almost suggests that he was determined to surpass his own extraordinary record of great masterpieces before it was too late. The works covered by the last 31 numbers in Otto Erich Deutsch's Schubert catalogue, from 935 to 965, among them key works already heard over the course of this festival, include three masterpieces for piano duet (the Rondo in A Major opens this concert), the Mass in E-flat, the collection of 14 songs published as *Schwanengesang*, three great piano sonatas, and the incomparable C-Major String Quintet. But it would be wrong to hear a valedictory tone in this music. It is not "late" music, as the late quartets and sonatas of Beethoven are. It is sometimes ineffably sad, but a composer with Schubert's expressive range could encompass feelings of profound melancholy at any point in his development, and here, in 1828, he was fully mature, as Mozart was at the same age, with no sign of declining powers.



Girl Decorates Mother of God with a Rose, Ferdinand Georg Waldmüller, 1836

The Lieder on this program include *Der Hirt auf dem Felsen* (The Shepherd on the Rock), which is more *scena* than song, with the clarinet giving distinctive pastoral color. It is the companion to *Auf dem Strom*, heard on Program 7. Schubert composed the former on a composite text drawing on some verses by Wilhelm Müller, the poet of *Die schöne Müllerin* and *Winterreise*, and some most probably written by Helmina von Chézy, the author of *Rosamunde* and the librettist of Weber's *Euryanthe*. It was written for Anna Milder-Hauptmann, a Viennese soprano who had sung Leonore in all three versions of Beethoven's opera. She gave what was probably the first performance of Schubert's work in March 1830 in Riga. As if it were an operatic aria, the clarinet has a long introductory section before the voice enters. Thereafter there is a constant exchange between voice and clarinet, with the shepherd's voice echoing across the valley, sometimes with a rustic yodel. A second section is more melancholy, and the final pages turn to the joyful prospect of spring returning to brighten the shepherd's day.

Winterabend (Winter Evening) is one of a dozen poems by Karl Gottfried Leitner that Schubert set in his last years. Leitner, younger than Schubert, was much admired by Marie Pachler, his hostess in the town of Graz. The song sustains an unbroken flow of 16th notes in the piano while the singer shares, with infinite melodic charm, Leitner's peaceable picture of life at rest during a winter evening. *Herbst* (Autumn) is a setting of a poem by Ludwig Rellstab, a young Berlin poet and critic whom Schubert probably never met. The three verses, all with the same music, evoke the clouds and winds of autumn and reflect on the frailty of life. It is possible that the song was intended to

be a part of the series of Rellstab settings that followed in August. Seven new songs composed at that time were followed by six settings of Heinrich Heine, and all 13 were published in 1829 under the title of *Schwanengesang* (Swansong). Rellstab had sent his poems to Beethoven in 1825, and either Beethoven suggested that Schubert should set them, or they were found after Beethoven's death and passed on (the anecdotes conflict). *Der Doppelgänger* (The Double) is the most formidable of the six great Heine songs in this collection: slow in pulse, heavy in its low chordal texture, and desperate in its vision of the poet's own moonlit image in the very place where love died.

Die Taubenpost (Pigeon Post) was perhaps the last piece Schubert wrote. It was included as the final song in *Schwanengesang*, even though the poem is by neither Rellstab nor Heine. Even younger than Leitner, Johann Gabriel Seidl was a Viennese poet by whom Schubert again set a dozen poems. This one is about the faithful dove that conveys the poet's message, naturally to and from his lover, its flight delicately suggested by short flutters in the pianist's right hand. This song was performed by the celebrated baritone Johann Michael Vogl in a concert devoted to Schubert's music and given in the Vienna Musikverein on January 30, 1829, two months after the composer's death.

Schubert's music is to piano duettists what Bordeaux is to oenophiles: simply the best there is. And since duettists are normally playing at home, not on the concert platform, this wonderfully rich repertoire is often overlooked. The Rondo in A Major is beautifully written for the four hands, with all the charm and deft skill for which Schubert is renowned. But there are still moments of tension, as in the central section when forceful dynamics and an increase in the activity of the hands provides temporary disturbance. Calm is quickly restored.

The Piano Sonata in A Major is the second in the amazing group of three grand piano sonatas which Schubert must have composed in quick succession, although the sketches show that for him writing music was never the effortless drawing from inspiration that the magical fluency of the music itself suggests. Unlike Beethoven in his later years, Schubert accepted the standard four-movement model for the piano sonata, with a slowish movement in second place, and a scherzo to follow. The opening gesture of the first movement is very striking, with its strong figure in the left hand and chords in the right hand under an unchanging top note. The strange thing is that no more is heard of this after the first eight measures, except at the recapitulation, as expected. Schubert seems far more preoccupied with his other tunes, especially the main second subject, which appears three times more or less unchanged before the exposition is done (or six times if the repeat is observed). Not till the end of the movement is that opening statement allowed to be the center of attention, and then it is no longer forceful, but hushed and secretive, sending the movement off into a mysterious distance.

A constant swaying figure gives the second movement the suggestion of a barcarolle or gondola song, so loved by the generation that followed Schubert. The contrasting middle section is bereft of melody, being all scales and figuration, and the opening music eventually returns, decorated with new birdlike commentary. The Scherzo has the hands leaping about, and its Trio goes further, with the hands crossing as its essential action (at least the left hand covers both high and low while the right hand remains planted in the middle).

The theme of the final Rondo was adapted from the slow movement of an earlier piano sonata (D537), and it serves well here in the rondo structure, which includes some energetic development in the middle. Schubert is never in a hurry to get to the next event, and at the end he provides several silent bars that increase our expectancy. What we least expect, though, is a reminder, at the very end, of that strong series of chords that opened the first movement.

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



The Saracen Army Outside Paris (detail), Julius Schnorr von Carolsfeld, 1822–27

PROGRAM TWELVE

Schubert and Opera

Sosnoff Theater

Sunday, August 17

3:30 p.m. Preconcert Talk: Michael P. Steinberg

4:30 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director; directed by Dmitry Troyanovsky; designed by Zane Pihlstrom; video projections by S. Katy Tucker; lighting by Jeanette Yew; narration prepared by Susan Gillespie

Franz Schubert (1797–1828) *Fierrabras*, D796 (1823) (Kupelwieser)

Act 1

INTERMISSION

Act 2

Act 3

<i>Karl, King of the Franks</i>	<i>Alfred Walker, bass-baritone</i>
<i>Emma, his daughter</i>	<i>Sara Jakubiak, soprano</i>
<i>Eginhard, one of Karl's knights</i>	<i>Eric Barry, tenor</i>
<i>Roland, one of Karl's knights</i>	<i>Andrew Schroeder, baritone</i>
<i>Ogier, one of Karl's knights</i>	<i>Matthew Tuell, tenor</i>
<i>Boland, Prince of the Moors</i>	<i>Robert Pomakov, bass-baritone</i>
<i>Fierrabras, his son</i>	<i>Joseph Kaiser, tenor</i>
<i>Florinda, his daughter</i>	<i>Cecelia Hall, mezzo-soprano</i>
<i>Maragond, her companion</i>	<i>Teresa Buchholz, mezzo-soprano</i>
<i>Brutamonte, Moorish commander</i>	<i>Ryan Kuster, bass-baritone</i>

PROGRAM TWELVE NOTES

2014. 1914. 1814. A century ago this summer, the outbreak of the Great War redefined the modern world as a site of global politics and global violence. Anniversaries serve to take stock of the present, and 1914 was itself also a centennial year. The Congress of Vienna of 1814–15 had established for the European continent a century of relative peace, a condition that did much to spur the short-lived naiveté and even bloodthirstiness that together loaded the “guns of August” in 1914. Purging the continent of the Napoleonic blitz, the Congress of Vienna provided conservatives, then and now, with the assurance of “a world restored,” to cite the title of Henry Kissinger’s study of the era. It also ushered in the world’s first security-based empire in the form of the renewed Habsburg Empire run by Kissinger’s hero, Clemens von Metternich. Nationalism, conservatism, and censorship reigned in the so-called Biedermeier period between 1814 and 1848. For those who still associated Napoleon Bonaparte’s mixed legacy of revolution, emancipation, and empire with a generation of hope, that hope was reduced to the extreme caution of a laborious liberalism.

In this climate, the Vienna-born and based Franz Schubert, age 26, composed and orchestrated the opera *Fierrabras* between May and October 1823. This “heroic romantic” opera emulates Carl Maria von Weber’s efforts in that subgenre, which we now tend to think of as an intermezzo between Beethoven’s mix of heroic music and rescue opera (*Fidelio*, 1806–14) and the redemptive music dramas of Richard Wagner. *Fierrabras* tells a story of two princesses and three soldier knights caught

in love and battle between the forces of King Charlemagne and the fictitious Boland, Prince of the Moors. For the text, Schubert turned to Josef Kupelwieser, poet, translator, and secretary of Vienna's Kärntertortheater, where Schubert hoped the opera's premiere would take place. Schubert had met Kupelwieser through the latter's brother, the painter Leopold Kupelwieser, an adherent of the Christian Romantic, so-called Nazarene Movement. The Nazarenes looked to Rome both for aesthetic inspiration and as a model for a "universal empire." For a model political architect of such a universal realm they preferred Charlemagne, or Karl der Grosse, whom their spiritual guide Friedrich Schlegel had dubbed "the architect of the West": *der Baumeister des Abendlandes*.

Set more or less around the year 800, when the east/west and north/south boundaries of Europe converged in northern Spain, the action unfolds with a victory of Charlemagne's forces over the Moorish armies and the capture of the Moorish prince, named Fierrabras. Fierrabras is in love with Charlemagne's daughter Emma, whom he had encountered anonymously several years earlier in Rome, the place that signifies for all the characters the utopian location of all conflict resolution: political, religious, amorous. Emma, however, is safely in love with the knight Eginhard, and also under the protection of her brother Roland, who forms a strong bond of heroic respect for Fierrabras. Though the opera produces a "happy end," this occurs within the bounds of political and indeed cognitive possibility. The Moorish forces convert to Christianity, allowing Fierrabras's sister Florinda to be united with the Christian knight Roland. The opera, however, chooses Eginhard over Fierrabras as Emma's betrothed, leaving Fierrabras as an object of respect and affection but emotionally (and reproductively) alone. Fierrabras remains, *avant la lettre*, a solid example of the category of respect and negativity that in the most enlightened and ecumenical locutions often carries the name of "the non-European." This equilibrium has noble literary models: we might think, for example, of Gotthold Ephraim Lessing's play *Nathan the Wise* (1779) and its parable of the three rings, and thus the recognition of the equality and authenticity of Judaism, Christianity, and Islam. *Nathan's* enlightened ecumenicism also stops short at the doorstep of marriage and reproduction; its plot cleverly forecloses on the possibility of the sexual union of cultural antagonists.

Schubert never heard *Fierrabras* in performance. The score was first published in 1886 and the first performance, in a version adapted by the conductor Felix Mottl, took place in Karlsruhe in 1897, on the occasion of the composer's centennial commemorations. In 1988 Claudio Abbado conducted a production in Vienna, staged by the legendary East German director Ruth Berghaus. In a later program note, Berghaus suggested that both the plot and its characters live in a state of confusion, and she understood the characters' confusion as the generational crisis that occurs when children inherit a world that their fathers have ruined. The children seek to escape the domestic war that rages between fathers and sons, fathers and daughters. But their only prospect abroad is war itself. The warfare in the story is thus waged on a double front at least, a basic fact of war and history. The children, Berghaus suggested, are driven both into war and into each other's arms. Somewhat cryptically, she adds that the only possible end to the story is a happy one, a conclusion "reached in all innocence, and in the equanimity with which the Nazarenes painted their pictures." Interestingly, neither Berghaus nor the production designers attempted to historicize this generation crisis, whether in the context of 1814, 1897 (the decade in which the very concepts of generation and generation crisis were theorized), or 1914.

A key intervention that the 1988 Vienna production did make was the removal of almost all of the lengthy passages of spoken dialogue. The disappearance from serious opera of the aesthetic of the Singspiel, of the mixing of speech and song, is one of Wagnerism's abiding legacies, and it makes the presence of spoken dialogue into a real problem. The problem is only exacerbated when the

opera in question is performed in a language neither spoken idiomatically by the singers nor likely to be understood by a majority of the audience. For the current performance at Bard, the production team has built on the basic convention of the concert performance, which in itself justifies the absence of most of the dialogue (with the exception of the instances of melodrama, where speech is accompanied by the orchestra). At the same time, the complementary capacities of traditional narration and contemporary visual technologies have enabled the enhancement (*Steigerung*) of this performance of *Fierrabras* into a fully dramatic occasion.

—Michael P. Steinberg, Cogut Center for the Humanities, Brown University

Großherzogliches Hoftheater zu Karlsruhe.

Dienstag, den 9. Februar 1897.

Abteilung **A** (Note Abonnementskarten). **35.** Abonnements-Vorstellung.

Zur Nachfeier von Franz Schubert's 100. Geburtstage.

Zum ersten Male:

Fierrabras.

Heroisch-romantische Oper in drei Akten von F. Kugelwieser. Musik von Franz Schubert (geb. 31. Januar 1797).
(Für den Bühnengebrauch umgearbeitet von Otto Reigel)
Regie: Herr Schön.

Personen:

König Karl	Frau Mottl.
Emma, seine Tochter	Herr Kolorny.
Noland, } fränkische Heerführer	Herr Guggenbühler.
Osier, }	Herr Rosenberg.
Günhard, Ritter an Karl's Hofe	Herr Plant.
Noland, Fürst der Mauren	Herr Gerhäuser.
Fierrabras, sein Sohn	Fräulein Mailbac.
Klorinda, seine Tochter	Fräulein Friedlein.
Maragond, ihre Vertraute	Herr Rebe.
Brutamonte, maurischer Anführer	Fräulein Meyer.
Hildegunde, Gespielin Emma's	Fränkische und maurische Ritter und Krieger. Jungfrauen. Volk.

Ort der Handlung: An König Karl's Hoflager, an der französischen Grenze und in Agrimore, dem Sitz des Maurenfürsten.

Die im ersten Akt vorkommenden Waffenspiele und Tänze sind von Fräulein Bayz einstudirt und werden ausgeführt von Fräulein Bayz und dem Balletcorps.

*) König Karl: Herr **Philler**, als erster theatralischer Versuch.

Die große Pause findet nach dem ersten Akte statt.

Textbücher sind in der Reichel'schen Buchhandlung, Waldstr. 10 u. 12, und Abends im Vestibül zu haben.

Anfang **halb sieben Uhr.** Ende **halb zehn Uhr.**

Kasse-Eröffnung: 6 Uhr.

Krank: Herr Lange. Unpäßlich: Frau Gerhäuser.

Der freie Eintritt ist für heute aufgehoben.

Poster for the premiere of Schubert's *Fierrabras* in Karlsruhe in 1897

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).

American tenor **Paul Appleby**'s 2013–14 operatic engagements include debuts with Santa Fe Opera, Canadian Opera Company, and Washington National Opera, and returns to the Metropolitan Opera and to Oper Frankfurt. Concert performances include Maverick Concerts, a recital at Pace University, and a joint recital with baritone Joshua Hopkins presented by the Washington National Opera at The Kennedy Center. Highlights of past seasons included singing the Chevalier de la Force in Poulenc's *Dialogues des Carmélites* and Hylas in Bizet's *Les Troyens* for the Met, and Ferrando in Mozart's *Così fan tutte* for Boston Lyric Opera (company debut). He was a national winner of the 2009 Metropolitan Opera National Council Auditions.

Eliza Bagg is a soprano and multi-instrumentalist from Brooklyn. A recent Yale graduate, she performs regularly with the Choir of Trinity Wall Street, St. Bartholomew's Choir, New York Virtuoso Singers, Collegiate Chorale Singers, and the chamber ensemble Cantata Profana. She also contributes to various indie and new music projects, including Brooklyn-based classical crossover ensemble San Fermin and her own orchestral dream-pop project, Plume Giant. This summer, Bagg participated in a national tour with Plume Giant supporting indie act Kishi Bashi, and went on to study and perform in San Francisco with the American Bach Soloists Academy.

James Bagwell maintains an active international schedule as a conductor of choral, orchestral, and theatrical works. He has been chorus master for the Bard Music Festival and SummerScape since 2003. In 2009 he was appointed music director of The Collegiate Chorale and principal guest conductor of the American Symphony Orchestra, leading both in critically acclaimed performances at Carnegie Hall. He has prepared choruses for a number of international festivals, including Salzburg and Verbier, along with the Mostly Mozart Festival in New York. He is professor of music at Bard College, where he directs the undergraduate Music Program and codirects the Graduate Conducting Program.

Micaela Baranello recently completed a musicology dissertation at Princeton on Silver Age Viennese operetta. Her writing on opera and operetta has appeared in *Cambridge Opera Journal*, *Opera Quarterly*, and the *New York Times*. In September she will begin an appointment as visiting assistant professor of music at Swarthmore College. She is a recipient of fellowships from the American Council of Learned Societies and the Austrian Fulbright Commission.

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.

Spanish-American tenor **Eric Barry** began this season with his return to Amarillo Opera as Edgardo in Donizetti's *Lucia di Lammermoor*. He made his debuts with Shreveport Opera as Nemorino in Donizetti's *L'elisir d'amore* and with North Carolina Opera as Rodolfo in Puccini's *La bohème*. On the orchestra stage, Barry made debuts with the Indianapolis Symphony Orchestra singing the Verdi Requiem, and at Avery Fisher Hall with the National Chorale. He has a close association with the Beethoven Easter Festival and the Polish Radio Orchestra in Warsaw, where he has sung and recorded Avito in Montemezzi's *L'amore dei tre re* and Don Luigi in Donizetti's *Maria Padilla*.

Malcolm Bilson has been a key contributor to the restoration of the fortepiano to the concert stage. He has recorded the three most important complete cycles of works for piano by Mozart: the piano concertos with John Eliot Gardiner and the English Baroque Soloists for Deutsche Grammophon Archiv; the piano-violin sonatas with Sergiu Luca for Nonesuch records; and the solo piano sonatas for Hungaroton. His traversal on period pianos of the Schubert piano sonatas, likewise on Hungaroton, was completed in 2003. Bilson gives master classes and lectures (generally in conjunction with solo performances) around the world. He is a member of the National Academy of Arts and Sciences, has an honorary doctorate from Bard College, and is the recipient of the 2006 James Smithson Bicentennial Medal.

Recognized as much for his visionary zeal as his performances, championing masterpieces unfairly ignored by history and creating concert programs that engage the head as well as the heart, **Leon Botstein** recently celebrated his 20th year as music director and principal conductor of the American Symphony Orchestra. He is also artistic codirector of the SummerScape and Bard Music Festivals and conductor laureate of the Jerusalem Symphony Orchestra. He has been president of Bard College since 1975. Botstein leads an active schedule as a guest conductor, and can be heard on many recordings with the London Symphony (their recording of Popov's First Symphony was nominated for a Grammy), the London Philharmonic, NDR-Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available for download online. In fall 2013, Botstein conducted the Sinfónica Juvenil de Caracas in Venezuela and Japan, making him the first non-Venezuelan conductor invited by El Sistema to conduct on a tour. Highly regarded as a music historian, Botstein is the editor of *The Musical Quarterly* and the author of numerous articles and books. His most recent book is *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013). For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's 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.

American soprano **Deanna Breiwick** is enjoying an exciting and diverse career. She is a 2011 Metropolitan Opera National Council Grand Finalist, a 2012 Grand Prize Winner of the Sullivan Foundation Vocal Competition, and a First Prize Winner of the Gerda Lissner Foundation International Vocal Competition. She also holds awards from the George London Foundation, Giulio Gari Foundation, and Licia Albanese-Puccini Foundation, and has received a Richard F. Gold Career Grant. This season, she made her European operatic debut with the Zurich Opera House, where she returns in the 2014–15 season as Papagena in Mozart's *Die Zauberflöte* and Eliza in *Il re pastore*.

Mezzo-soprano **Teresa Buchholz**'s performances this season have included the title role in Handel's *Giulio Cesare in Egitto* with Opera Roanoke; the role of Mathurine in Little Opera Theatre of New York's run of Gluck's one-act opera *The Reformed Drunkard*; and the roles of Martha and Pantalio in a concert performance of Boito's *Mefistofele* with the Collegiate Chorale at Carnegie Hall. She has also been heard in Elliott Carter's *Voyage* with the American Symphony Orchestra at Carnegie Hall, Mahler's *Das Lied von der Erde* with The Gateway Chamber Orchestra, and Handel's *Messiah* at Lincoln Center with Distinguished Concerts International New York.

Scott Burnham has taught in the Music Department of Princeton University since 1989. He holds degrees in music composition and music theory from Baldwin-Wallace College (B.M.), Yale University (M.M.), and Brandeis University (Ph.D.). His best-known book is *Beethoven Hero* (1995), a study of the values and reception of Beethoven's heroic-style music. His most recent book, *Mozart's Grace* (2013), explores aspects of beauty in Mozart's music. In 2013, he was awarded Princeton's Howard T. Behrman Award for Distinguished Achievement in the Humanities.

Described as "brilliant" by *San Francisco Classical Voice*, pianist **Allegra Chapman '10** has performed as soloist and chamber musician in venues such as Lincoln Center's Alice Tully Hall, New York City Center, and Chicago Cultural Center. She has collaborated with Ian Swensen and Steven Tenenbom, and her performances have been featured on WFMT Chicago and WQXR New York. She regularly premieres new music and has worked with Joan Tower and Charles Wuorinen, among other composers. Chapman earned her undergraduate degrees at Bard College and The Bard College Conservatory of Music and her M.M. at The Juilliard School. Chapman is a founding member of the Phonochrome chamber music collective in San Francisco.

Tenor **Sean Clark**'s operatic repertoire spans a broad range of roles, including Don Ottavio in Mozart's *Don Giovanni*, Male Chorus in Britten's *The Rape of Lucretia*, Remendado in Bizet's *Carmen*, King Kaspar in Menotti's *Amahl and the Night Visitors*, Chevalier de la Force in Poulenc's *Dialogues des Carmélites*, Lurcanio in Handel's *Ariodante*, and Alfred in Johann Strauss Jr.'s *Die Fledermaus*. Other appearances include the Canadian premiere of Doreen Rao's arrangement of Bernstein's *Mass*; Lance Horne's one-man opera *The Tell-Tale Heart* and Rufus Wainwright's *Prima Donna*, both at the Luminato Festival; and the premiere of Brian Current's opera *Airline Icarus* (Soundstreams Toronto).

Before coming to The Bard College Conservatory of Music, **Frank Corliss** was the longtime 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 appears on 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.

The **Dover Quartet** (Joel Link and Bryan Lee, violin; Milena Pajaro-van de Stadt, viola; Camden Shaw, cello) catapulted to international stardom following a stunning sweep of the Banff International String Quartet Competition last fall, becoming one of the most in-demand ensembles in the world. The *New Yorker* recently dubbed them “the young American string quartet of the moment.” In 2013–14, the Quartet became the first-ever quartet in residence for the venerated Curtis Institute of Music, and during the coming season it will perform more than 100 concerts throughout the United States, Canada, South America, and Europe.

Pianist **Danny Driver** recently performed with the Minnesota Orchestra, American Symphony Orchestra, Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, BBC Scottish Symphony, BBC Concert Orchestra, and Queensland Symphony. Upcoming performances include his second BBC Proms engagement under conductor Charles Dutoit; his debut with the Bournemouth Symphony Orchestra; a return to London’s Wigmore Hall; and solo and chamber recitals in Germany, France, Israel, Scotland, China, Switzerland, Italy, and the United States. Driver’s recordings include two volumes of keyboard works by Carl Philipp Emanuel Bach, Handel’s Eight Great Suites, and concertos by York Bowen and Erik Chisholm.

British Columbia-born and New York-based baritone **Tyler Duncan** enjoys international renown for his musicianship, vocal beauty, and interpretive insight. In spring 2010 he debuted at the American Spoleto Festival in the role of Friendly in the 18th-century ballad opera *Flora*, and returned the next season to perform the Speaker in Mozart’s *Die Zauberflöte*. Other appearances have included Raymondo in Handel’s *Almira* with the Boston Early Music Festival; Dandini in Rossini’s *La cenerentola*; and the Huntsman in Dvořák’s *Rusalka* at the Met. He has given recitals throughout the United States and in Canada, Germany, Sweden, France, Spain, and South Africa. Recent CDs include Blow’s *Venus and Adonis* with Boston Early Music Festival, Bach’s *St. John Passion* with Portland Baroque, and Carissimi’s *Jephte* with Les Voix Baroque.

Eric Einhorn returns to the Bard Music Festival following previous staged concerts of Hindemith’s *Sancta Susanna* and Weill’s *Royal Palace*. This season, he directed Rameau’s *Pygmalion* for On Site Opera, of which he is founding artistic director, as well as new productions of Handel’s *Giulio Cesare* and Orff’s *Carmina Burana* in returns to Florentine Opera and the Pacific Symphony, respectively. He also staged the Metropolitan Opera’s production of Rossini’s *La cenerentola*. Future seasons will see his return to the Lyric Opera of Chicago and Metropolitan Opera, as well as a debut with Portland Opera. He has also directed productions for Austin Lyric Opera, Pittsburgh Opera, Utah Opera, Wolf Trap, Glimmerglass, and Fort Worth Opera, and Gershwin’s *Blue Monday* last summer at the Cotton Club in Harlem.

Baritone **Joe Eletto** is a master of music student at The Juilliard School, studying with Robert C. White Jr. This year, he made soloist debuts to critical acclaim in Bach’s *St. Matthew Passion* at Alice Tully Hall under Gary Thor Wedow; with Juilliard Opera in Massenet’s *Cendrillon*; and at the New York Festival of Song, among others. Prior to attending SongFest as a Stern Fellow this summer, Eletto attended the Aspen Music Festival and School, and sang roles in Mozart’s *Così fan tutte* with Oberlin in Italy and Rossini’s *Guillaume Tell* with Caramoor Bel Canto.

Laura Flax is principal clarinetist with New York City Opera and the American Symphony Orchestra and performs regularly with the New York Philharmonic. A member of the Naumburg Award-winning Da Capo Chamber Players for 20 years, Flax has been involved in more than 100 premieres, including works by Joan Tower, Philip Glass, and Elliott Carter. Her recordings of Tower’s *Wings* and the music of Shulamit Ran are available on the CRI label and Bridge Records, respectively. She serves on the faculty of The Bard College Conservatory of Music and in Juilliard’s Pre-College Division.

Walter Frisch is H. Harold Gumm/Harry and Albert von Tilzer Professor of Music at Columbia University. He has written widely about music from the Austro-German sphere in the 19th and 20th centuries, especially Schubert, Brahms, and Schoenberg. His book *German Modernism: Music and the Arts* (2005) investigates relationships between different artistic movements in the years around 1900. Frisch is serving as general editor of a new series of period music histories from W. W. Norton, *Western Music in Context*. His own volume in the series, *Music in the Nineteenth Century*, appeared in fall 2012.

American baritone **Andrew Garland** is equally at home in opera, concert, and recital. Engagements this season include Papageno in Mozart’s *The Magic Flute* with Boston Lyric Opera; a double bill of Silvio in Verdi’s *Pagliacci* and Orff’s *Carmina Burana* with Hawaii Opera Theatre; concerts with Colorado Bach Ensemble and Boston Baroque; and many recitals. Career highlights include leading roles with Seattle Opera, Dayton Opera, Atlanta Opera, Knoxville Opera, Cincinnati Opera, New York City Opera, and Opera New Jersey, as well as performances at Carnegie Hall. Recordings include *American Portraits* (GPR Records), *Lee Holby: A Pocket of Time* (Naxos), and *On the Other Shore* (Azica).

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 of *The Oxford History of Western Music* (2012). Since 2000 he has written the program notes for the Philadelphia Orchestra. He is coeditor, with Dana Gooley, of *Franz Liszt and His World* (2006). He is the scholar in residence (along with Morten Solvik) for the BMF’s 25th anniversary, *Schubert and His World*.

Susan H. Gillespie joined Bard College as vice president for development and public affairs and became founding director of the Institute for International Liberal Education. She currently serves as vice president for special global initiatives, working with colleagues at Bard’s partner universities in Russia, Germany, and the West Bank, among others. A noted translator from German to English, her book-length translations include Theodor W. Adorno, *Essays on Music* (2002); *The Correspondence of Paul Celan and Ilana Shmueli* (2004); Ilana Shmueli, *Toward Babel: Poems and a Memoir* (2013); Christoph Türcke, *Philosophy of Dreams* (2013); and *Corona: Selected Poems of Paul Celan* (2013).

John M. Gingerich has published articles on Schubert’s cello quintet, Latin Masses, and “Unfinished” Symphony, and on Ignaz Schuppanzigh and Beethoven’s late quartets. His book, *Schubert’s Beethoven Project*, was published in 2014 by Cambridge University Press. Before embarking on his musicology studies he spent several years playing in the cello section of the Baltimore Symphony Orchestra. He is currently working on a book on Ignaz Schuppanzigh.

Marc Goldberg has been associated with the Bard Music Festival since its inception, first as principal bassoonist of the Bard Festival Orchestra, later as a member of the American Symphony Orchestra, and currently as chamber musician and member of The Bard College Conservatory of Music faculty. He serves as principal bassoonist of American Ballet Theatre and Lincoln Center’s Mostly Mozart Festival Orchestra. 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 faculties of Juilliard, Mannes College, Hartt School, Columbia University, and New York University.

Pianist **Judith Gordon** gave her debut recital at the Metropolitan Museum of Art, and has been soloist with the Boston Pops, Saint Paul Chamber Orchestra, Boston Modern Orchestra Project, and Pro Arte Chamber Orchestra. In 1997 she was named “Musician of the Year” by the *Boston Globe*. She has premiered works by John Harbison, Lee Hyla, Peter Lieberon, Salvatore Macchia, and many others, and has collaborated with James Maddalena, Moses Pogossian, Roger Tapping, Yo-Yo Ma, and Peter Serkin, to name a few. A graduate of New England Conservatory of Music, Gordon is an associate professor at Smith College.

Hailed as “nothing short of sensational” by *Opera* magazine, soprano **Sari Gruber**’s upcoming engagements includes Zerlina in Mozart’s *Don Giovanni* with Sacramento Opera, Mahler’s Symphony No. 2 with Omaha Symphony, and Beethoven’s Ninth Symphony with the Buffalo Philharmonic. She has garnered praise for Susanna in Mozart’s *Le nozze di Figaro*, which she has performed for New York City Opera, Opera Theatre of Saint Louis, Boston Lyric Opera, Pittsburgh Opera, Lyric Opera of Kansas City, Opera Pacific, Kentucky Opera, Austin Lyric Opera, and the Ongaku-Juku Opera Project under the baton of Seiji Ozawa.

Hailed by the *New York Times* as a “rich-voiced mezzo-soprano,” **Cecelia Hall** is one of an exciting new crop of versatile American singers. Her current season included several Mozart operas: debuts as Dorabella in *Così fan tutte* with North Carolina Opera and Zerlina in *Don Giovanni* with Opera Philadelphia, and a return to Lyric Opera of Chicago as Annio in *La clemenza di Tito*. She also made her Aix-en-Provence Festival debut as Zaida in Rossini’s *Il Turco in Italia*. Hall’s future engagements include debuts at the Metropolitan Opera and with the Canadian Opera Company. She is an alumna of the Metropolitan Opera’s Lindemann Young Artist Development Program and the Lyric Opera of Chicago’s Ryan Opera Center, and the recipient of a 2011 Sara Tucker Study Grant and Third Prize from the 2013 Gerda Lissner Foundation.

Harlem Quartet (Ilmar Gavilàn and Melissa White, violin; Jaime Amador, viola; Matthew Zalkind, cello) advances diversity in classical music while engaging new audiences with varied repertoire that includes works by minority composers. Their mission to share their passion with a wider audience has taken them around the world; from a 2009 performance at the White House for President Obama and First Lady Michelle Obama, to a highly successful tour of South Africa in 2012, and numerous venues in between. The musically versatile ensemble has played with such distinguished performers as Itzhak Perlman, Ida Kavafian, Carter Brey, Fred Sherry, Misha Dichter, Jeremy Denk, and Paquito D’Rivera. Their most recent recording, *Hot House*, with jazz masters Chick Corea and Gary Burton, was a 2013 multi-Grammy Award winner.

Pianist **Benjamin Hochman** has performed with the Chicago, Pittsburgh, Cincinnati, Houston, Seattle, San Francisco, Vancouver, New Jersey and Portland Symphonies; the Los Angeles and New York Philharmonics; the New York String Orchestra; Prague Philharmonia; and the National Arts Centre Orchestra in Canada. His recordings include the solo album *Homage to Schubert* (Avie, 2013); works by Bach, Berg, and Webern (Artek, 2009); and *Insects and Paper Airplanes: The Chamber Music of Lawrence Dillon* (Bridge Records, 2010), in collaboration with the Daedalus Quartet. He serves on the faculty of The Bard College Conservatory of Music and the Longy School of Music of Bard College.

Hailed by the *New Yorker* as “destined for great things,” the members of the **Horszowski Trio** played together for the first time in 2011 and immediately felt the spark of a unique connection. Violinist **Jesse Mills** first performed with **Raman Ramakrishnan**, founding cellist of the Daedalus Quartet, at the Kinhaven Music School more than 20 years ago, when they were children. In New York City, they met pianist **Rieko Aizawa**, the last pupil of Mieczysław Horszowski, who, upon being discovered by Alexander Schneider, had made her U.S. debuts at the Kennedy Center and Carnegie Hall. The Trio has toured throughout the U.S., Japan, and Hong Kong. Their debut recording, of works by Fauré, Saint-Saëns, and D’Indy—all composers Horszowski knew—will be released by Bridge Records in 2014.

Soprano **Sara Jakubiak** began this season in her role debut as Elsa in Wagner’s *Lohengrin* at Opera Graz. She also debuted at De Nederlandse Opera as Polina in Prokofiev’s *The Gambler*. In concert, she was heard as the Governess in Britten’s *The Turn of the Screw* with the Saint Paul Chamber Orchestra and with the Colorado Symphony in Mozart concert arias. Jakubiak will begin next season as a member of the ensemble at Oper Frankfurt, singing Alice Ford in Verdi’s *Falstaff*, Ariadne in Richard Strauss’s *Ariadne auf Naxos*, Marta in Weinberg’s *Die Passagerin*, and the Goose-girl in Humperdinck’s *Königskinder*. In concert, she performed Penderecki’s *Polish Requiem*, conducted by Krzysztof Penderecki with Orquesta Sinfónica de la Juventud Venezolana Simón Bolívar in Caracas, Venezuela.

Canadian tenor **Joseph Kaiser** has appeared on the world’s most prestigious stages, performing leading roles at the Metropolitan Opera, Vienna State Opera, Royal Opera House Covent Garden, Opéra National de Paris, Bayerische Staatsoper, Deutsche Oper Berlin, Lyric Opera of Chicago, Houston Grand Opera, Washington National Opera, Los Angeles Opera, Salzburg Festival, Festival d’Aix-en-Provence, and Santa Fe Opera, among others. On the concert stage, he has been seen with the Wiener Symphoniker, Berliner Philharmonik, Rundfunk-Sinfonieorchester Berlin, Gewandhausorchester, Philadelphia Orchestra, Boston Symphony Orchestra, and Orchestra and Chorus of Teatro alla Scala, among others.

John Kawa is an active soloist and ensemble artist in the New York Metropolitan area. A regular member of the Bach Vespers’ Choir at Holy Trinity Lutheran in Manhattan, he also has appeared as soloist in Verdi’s Requiem, Mendelssohn’s *Elijah*, Haydn’s *Great Organ Mass* and *Lord Nelson Mass*, Gretry’s *Zemire et Azor*, and Handel’s *Alexander’s Feast*.

Hailed by the *Chicago Tribune* for his “flawless musical and technical command,” violinist **Kyu-Young Kim** has toured throughout North America, Europe, and Asia. As a founding member of the Daedalus Quartet, he performed in many of the major halls of Europe. He has also served as guest concertmaster of the Pittsburgh Symphony, Minnesota Orchestra, and the Mostly Mozart Festival Orchestra, and was a member of both the Orpheus Chamber Orchestra and the New York City Ballet Orchestra. Kim is principal second violin of the St. Paul Chamber Orchestra as well as the orchestra’s senior director of artistic planning.

Violinist **Jennifer Koh** is known for her intense, commanding performances, delivered with dazzling virtuosity and technical assurance. She performs repertoire of all eras, from traditional to contemporary, both in recital and with leading orchestras worldwide. She has curated projects including *Bach and Beyond* and *Two x Four*, a project with her former teacher from the Curtis Institute, Jaime Laredo. Koh recently launched Off Stage on Record, a video series that offers a behind-the-scenes look at the life of a concert artist on her YouTube channel, www.youtube.com/jenniferkohviolin. She regularly records for Cedille Records. Recent releases include *Bach and Beyond Part 1; Signs, Games, and Messages*; and *Two x Four*.

Bass-baritone **Ryan Kuster** recently completed the prestigious Adler Fellowship Program of San Francisco Opera. In 2012, he made his symphonic debut with the Los Angeles Philharmonic. In addition, he returned to Wolf Trap Opera to debut the title role of Mozart’s *Don Giovanni* and made his National Symphony debut performing Beethoven’s Ninth Symphony. This season, he sang Angelotti in Puccini’s *Tosca* with Madison Opera, Colline in Puccini’s *La bohème* with Arizona Opera, and Escamillo in Bizet’s *Carmen* with both Opera Colorado (company debut) and Virginia Opera. Other recent performances include Alidoro with Nashville Opera, Masetto with Cincinnati Opera, Dallas Opera’s production of Puccini’s *Turandot*, and SummerScape’s production of Weber’s *Euryanthe*.

Among the recent performance highlights for London-based Australian pianist **Piers Lane** were the Busoni Piano Concerto at Carnegie Hall; premieres of Carl Vine’s second Piano Concerto, written for him, with the Sydney Symphony and the London Philharmonic; and a sold-out performance of Chopin’s complete nocturnes at Wigmore Hall. Five times soloist

at the BBC Proms, Lane’s concerto repertoire exceeds 90 works and has led to engagements with many of the world’s great orchestras, including the BBC and ABC orchestras; the American, Bournemouth, and Gothenburg Symphony Orchestras; the Australian Chamber Orchestra; and Orchestre National de France; among others. Since 2007 he has been artistic director of the Australian Festival of Chamber Music. His most recent solo recording is *Piers Lane Goes to Town* (Hyperion).

Tenor **Theo Lebow** made a triumphant Canadian debut as Fenton in Verdi’s *Falstaff* with Opera Hamilton last October. Recent appearances include creating the roles of Picasso/F. Scott Fitzgerald in *Twenty-Seven*, a world premiere by Ricky Ian Gordon (alongside Stephanie Blythe and Elizabeth Futral) with Opera Theater of St. Louis; performances of Jaquino in Beethoven’s *Fidelio* with the Shippensburg University Music Festival; and performing the Berlioz Requiem at Pomona College and Schubert’s *Winterreise* in New York City. Future engagements include Mr. Porcupine in Tobias Picker’s *Fantastic Mr. Fox* with Opera San Antonio, and Jupiter/Apollo in Handel’s *Semele* with Seattle Opera in 2015.

Recognized for her elegant and versatile singing in oratorio and opera, **Kate Maroney** was recently featured worldwide in performances of Philip Glass’s *Einstein on the Beach* and has appeared as a soloist with Anonymous 4, Bangor Symphony, Princeton Pro Musica, Yale Choral Artists, Sacred Music in a Sacred Space, Bach Collegium San Diego, Bach Vespers at Holy Trinity, Ensemble Signal, Ekmeles, Mark Morris Dance Group, Vox Vocal Ensemble, St. Luke in the Fields, American Opera Projects, Berkshire Bach Society, Brooklyn Art Song Society, and the Rochester Philharmonic Orchestra.

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, he traveled to Moscow, Berlin, and six other European cities with students and faculty of the Conservatory to give a series of concerts and related programs modeled on the Bard Music Festival. A similar tour to China and Taiwan took place in 2012.

Possessed of a rare high-tenor voice and a winning stage persona that comfortably embraces both comedic and dramatic roles, **Marc Molomot** enjoys an international career in opera and on the concert stage. He has appeared with Apollo’s Fire, Les Boréades, and Les Goûts Réunis, among others. In 2013 he made his role debut as the Captain in Berg’s *Wozzeck* with the Houston Symphony. His premiere performance as the protagonist in Evan Ziporyn’s opera *A House in Bali* was “rapturously sung” (*Wall Street Journal*) and “powerful” (*San Francisco Chronicle*). He also created another new role in Jean-Marc Singier’s *Chat perché*, which debuted in 2011 at Amphithéâtre Bastille in Paris.

Steven Moore’s past Bard SummerScape credits include Meyerbeer’s *Les Huguenots*, Richard Strauss’s *Die Liebe der Danae*, Schreker’s *Der ferne Klang*, and Chabrier’s *Le roi malgré lui*. Other highlights include the Royal National Theatre’s production of Weill’s *Lady in the Dark*, and appearances as soloist with Musica Sacra, New York Virtuoso Singers, New York Concert Singers, Musica Viva, Omni Ensemble, American Symphony Orchestra, and American Classical Orchestra.

Kristina Muxfeldt is a member of the musicology faculty at Indiana University’s Jacobs School of Music. She is the author of *Vanishing Sensibilities: Schubert, Beethoven, Schumann* (2011). Most recently in print are “Schubert’s Freedom of Song, if Not Speech,” in *Franz Schubert and His World*, and “Happy and Sad: Robert Schumann’s Art of Ambiguity,” in *Word, Image, and Song*. Other essays and reviews have appeared in *The Literature of German Romanticism*, *Journal of the American Musicological Society*, *19th-Century Music*, *Notes*, *The Journal of Music Theory*, *Music Theory Online*, and *The Cambridge Companion to Schubert*.

Peter Myers is the founding cellist of the Saguaro Piano Trio, which placed first in the 2009 International Chamber Music Competition Hamburg. He has performed often at the Marlboro Music Festival (including tours with Musicians from Marlboro), as well as at festivals including Schleswig-Holstein, Bari, and La Jolla. Myers studied at Colburn Conservatory with Ronald Leonard and completed his graduate studies with Ralph Kirshbaum at the University of Southern California; he also holds a master of chamber music degree from the Hochschule für Musik und Theater in Hamburg, Germany. He has performed in musical outreach programs in Mongolia, Laos, and Japan (with violinist Midori) and Pakistan (with Cultures in Harmony). Since 2013, he has been a Young Artist in Residence of the Da Camera Society (Los Angeles).

Mezzo-soprano **Margaret O’Connell** made her concert debut this season in Munich in a program of Berg, Ravel, Weill, and Gershwin. Last fall she made her Carnegie Hall debut with Leon Botstein and the American Symphony Orchestra in Richard Strauss’s *Feuersnot*. She has premiered many American operas, including Michael Ching’s *Speed Dating Tonight*, Saavedra’s

Sweet Dreams (OPERA America), Ince's *Judgment of Midas* (American Opera Projects), and Michael Sirota's adaptation of Aeschylus's *Agamemnon* (La MaMa), among others.

Tenor **Nicholas Phan** has performed with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Orchestra of St. Luke's, Les Violons du Roy, BBC Symphony, Boston Baroque, and Lucerne Symphony, among others. He has collaborated with pianists Mitsuko Uchida, Richard Goode, Jeremy Denk; guitarist Eliot Fisk; and horn players Jennifer Montone and Gail Williams. He is a founder and the artistic director of Collaborative Arts Institute of Chicago, an organization devoted to promoting the art song and vocal chamber music repertoire.

Designer **Zane Pihlstrom**'s credits include *Uncle Vanya* at the Uppsala Stadsteater, Sweden; *The King Stag* at Shanghai Theatre Academy; *You, We, Us, All* in Hamburg and Antwerp; *Our Class* with the National Drama Theater of Lithuania; *Eurydice* at the Finnish National Theatre; *Macbeth* at the Volksbühne Am Rosa-Luxemburg-Platz, Berlin; *Bambiland* with the National Drama Theater of Lithuania and Oskaras Korsunovas Theatre; and *Sleeping Beauty* in the Seoul Performing Arts Festival, South Korea. In New York City, he frequently collaborates with Beth Morrison Projects. Since 2008, Pihlstrom has been the resident designer for Company XIV, a Brooklyn-based neo-Baroque dance company.

Julia Pilant is assistant principal horn for the Metropolitan Opera Orchestra and a horn instructor at The Bard College Conservatory of Music. She has performed with the Orpheus Chamber Orchestra, New York City Opera, Orchestra of St. Luke's, American Symphony Orchestra, and Stamford Symphony, and for various Broadway shows. In addition, she has played principal horn for the Saito Kinen and Tokyo Opera Nomori music festivals and the Mito Chamber Orchestra in Japan (Seiji Ozawa, music director). In 1994, she won the American Horn Competition.

Anna Polonsky has appeared with the Moscow Virtuosi, Buffalo Philharmonic, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, and many others. She has collaborated with the Guarneri, Orion, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, David Shifrin, Richard Goode, Anton Kuerti, and Arnold Steinhardt. She regularly performs at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, and Bard. Polonsky has given concerts in the Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls, and has toured throughout the United States, Europe, and Asia. A graduate of the Curtis Institute of Music and The Juilliard School, she serves on the piano faculty of Vassar College.

Canadian bass-baritone **Robert Pomakov** recently returned to the Canadian Opera Company as Hobson in Britten's *Peter Grimes*. He then returned for his second season at the Metropolitan Opera to sing Monterone in Verdi's *Rigoletto* and Mathieu in Giordano's *Andrea Chénier*, and once again took the stage at Houston Grand Opera, as Monterone and in Weinberg's *The Passenger*. He also appeared in *The Passenger* at Lincoln Center Festival. Apart from his busy operatic calendar, Pomakov performed with the Gryphon Trio at the College of Wooster and the University of Georgia, and in concerts with Artists of the Royal Conservatory.

Mezzo-soprano **Rebecca Ringle**'s performances have brought her acclaim on operatic and concert stages. In 2013, she debuted at the Metropolitan Opera as Rosswiese in Wagner's *Die Walküre* and has joined them for further productions of Shostakovich's *The Nose*, Adams's *Nixon in China*, and Verdi's *Rigoletto*. Other performances include the title role in Handel's *Ariodante* with the Princeton Festival; Dido in Purcell's *Dido and Aeneas* with the Macau International Music Festival in China; and further performances with the Cleveland Orchestra, Oratorio Society of New York, Richmond and Utah Symphonies, New West Symphony, Orchestra Giuseppe Verdi di Milano, New York City Opera, American Opera Projects, and Washington National Opera.

Pianist **Sarah Rothenberg** is artistic and general director of Da Camera in Houston and was founding artistic codirector of the Bard Music Festival. Her programs interweaving music, literature, and the visual arts have been presented internationally, including Great Performers at Lincoln Center, Kennedy Center, Gilmore International Keyboard Festival, Barbican Centre, and Concertgebouw. Her recordings include Fanny Mendelssohn (*Das Jahr*) and works of Roslavets, Mosolov, Lourié, Brahms, Schoenberg, and Messiaen; world premieres by Charles Wuorinen, Joan Tower, George Tsontakis, Shulamit Ran, Poul Rouders, George Perle, and Tobias Picker (with Brentano Quartet); and *Music for Rothko Chapel: Satie, Cage, and Feldman* on ECM (2014). She received the French medal of Chevalier de l'Ordre des Arts et Lettres in 2000, and lives in Houston and New York.

Kelley Rourke has created modern English adaptations of operas for Glimmerglass Festival, Boston Lyric Opera, English National Opera, Washington National Opera, and the In Series. In collaboration with composer John Glover she wrote the chamber opera *Our Basic Nature*, the orchestral song cycle *Natural Systems*, and the rock-recital *Guns n' Rosenkavalier*. Rourke

has created translations for supertitles for more than 65 operas, seen at opera companies across North America. She is dramaturg for both the Glimmerglass Festival and Washington National Opera.

Upon finishing his B.M. degree from The Juilliard School in 1995, **Zohar Schondorf** returned to his homeland, Israel, to assume positions as associate principal horn with the Haifa Symphony Orchestra and principal horn with the Israel Symphony/Opera Orchestra. He now serves as principal horn for the American Symphony Orchestra. Schondorf has been featured as a regular member and in cast recordings of Broadway shows such as *Spamalot*, *The Little Mermaid*, *The Addams Family*, and *Ghost*. Schondorf joined Zephyros Winds in 2008 and has been a member of Sylvan Winds since 2002.

Baritone **Andrew Schroeder** has performed on major operatic stages worldwide in diverse roles, such as Mandryka in Richard Strauss's *Arabella*, Oreste in Gluck's *Iphigénie en Tauride*, Tarquinius in Britten's *Rape of Lucretia*, Nick Shadow in Stravinsky's *The Rake's Progress*, Figaro in Rossini's *Il barbiere di Siviglia*, and the title roles in Enescu's *Oedipe*, Chausson's *Le roi Arthus*, and Monteverdi's *Il ritorno d'Ulisse in Patria*. Schroeder has appeared with the Royal Opera House Covent Garden; Opera de Paris; La Monnaie, Brussels; Teatro Colon, Buenos Aires; and La Fenice, Venice, among other venues. A frequent guest of the American Symphony Orchestra and the Bard SummerScape festival, he has recorded *Le roi Arthus* (Telarc), Donizetti's *Pia de' Tolomei* (Dynamic) and *Roberto Devereux* (Naxos), and Shostakovich's *Le nez* (Suissa).

Soprano **Sarah Shafer** has sung principal roles with San Francisco Opera, Glyndebourne, Opera Philadelphia, and Opera Memphis. She was heard most recently as Nuria in Golijov's *Ainadamar* (Opera Philadelphia). Shafer has appeared with the Philadelphia Orchestra, Orchestra of the Age of Enlightenment at Royal Albert Hall in London, National Orchestra of Mexico, and Wrocław Symphony Orchestra, among others. Recent works performed include Bach's *St. John Passion*, Lutosławski's *Chantefleurs et Chantefables*, and Mahler's Fourth Symphony. She recently made her Carnegie Hall debut performing as a soloist with the New York Choral Society in works of Respighi and Finzi.

Elaine Sisman is the Anne Parsons Bender Professor of Music at Columbia University, where she has taught since 1982. The author of *Haydn and the Classical Variation* and *Mozart: The "Jupiter" Symphony*, and editor of *Haydn and His World* (Bard Music Festival 1997), she specializes in music of the 18th and 19th centuries. Her most recent publications, after the monograph-length article on "variations" in *New Grove 2*, concern biography (Haydn and his multiple audiences), chronology (Mozart's "Haydn" quartets), history (marriage in *Don Giovanni*), Enlightenment aesthetics (Haydn's *Creation*), and music and melancholy.

Morten Solvik holds degrees from Cornell University (B.A.) and the University of Pennsylvania (Ph.D. in musicology). His publications on Schubert, Mahler, and other composers focus on the tantalizing connections between music and culture in 19th- and early 20th-century Austria. While his work includes scholarly articles, editions, and edited books, it also extends to engaging wider audiences at festivals and in radio and television productions as a commentator and author. Solvik serves as Center Director of IES Abroad Vienna, and is scholar in residence (with Christopher Gibbs) for this year's BMF.

Praised by the *Washington Post* as having a voice of "unearthly power," bass-baritone **Nathan Stark** has performed on operatic, concert, and recital stages throughout the United States, Europe, and China. His 2013–14 season engagements included his Metropolitan Opera debut as the One-Armed Man in Richard Strauss's *Die Frau ohne Schatten*; First Nazarene in *Salome* with the Boston Symphony Orchestra; the world premieres of Myers's *Buried Alive* and Soluri's *Embedded* with Fargo-Moorhead Opera's Poe Project; and his return to Madison Opera as Sulpice in *La fille du regiment*, among others. He has given recitals internationally, including at the U.S. embassies in Colombia, France, and Austria.

Michael P. Steinberg is director of the Cogut Center for the Humanities, the Barnaby Conrad and Mary Critchfield Keeney Professor of History, and professor of music and German studies at Brown University. He is associate editor of *The Musical Quarterly* and *The Opera Quarterly* and serves on the boards of the Consortium of Humanities Centers and Institutes (CHCI) and the Barenboim-Said Foundation USA. He is the author of *Austria as Theater and Ideology: The Meaning of the Salzburg Festival* (2000); *Listening to Reason: Culture, Subjectivity, and 19th-Century Music* (2004); *Reading Charlotte Salomon*, coedited with Monica Bohm-Duchen (2006); and *Judaism Musical and Unmusical* (2007). He was coeditor for *Beethoven and His World* (Bard Music Festival, 2000).

Pianist **Erika Switzer** has performed recitals at New York's Frick Collection and Weill Hall, and for the 5 Boroughs Music Festival and Brooklyn Art Song Society, as well as The Kennedy Center in Washington, D.C. In Europe, she has appeared in Paris's Salle Cortot and the Poulenc Academy in Tours, and at the Winners & Masters series in Munich, among other venues. In her native Canada, she has performed at the chamber music festivals of Montreal, Ottawa, and Vancouver. Together with Martha Guth, Switzer is cocreator of *Sparks & Wiry Cries: The Art Song Magazine*. She teaches at Bard College and The Bard College

Conservatory of Music, and is a founding faculty member of the Vancouver International Song Institute and codirector of its Contemporary Performance Studies program.

Bass-baritone **Paul Max Tipton** performs to acclaim in repertoire ranging from Monteverdi to Britten and Bolcom. He has performed with the Bach Collegium Japan, New York Philharmonic, Apollo's Fire, Seraphic Fire, and the Orchestra of St. Luke's. Recent engagements include Britten's *War Requiem*, Rameau's *La lyre enchantée*, and a recording of Brahms's *Ein Deutsches Requiem*, which earned a 2012 Grammy nomination. His performances of the Bach Passions are noted for their strength and sensitivity. Tipton studied at the University of Michigan at Ann Arbor and Yale University, and is a Lorraine Hunt Lieberson Fellow at Emmanuel Music in Boston.

Director **Dmitry Troyanovsky** stages productions, teaches, leads workshops, and develops new theatrical material at institutions such as Asolo Repertory Theatre, Baryshnikov Arts Center, American Repertory Theatre Institute, Shanghai Theatre Academy, Moscow Art Theatre School, Segal Theatre Center (CUNY), 92nd Street Y in New York, Brown University, and Brandeis Theatre Company. Notable projects include the Russian-language premiere of Sam Shepard's *Fool for Love* at the Pushkin Theatre in Moscow, and *The Discreet Charm of Monsieur Jourdain* (based on Molière's work), at the IV Moscow International Festival of Student and Postgraduate Performances. He serves on the faculty of Tulane University in New Orleans.

S. Katy Tucker is a video and projections designer based in Brooklyn. Her work has been seen at the Metropolitan Opera, Sydney Opera House, New York City Ballet, and Carnegie Hall, among other venues. Her art has been exhibited at the Corcoran Museum (Washington, D.C.), Dillon Gallery, and Artists Space in New York City. She has collaborated with Paul McCartney, John Zorn, Jeffery Ziegler, and Paola Prestini. Recent work includes Borodin's *Prince Igor* (Metropolitan Opera); Wildhorn's *Artus-Excalibur*, directed by Francesca Zambello in St. Gallen; and Wagner's *The Flying Dutchman* (Sydney Symphony, San Francisco Opera). Tucker is a member of Black Ship, an international multimedia collective.

Tenor **Matthew Tuell**'s recent performances include his company debut with Palm Beach Opera as First Jew in Richard Strauss's *Salome*, covering the role of Piquillo in New York City Opera's production of Offenbach's *La périchole*, and Cassio in a production of Verdi's *Otello* for Lyrique-en-mer, Festival de Belle-Île in France. He also performed multiple roles for Gotham Chamber Opera in *Baden-Baden 1927*, which combined chamber operas of Kurt Weill, Paul Hindemith, Ernst Toch, and Darius Milhaud.

Pianist **Reiko Uchida** enjoys an active career as a soloist and chamber musician, performing regularly throughout the United States, Asia, and Europe. She has appeared as soloist with the Los Angeles Philharmonic, Santa Fe Symphony, Greenwich Symphony, and Princeton Symphony, among others. As a chamber musician she has performed at the Marlboro, Santa Fe, Ravinia, Tanglewood, and Spoleto festivals; as guest artist with Camera Lucida, American Chamber Players, and Borromeo, St. Lawrence, and Tokyo Quartets; and in recital with Anne Akiko Meyers, Thomas Meglioranza, Jennifer Koh, Sharon Robinson, and Jaime Laredo. A graduate of Curtis Institute of Music, Mannes College of Music, and The Juilliard School, Uchida is an associate faculty member at Columbia University.

Artistic director of 92nd Street Y's *Art of the Guitar* series, **Benjamin Verdery** has been chair of the guitar department at the Yale University School of Music since 1985. He has performed around the world, with repeat appearances at the International Guitar Festival (Singapore, 2011), Schubert Festival (Bad Urach), Chamber Music Society of Lincoln Center, Metropolitan Opera, and elsewhere. He has worked with such diverse artists as Hermann Prey, Leo Kottke, Andy Summers, William Coulter, and Jessye Norman, as well as his wife, flutist Rie Schmidt. As a composer, Verdery's works are published by Doberman-Yppan.

Bass-baritone **Alfred Walker**'s recent appearances include a return to the American Symphony Orchestra as Kunrad in Richard Strauss's *Feuersnot*; the title role in Wagner's *Der fliegende Holländer* (Wagner Geneva Festival); Four Villains in Offenbach's *Les contes d'Hoffmann* (Seattle Opera); Banquo in Verdi's *Macbeth* (Minnesota Opera); Colline in Puccini's *La bohème* (New Orleans Opera); and Porgy in Gershwin's *Porgy and Bess* (Toronto Symphony Orchestra, San Diego Opera). Other recent operatic engagements include Parsi Rustomji in Glass's *Satyagraha* (Metropolitan Opera); Orest in Strauss's *Elektra* (Teatro alla Scala, Deutsche Oper Berlin, Seattle Opera, San Sebastián Festival); and Allazim in Mozart's *Zaide* (Festival d'Aix en Provence, Wiener Festwochen, London's Barbican Center, Mostly Mozart Festival); among others.

Pianist **Orion Weiss** has performed with the major American orchestras, including the Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. The 2014–15 season features his third performance with the Chicago Symphony Orchestra, as well as a North American tour with the world-famous Salzburg Marionette Theatre in an enhanced piano recital of Debussy's *La boîte à joujoux*. Named the Classical Recording Foundation's Young Artist of the Year in September 2010, he is a graduate of The Juilliard School, where he studied with Emanuel Ax.

Tenor **Scott Williamson** is artistic director of Opera Roanoke, where he produced the company's first-ever staging of Wagner (*Der fliegende Holländer*) and the western Virginia premiere of Handel's *Giulio Cesare*. The *Times* of London called his debut at Shakespeare's Globe Theatre "brilliant." Williamson's repertoire ranges from Baroque oratorio to contemporary opera and musical theater. His performances of works by Mendelssohn and Dallapiccola with the American Symphony Orchestra are available on iTunes. His "*Night by Silent Sailing Night: A Performance of John Cage's STEPS: A Composition for a Painting*," was acclaimed as "one of the best ever" upon its creation at the Taubman Museum of Art, where he is guest curator in music.

Richard Wilson is the composer of more than 100 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, he is active as a pianist and is composer in residence with the American Symphony Orchestra. He holds the Mary Conover Mellon Chair in Music at Vassar College.

Jeanette Yew is a New York City–based lighting designer. Her designs have been seen at the Metropolitan Museum of Art, Brooklyn Academy of Music, Rose Theater at Lincoln Center, HERE Arts Center, St. Ann's Warehouse, and La MaMa E.T.C., among other U.S. venues, and internationally in Havana, Prague, Lima, and Edinburgh. Among the recent operas she has lighted are HK Gruber's *Gloria—A Pig Tale* (Giants Are Small); the premiere of Kamala Sankaram's *Thumbprint* (Prototype 2014); *Oriente* (Gotham Opera); Mozart's *Don Giovanni* and Handel's *Alcina*, both with Isabel Milenski; and Peter Winkler's *Fox Fables*.

Susan Youens, the J. W. Van Gorkom Professor of Music at the University of Notre Dame, received her Ph.D. from Harvard University. She is the author of eight books from Cambridge University Press, Princeton University Press, and Cornell University Press on the Lieder of Schubert, Schumann, Wolf, and others, as well as more than 50 scholarly articles. She is a recipient of fellowships from the Humboldt Foundation, National Endowment for the Humanities, Institute for Advanced Study at Princeton, Guggenheim Foundation, and National Humanities Center, and has taught at many major festivals.

In repertoire ranging from Mozart to tango, soprano **Camille Zamora** has garnered a passionate following. Recent highlights include *Twin Spirits: Robert and Clara Schumann* at Lincoln Center and Los Angeles Music Center with Sting, Trudie Styler, Joshua Bell, and Nathan Gunn; and the roles of Europa in Richard Strauss's *Die Liebe der Danae* (Bard SummerScape); Elle in Poulenc's *La voix humaine* (Auckland Opera); Ilia in Mozart's *Idomeneo* (Boston Lyric Opera); and Amore/Valetto in Monteverdi's *L'incoronazione di Poppea* (Houston Grand Opera), among others. In concert, Zamora has appeared with the Orchestra of St. Luke's, London Symphony Orchestra, Boston Festival Orchestra, and Guadalajara Symphony.

Brian Zeger, pianist, is also as an ensemble performer par excellence, radio broadcaster, artistic administrator, and educator. He has collaborated with many of the world's top singers, including Marilyn Horne, Deborah Voigt, Anna Netrebko, Dame Kiri Te Kanawa, and Adrienne Pieczonka. He is the artistic director of the Vocal Arts Department at The Juilliard School and executive director of the Metropolitan Opera's Lindemann Young Artists Development Program. He has taught at the Music Academy of the West, Chautauqua Institute, Mannes College of Music, and Peabody Conservatory. His critical essays and other writings have appeared in *Opera News*, *Yale Review*, and *Chamber Music* magazine.

The **American Symphony Orchestra** was founded in 1962 by Leopold Stokowski, with the avowed intention of making orchestral music accessible and affordable for everyone. Under Music Director Leon Botstein, Stokowski's mission is not only intact but thrives. And beyond that, the ASO has become a pioneer in 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 gives the celebrated concert series Classics Declassified at Peter Norton Symphony Space, and regularly performs at 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 and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

Many of the world's most accomplished soloists have performed with the ASO, among them Yo-Yo Ma, Deborah Voigt, and Sarah Chang. In addition to CDs released by the Telarc, New World, Bridge, Koch, and Vanguard labels, many 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.

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Emily Brausa
Tatyana Margulis

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Richard Ostrovsky
Lisa Chin
Richard Messbauer

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+ *Program 7*
++ *Solos Program 10*

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Program 10

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Schubert: 200 Years. Schloss Achberg and Stadtmuseum Lindau

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