



## CARLOS CHÁVEZ AND HIS WORLD

August 7–9 and 13–16, 2015

CARLOS CHÁVEZ AND HIS WORLD A

BARD SUMMERSCAPE

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—Leon Botstein, *President of Bard College*

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

Leonora Saavedra, Scholar in Residence 2015

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, Stravinsky, and Schubert. The 2016 festival will be devoted to the life and work of Giacomo Puccini.

"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 Bard Music Festival thanks the following for providing music:

Dr. David Rodríguez de la Peña and the Conservatorio Nacional de Música, Mexico City (Gustavo Campa, *Amoroso*); Museo del Estanquillo Colecciones Carlos Monsiváis; Mexico City (Alfonso Esparza Oteo, *Stambul*); New York Public Library, New York (Carlos Chávez, manuscript materials); Carlanita Music Company; G. Schirmer, Inc. & Associated Music Publishers, Inc.; Peermusic Classical

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*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 *Retrato del maestro Carlos Chávez*, David Alfaro Siqueiros, 1948



*Carlos Chávez in New Mexico, 1932, Paul Strand*

# CARLOS CHÁVEZ'S MANY WORLDS

Carlos Chávez is most often mentioned for a handful of compositions in which he expressed his admiration for pre-Hispanic culture. Both his *Sinfonía india* (1935) and *Xochipilli: An Imagined Aztec Music* (1940) are frequently performed. By contrast, his two early Indianist ballets, *El fuego nuevo* (1921) and *Los cuatro soles* (1925), rarely have been heard; however, critics and scholars have written about them since the 1920s, and they have acquired an almost mythical status. Already in the 1930s, Chávez's music was hailed as the musical equivalent of the murals on which Diego Rivera depicted, in epic terms, the long, rich history of Mexico from the pre-Hispanic era to the convulsion and renaissance precipitated by the Mexican Revolution of 1910. Although the parallel is true as far as it goes, there is much more to the story. Chávez, like Rivera, was deeply influenced by the avant-garde artistic trends of his time. His Indianism came and went, but his modernism remained a constant throughout his long compositional career. Like Rivera, he traveled internationally, received commissions from Europe and the United States, and became a leader and model for both contemporaries and younger artists at home and abroad. Moreover, as a conductor, he built bridges between the newest music of Mexico, the United States, and other American countries. And in Mexico, he opened artistic spaces for his contemporaries—painters, writers, dancers—and sustained the composition of the best of Mexico's orchestral music.

Chávez was without doubt the most powerful Mexican artist of the 20th century. His cultural agitation—for indigenous music, for modernism, for a place in the world for Mexican music, and for support for Mexican culture—dates back to the years of the Revolution. As a teenager, he witnessed the overthrow of President Porfirio Díaz, whose more than three-decade-long dictatorship had brought stability and economic growth to Mexico, but at a very high social cost. Porfirian high culture had defined itself as cosmopolitan, and in that spirit Chávez first took his cues from France, gravitating quickly toward the music of Claude Debussy and of later provocateurs such as Erik Satie, the members of Les Six, and Igor Stravinsky. Chávez was no less a provocateur, and he did not shy away from scandal in introducing new music and fresh ideas to Mexican culture.

With the participation and displacement of masses of people during the Revolution, the question of how to define and create modern Mexico intensified. The answer, inevitably, became more inclusive. Mexican culture ought to be Mexican, it was believed, but what did that mean? Hispanic? Indigenous? Modern? Traditional? Mestizo? Cosmopolitan? Iberian American? In music, traditional *canciones* and *jarabes* vied not only with the old waltzes and danzas of the Porfiriato but newer tangos, foxtrots, and boleros. Socially committed artists, including Chávez, targeted larger audiences with plays and puppets for children and choral singing for the working class. And in *El fuego nuevo* and *Los cuatro soles*, Chávez emphasized the indigenous side of Mexico, portraying the pre-Hispanic as pure, sober, laconic, reserved, and powerful—as a classical culture, such as the Greek.

Chávez believed that Mexican music, while rooted in the past, ought to be modern and find its rightful place within the broader category of Western art music. His style allowed him to be at once national and, as both Henry Cowell and Aaron Copland put it, objective and anti-Romantic. His instrumental colors are well defined; his textures are polyphonic; his melodies are diatonic and modal or pentatonic; his dissonances are piercing; his forms are innovative, but solid; and his rhythms are

surprisingly complex, yet based on simple rhythmic figures. Chávez's stylistic preferences seem to stem from what musicologist Yolanda Moreno Rivas called an "ethical willfulness." His music is powerful and stubborn. It doesn't always enchant, but it most often persuades. It can be emotionally restrained. When he chose to indulge in lyricism, however, Chávez could write a beautiful melody. As his lifelong friend Copland used to say: Chávez's music takes more than one listening.

Among the young musicians who passed through Chávez's composition studio were José Pablo Moncayo and later Eduardo Mata and Mario Lavista, some of the very best Mexican composers of the mid- and late 20th century. But an even more important aspect of Chávez's activity in Mexico lies elsewhere. In 1928, he founded the Orquesta Sinfónica de México (OSM). He managed to keep the orchestra afloat for 21 years, setting the standard for orchestral activity in Mexico. Through it he offered a platform for three generations of Mexican composers to test their creations before an increasingly musically educated, albeit demanding, audience. In this crucible Chávez believed that the truest Mexican music would eventually emerge. The works of composers Silvestre Revueltas (Chávez's assistant conductor for a time at the orchestra), Manuel M. Ponce, José Rolón, Candelario Huízar, Miguel Bernal Jiménez, Blas Galindo, and many others were played often during the orchestra's concerts. This large body of new orchestral compositions painted a picture of Mexico that was rich, deep, and colorful, at times exuberant, at times melancholy.

The conductor's innovative programming of Mexican and 20th-century music—which drew favorable notice by Virgil Thomson and other critics in the United States—polarized audiences and critics in Mexico, and for more than two decades music was at the center of an unprecedented public debate. At times Chávez, through his programming decisions, provoked discussion beyond the purely musical by reflecting international events and concerns. In the early 1930s he joined the efforts of the Pan American Association of Composers, programming music by Cowell and the Cuban Amadeo Roldán, among others. He saw to it, for example, that the OSM offered musical refuge to the Republican composers and musicologists who were forced into exile following the Spanish Civil War. And during the Second World War, he signaled solidarity with the Allied effort against Nazi Germany by conducting pieces by British, French, U.S., and Soviet composers.

After the war Mexico enjoyed unprecedented growth and stability. In 1947 Chávez joined the administration of the newly elected President Miguel Alemán, and was charged with founding the Instituto Nacional de Bellas Artes (INBA). This quickly became Mexico's most important cultural institution within the fine arts, with supervision of all state-sponsored art schools, performing organizations, theaters, and museums. The propulsive nature of the institute as conceived by Chávez was clearly captured in his dictum: "If experimentation is not to be carried out, then nothing should be carried out." As head of INBA, Chávez called on the best and brightest minds in Mexican culture. Drawing inspiration from Sergei Diaghilev's famous Ballets Russes, he brought together composers, artists, and choreographers for the production of new Mexican ballets. This kind of collaboration had long appealed to Chávez. From an early age he participated in collaborative projects—literary magazines, experimental theater, ballets, among others—with writers such as Carlos Pellicer, Xavier Villaurrutia, and Salvador Novo, and painters such as Rivera, Miguel Covarrubias, and Rufino Tamayo. Nevertheless, Chávez's relations with other artists were sometimes strained. He was always close to political power, even before and after his years of service in the government. Possessed of seemingly endless energy and a strong will that was the stuff of legend, he called to work with him only those people in whom he believed, and he brushed aside others who would eventually come to resent his ideas, the changes he implemented, the preference shown to him by the Mexican government, and indeed the very way in which he shaped Mexican culture.





Carlos Chávez with his children Agustín, Anita, and Juanita in his study, Mexico City, October 1936

Chávez often took refuge from the turmoil of his Mexican life by escaping to New York City. Living modestly in Greenwich Village in the 1920s as a penniless, aspiring musician, he made himself an integral part of the burgeoning modern music scene. He not only became close to the likes of Copland and Edgard Varèse, but also developed a deep appreciation for the African American music of the Harlem scene that is reflected in his composition of foxtrots and blues. Later, as a well-established conductor and composer, he lived farther uptown, first in the Barbizon-Plaza Hotel and finally in his own apartment near Lincoln Center. While remaining firmly rooted in New York, Chávez also expanded his reach to institutions and composers on the West Coast, such as Cowell, John Cage, and Lou Harrison, with whom he shared an appreciation for non-Western music. Owning homes in both Mexico City and Acapulco, he provided Copland, Colin McPhee, Thomson, Leonard Bernstein, and other friends from north of the border with numerous “Mexico summers”—spaces where they could relax, create, and hear their works performed. Chávez had a deep love affair with the United States and with all it symbolized for him: modernity, power, efficiency, opportunity, warm friendships, and a home away from home.

Carlos Chávez left his mark as a composer, teacher, conductor, and cultural mover and shaker in Mexico, the United States, and beyond. He inhabited numerous worlds. Yet for many today this terrain remains terra incognita. In this festival, we begin the exploration.

—Leonora Saavedra, *University of California, Riverside; CENIDIM, Mexico City;*  
*Scholar in Residence, Bard Music Festival 2015*



*Homage to the Indian Race*, 1952, Rufino Tamayo





*Calavera Huertista* (caricature of the bloodthirsty dictator Huerta), 1913, José Posada



Pancho Villa in the Presidential Chair with Emiliano Zapata at his side, Mexico City, December, 1914. Photo by Agustín Víctor Casasola



Otilia Ortiz, n.d.

## SELECTIVE CHRONOLOGY

- 1876** Porfirio Díaz overthrows Sebastián Lerdo de Tejada and becomes president; elected seven times; his “Porfiriato” regime will last 34 years
- 1899** Carlos Chávez is born in Popotla, a northwest suburb of Mexico City, on June 13  
Painter Rufino Tamayo and composer Silvestre Revueltas born
- 1909** Begins to study piano with composer Manuel M. Ponce  
Premiere of Richard Strauss’s opera *Elektra*; Marcel Proust begins *In Search of Lost Time*
- 1910** Celebration of the centenary of Grito de Dolores, which marked the beginning of the Mexican War of Independence, in September; in November a revolution breaks out led by Francisco I. Madero that ends Díaz’s regime, with the president leaving office in May 1911; premiere of Igor Stravinsky’s *The Firebird* in Paris
- 1913** Military coup led by Victoriano Huerta overthrows Madero, who is later murdered; victorious rebellion against Huerta led by Venustiano Carranza, followed by infighting among revolutionaries; Saturnino Herrán paints *The Offering*; printmaker José Guadalupe Posada dies; premiere of Stravinsky’s *The Rite of Spring* in Paris causes scandal; Henry Ford introduces moving assembly line
- 1914** Assassination of Archduke Franz Ferdinand; First World War begins; Panama Canal opens
- 1915** Begins to study piano with Pedro Luis Ogazón; arranges *Adelita* y *La Cucaracha* and composes *Sinfonía para orquesta*  
Carranza’s forces defeat Francisco (Pancho) Villa; German U-boat sinks RMS *Lusitania*; Italy declares war on Austria-Hungary and the Ottoman Empire; Alexander Scriabin dies
- 1917** Begins to study harmony with Juan B. Fuentes; composes *Preludio y fuga* and *Sonata fantasía*  
Carranza becomes president; new constitution is issued in Mexico; United States enters First World War; Bolshevik revolution in Russia
- 1918** Armistice treaty among Allies and Germany ends First World War; Russian Civil War begins; worldwide influenza epidemic; Claude Debussy dies
- 1920** First work (for piano) is accepted for publication; *Estudio III*; *Valses íntimos III–IV*  
Carranza overthrown, killed in an ambush; Álvaro Obregón elected president; José Vasconcelos becomes minister of public education; Diego Rivera returns home from extended stays in Paris; communist victory in Russia; women’s suffrage begins in United States
- 1921** First public performance of his music, in Mexico City, and first major commission of a work, the ballet *El fuego nuevo* (The New Fire); compositions also include String Quartet No. 1, *Estudio IV*, and *Vals elegía*  
Adolf Hitler becomes leader of Nazi Party; Arnold Schoenberg develops 12-tone method of composition
- 1922** Marries Otilia Ortiz on September 1; travels to Vienna, Berlin, and Paris (September 1922–April 1923); composes *Cuatro nocturnos*, *Jarabe*, and *Madrigals VI–VII*  
Founding of Union of Mexican Technical Workers, Painters, and Sculptors, which in its 1923 manifesto extols public monumental art and Mexico’s popular and indigenous artistic traditions; formation of the Union of Soviet Socialist Republics; James Joyce’s *Ulysses* published in Paris

- 1923** Daughter Anita is born June 5; first sojourn in New York City (December 1923–March 1924); composes *Polígonos*, Three Pieces for Guitar, and *Tres exágonos*; Photographers Tina Modotti and Edward Weston move to Mexico; premiere of Stravinsky's *Les noces*
- 1924** *Otros tres exágonos*; three Sonatinas: for piano, violin and piano, and cello and piano (all are premiered on April 22, 1928 at the first concert of the Copland-Sessions Concerts of Contemporary Music in New York); writes a short piano piece called "Xochimilco Dance" for Rose Roland, later Rosa Covarrubias; Plutarco Elías Calles becomes president of Mexico; Giacomo Puccini, Ferruccio Busoni, Gabriel Fauré, and Franz Kafka die; Juilliard School opens in New York City
- 1925** Son Augustín is born February 11; conducts concerts of new music in Mexico City (December 1925–early 1926); compositions include *Energía* for nine instruments, commissioned by Edgar Varèse; *Foxtrot*; *Los cuatro soles* (ballet premieres 1951), and *36*  
Publication of Kafka's *The Trial* and Hitler's *Mein Kampf*; premiere of Alban Berg's opera *Wozzeck* in Berlin
- 1926** Second sojourn in New York City (September 1926–July 1928); composes *H.P. Danse des hommes et des machines* (ballet premieres in 1932)  
Conflicts between the government and the Catholic Church lead to the Cristiada, a revolt in central and western Mexico that lasts until 1929; Frida Kahlo paints *Self-Portrait in a Velvet Dress*; Puccini's *Turandot* premieres
- 1927** Communist Party expels Leon Trotsky; Charles Lindbergh makes first solo transatlantic flight; first feature-length talking movie *The Jazz Singer*; Fritz Lang's film *Metropolis* premieres
- 1928** Becomes musical director of the Orquesta Sinfónica de México (remains 21 seasons); assumes directorship of the National Conservatory of Music (December 1928–March 1933; May–December 1934); Blues; Fox; First Sonata (premieres April 22, 1928 at the first Copland-Sessions Concert)  
Obregón is reelected, then assassinated a few months later; Emilio Portes Gil is established as provisional president; poet Xavier Villaurrutia joins the influential artist group Contemporaries, named after the literary review *Contemporáneos*; author Carlos Fuentes born; Alexander Fleming discovers penicillin; Joseph Stalin launches first Five-Year Plan; premiere of Kurt Weill's *Die Dreigroschenoper*
- 1929** Daughter Juanita is born, December 18; composes *Sonata for Four Horns*  
Partido Nacional Revolucionario (PNR) formed; New York Stock Market crashes; beginning of Great Depression; Trotsky expelled from Soviet Union; Diego Rivera marries Frida Kahlo (divorce 1939, second marriage 1940–54); Sergei Diaghilev dies
- 1932** *String Quartet No. 2*  
Author Anita Brenner calls José Clemente Orozco, Rivera, and David Alfaro Siqueiros "the three great figures of modern Mexican art"; Aldous Huxley publishes *Brave New World*
- 1933** Becomes chief of the Department of Fine Arts in the Secretariat of Public Education (serves until May 1934); *Sinfonía de Antígona*; *Cantos de México*; *Soli I* (premieres in April at League of Composers concert in New York)  
Hitler comes to power in Germany; first Nazi concentration camps established; U.S. President Franklin Delano Roosevelt launches the New Deal; Prohibition ends in United States
- 1936** Begins guest conducting major U.S. and Latin American orchestras; January 23 premiere of *Sinfonía india* by Columbia Symphony Orchestra (of CBS) in New York  
Release of Paul Strand's film *Redes (The Wave)*, commissioned by the Mexican government; Spanish Civil War begins; Germany and Japan sign Anti-Comintern Pact; abdication of King Edward VIII; premiere of Berg's Violin Concerto; Walter Benjamin writes "The Work of Art in the Age of Mechanical Reproduction"



Allegory of the Virgin of Guadalupe, 1922–23, Fermín Revueltas



Carlos Chávez and Rosa Covarrubias, n.d.



Maya Women, 1926, Roberto Montenegro



Hands of a Marionette Player, 1929, Tina Modotti





*Lightning Conductors*, 1937, Miguel Covarrubias



*Diego Rivera, Leon Trotsky, and André Breton in Mexico, 1939, Manuel Álvarez Bravo*



*May O'Donnell in Dark Meadow, n.d. Choreographed by Martha Graham*

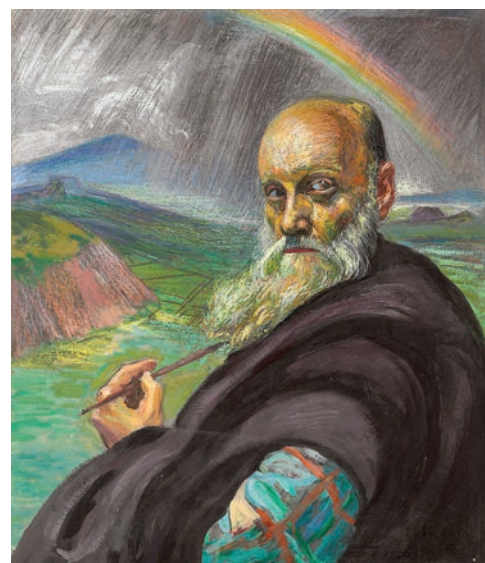
- 1937** *Toward a New Music* published by W. W. Norton; Concerto for Four Horns and Orchestra; Ten Preludes; arranges Chaconne in E Minor by Dietrich Buxtehude  
Trotsky moves in first with Rivera, then with Kahlo; height of Great Terror (persecution of Stalin's enemies) in Soviet Union; Italy joins Anti-Comintern Pact, completing the three Axis powers; Pablo Picasso paints *Guernica*; Japan invades China; coronation of King George VI and Queen Elizabeth
- 1938** Receives first of two Guggenheim Foundation grants for composition; Concerto for Piano and Orchestra  
President Lázaro Cárdenas nationalizes the oil industry; PNR changes name to Partido de la Revolución Mexicana (PRM); photographer Agustín Víctor Casasola, who established a large archive of photos from the Revolution, dies; Kristallnacht in Germany; Hitler annexes Austria
- 1939** Francisco Franco triumphs in Spanish Civil War; beginning of Second World War; Nadia Boulanger is the first woman to conduct New York Philharmonic
- 1940** Commissioned by Nelson Rockefeller to organize a series of concerts of Mexican music beginning May 16 at the Museum of Modern Art in New York City; *La paloma azul* and *Xochipilli: An Imagined Aztec Music* are commissioned for the series  
Manuel Ávila Camacho becomes president; Trotsky assassinated; Revueltas dies; Battle of Britain; fall of France
- 1941** Arranges Mexican National Anthem; composes Fourth Sonata  
Germany invades Soviet Union; Siege of Leningrad; Japan bombs Pearl Harbor
- 1942** *Cuatro melodías tradicionales indias del Ecuador*; "North Carolina Blues"; Toccata for Percussion  
Battle of Stalingrad; Battle of Midway; broadcast of Dmitri Shostakovich's "Leningrad" Symphony
- 1943** Elected charter member of the National College along with artists Rivera and Orozco; String Quartet No. 3; composes *La hija de Cólquide* (ballet and suite) for Martha Graham (ballet premieres 1946 as *Dark Meadow*)  
Surrender of German troops at Stalingrad; Warsaw Ghetto uprising; Broadway premiere of Rodgers and Hammerstein's *Oklahoma!*; Béla Bartók composes Concerto for Orchestra; Paul Hindemith composes *Symphonic Metamorphosis*
- 1944** Mutual Radio Network broadcasts the Orquesta Sinfónica de México in a summer series each Sunday  
Siege of Leningrad ends; D-Day; premiere of Aaron Copland's *Appalachian Spring* by Martha Graham's company; Ethel Smyth dies
- 1945** Yalta Conference; Soviets take Berlin; Hitler dies; United States drops atomic bombs on Hiroshima and Nagasaki; end of Second World War; Octavio Paz writes *The Labyrinth of Solitude*, an analysis of Mexican identity; Anton Webern, Pietro Mascagni, and Bartók die
- 1946** *Canto a la tierra*  
Miguel Alemán Valdés becomes president; PRM restructured for the last time as Partido Revolucionario Institucional (PRI); Juan Péron becomes president of Argentina; Nuremberg trials
- 1947** Becomes director of the Instituto Nacional de Belles Artes (INBA) (January); Toccata for Orchestra  
India gains independence from Britain; Cold War begins; Marshall Plan; Polaroid camera invented
- 1948** Final season as director of the Orquesta Sinfónica de México; composes Violin Concerto (premieres in 1952 by Viviane Bertolami with OSM)  
Mohandas Gandhi assassinated; state of Israel founded; Berlin Blockade begins; Ponce dies
- 1949** Organizes the Orquesta Sinfónica Nacional within INBA, names José Pablo Moncayo as director; trip to Europe; UNESCO commission to write *Estudio IV: Homenaje a Chopin* and *Tres estudios a Chopin*  
Orozco dies



- 1951** **Symphony No. 3, commissioned by Clare Boothe Luce**  
Schoenberg and Serge Koussevitzky die
- 1952** **Relinquishes directorship of INBA to concentrate on conducting and composing; *Cuatro nuevos estudios***  
Presidency of Adolfo Ruiz Cortines; Princess Elizabeth becomes queen of England; Dwight D. Eisenhower elected U.S. president; premiere of John Cage's 4'33"
- 1953** **Teaches at Berkshire Music Festival, Tanglewood; Symphonies No. 4 "Sinfonía Romántica" and No. 5; opera *The Visitor* (commissioned by Lincoln Kirstein, premieres in 1957 at Columbia University)**  
Full suffrage extended to women in Mexico; Stalin and Sergey Prokofiev die on same day
- 1954** Racial segregation in schools ruled unconstitutional by U.S. Supreme Court; Charles Ives and Kahlo die
- 1956** **Awarded second Guggenheim Foundation grant; cantata *Prometheus Bound***  
Labor unrest in Mexico, led by new teachers' union (defeated by 1958 through repressive measures); de-Stalinization begins in Soviet Union; Soviet army crushes Hungarian Revolution
- 1957** Launch of first Sputnik; Rivera dies
- 1958** **Visiting professor of music at University of Buffalo (February–May); Charles Eliot Norton Professorship in Poetry at Harvard University (October 1958–April 1959), lectures published as *Musical Thought* in 1961; *Invención***  
Adolfo López Mateos elected president of Mexico; labor unrest in Mexico led by Railroad Workers Union, movement repressed and leaders jailed; Leonard Bernstein becomes conductor of New York Philharmonic
- 1959** **Invited by the New York Philharmonic to write Symphony No. 6 for the opening of Lincoln Center**  
Nikita Khrushchev visits United States; Shostakovich honored by American Academy of Sciences on his visit to the United States; Fidel Castro comes to power in Cuba
- 1960** **Founds and directs the Chávez Composition Workshop at the National Conservatory of Music in Mexico; Fifth Sonata**  
John F. Kennedy elected U.S. president; Nazi war criminal Adolf Eichmann captured in Argentina by the Mossad, Israel's intelligence agency (executed in 1962); birth control pill approved
- 1961** **Sixth Sonata; *Soli II* for wind quintet**  
Rafael Trujillo, dictator of Dominican Republic, assassinated; Kennedy and Khrushchev meet in Vienna; Joseph Heller's *Catch-22* published; Ernest Hemingway dies
- 1962** **Guest-conducts 13 orchestras in Europe, Latin America, and the United States; *Lamentaciones***  
Cuban Missile Crisis; Fuentes publishes *The Death of Artemio Cruz*; Andy Warhol premieres Campbell's Soup Cans series; Hanns Eisler, E. E. Cummings, William Faulkner, Eleanor Roosevelt, and Marilyn Monroe die
- 1964** **Commissioned to write orchestral piece *Resonancias* for opening of National Museum of Anthropology in Mexico City; *Tambuco* for percussion**  
Gustavo Díaz Ordaz takes office as president of Mexico; Brazilian President João Goulart deposed by military coup; U.S. President Lyndon B. Johnson declares "war on poverty"; Rev. Martin Luther King Jr. is awarded Nobel Peace Prize; Che Guevara addresses UN General Assembly; Robert Moog demonstrates prototype of his synthesizer; Marc Blitzstein dies
- 1965** **Commissioned to write *Soli III* by Southwest Radio Network of West Germany; *Invention II* for string trio premieres at U.S. Library of Congress during Third Inter-American Music Festival**  
First U.S. ground troops arrive in Vietnam



*Temple of the Word*, 1954, Leonora Carrington



*Self Portrait*, 1958, Dr. Atl (Gerardo Murillo)



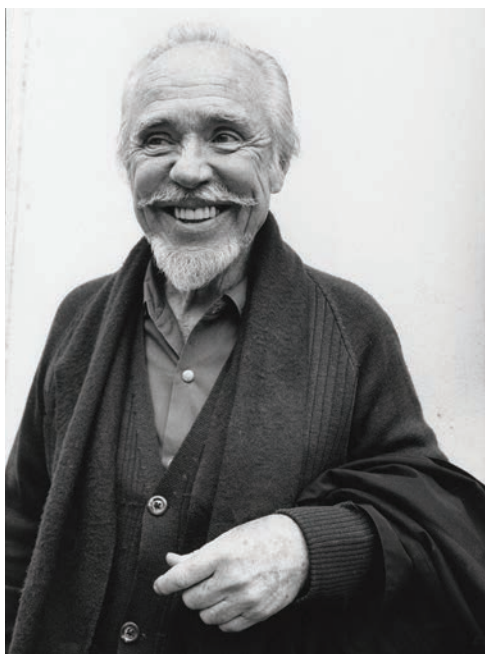
Ballet dancers Leslie Edwards and Julia Farron posing in costume for the ballet *Antigone*, watched by costume designer Rufino Tamayo at Covent Garden, London, October 12, 1959. Photo by Edward Miller



Agustín Lara, c. 1946, Horst P. Horst



The Sources of Country Music, 1975, Thomas Hart Benton



Conlon Nancarrow, 1985, Neil Libbert

- 1966** Teaches composition at University of California (March–May); *Soli IV* for brass trio  
New Metropolitan Opera House opens at Lincoln Center; Black Panther Party forms
- 1967** Composes orchestral work *Elatio* to commemorate the restoration of the Mexican Republic in 1867; Invention III for harp (in celebration of Boulanger's 80th birthday)  
Arab-Israeli Six-Day War
- 1968** Receives International Koussevitzky Prize for recordings of his six symphonies on Columbia Records; ballet *Pirámide*  
Massacre of student demonstrators by police and army at Plaza de las Tres Culturas in Tlatelolco neighborhood of Mexico City; Soviet invasion crushes "Prague Spring"; King and Robert F. Kennedy assassinated
- 1969** Daughter Juanita dies after complications following surgery; Chamber Music Society of Lincoln Center commissions *Variaciones* for violin and piano; *Discovery* for orchestra; Ima Hogg commissions symphonic ode *Clio* for the Houston Symphony Orchestra  
Apollo 11 lands on moon; Stonewall Riots take place in New York City
- 1970** Directs the Cabrillo Festival of Contemporary Music in Aptos, California, for first of four seasons  
Kent State University shootings; Salvador Allende elected president of Chile; Alexander Solzhenitsyn awarded Nobel Prize in Literature; Agustín Lara, George Szell, Jimi Hendrix, and Janis Joplin die
- 1971** Named adviser to President Luis Echeverría  
The *New York Times* publishes Pentagon Papers; Stravinsky dies
- 1972** Conducts his *Sinfonia india* for video taping in Munich to promote Games of the XX Olympiad  
Massacre at Munich Summer Olympics: 11 Israeli team members killed by terrorist group Black September; Watergate scandal breaks; former U.S. President Harry S. Truman, singer Mahalia Jackson, and composer Stefan Wolpe die
- 1973** Appointed director of Department of Music of INBA and director of Orquesta Sinfónica de México in January, resigns both the same month  
Yom Kippur War; OPEC oil embargo triggers energy crisis; Allende, cellist Pablo Casals, and Picasso die
- 1974** 75th birthday celebration concert in Chopin Hall, Mexico City  
Isabel Perón sworn in as first female president of Argentina; U.S. President Richard Nixon resigns; Duke Ellington and Darius Milhaud die
- 1975** Named honorary president of the International Conference of Music and Communication in Mexico City  
Helsinki accords signed; dictator Francisco Franco dies and Juan Carlos I declared king of Spain; Carlos the Jackal and cohorts kidnap OPEC delegates in Vienna; Charlie Chaplin knighted by Queen Elizabeth II; Thomas Hart Benton, Walker Evans, Hannah Arendt, and Shostakovich die
- 1977** Named adviser to President José López Portillo  
Jimmy Carter succeeds Gerald Ford as president of the United States; *Star Wars* opens and becomes highest-grossing film of the time; New York City blackout results in looting and disorder; Elvis Presley, Chaplin, and Mexican poet Carlos Pellicer die
- 1978** Wife dies on April 28; final conducting appearance at Inter-American Music Festival at the Kennedy Center in Washington, D.C., May 9; receives honorary doctoral degree from Columbia College, Chicago; dies on August 2 after lengthy illness  
Louise Brown, first test-tube baby, born; Pope John Paul I elected, dies after only 33 days of papacy; Camp David accords





*The Trench* (mural detail), 1926, José Clemente Orozco



WEEKEND ONE AUGUST 7–9

# THE MUSICAL VOICE OF MEXICO

## PROGRAM ONE

### *Chávez and Mexico's Musical Heritage*

Sosnoff Theater

Friday, August 7

8 p.m. Performance with commentary by Leon Botstein; with members of the American Symphony Orchestra, conducted by Leon Botstein, music director

**Manuel de Sumaya (c. 1678–1755)**

*Como aunque culpa* (n.d.)

*Ava Pine, soprano*

**Juventino Rosas (1868–94)**

*Sobre las olas* (1888)

**Felipe Villanueva (1862–93)**

*Vals poético* (1890)

*Anna Polonsky, piano*

**Gustavo Campa (1863–1934)**

*Amoroso* (n.d.)

*Ava Pine, soprano*

*Erika Switzer, piano*

**Ricardo Castro (1864–1907)**

*Chanson d'automne* (1910) (Favin)

*Ava Pine, soprano*

*Erika Switzer, piano*

**Ernesto Elorduy (1854–1913)**

*Airam* (c. 1897)

*Orion Weiss, piano*

**Manuel M. Ponce (1882–1948)**

*Concierto del Sur* (1941)

Allegretto

Andante

Allegro moderato e festivo

*Jason Vieaux, guitar*

## INTERMISSION

**Carlos Chávez (1899–1978)**

*From Ten Preludes* (1937)

No. 1 Andantino espressivo

No. 10 Allegro

*Orion Weiss, piano*

<b>José Pablo Moncayo (1912–58)</b>	<i>Muros verdes</i> (1951) Anna Polonsky, piano
<b>Mario Lavista (b. 1943)</b>	<i>El pífano</i> (1989) Lance Suzuki, piccolo
<b>Julián Carrillo (1875–1965)</b>	<i>Meditación</i> (1926) Daedalus Quartet
<b>Carlos Chávez</b>	<i>String Quartet No. 3</i> (1943) Allegro Lento Allegro Daedalus Quartet
	<i>Xochipilli: An Imagined Aztec Music</i> (1940) Bard Festival Chamber and Percussion Ensemble
	<i>H.P. Danse des hommes et des machines</i> (1926)
<b>Silvestre Revueltas (1899–1940)</b>	<i>Ranas</i> (1931) (Castañeda) Ava Pine, soprano
	<i>Toccata (sin fuga)</i> (1933) Min-Young Kim, violin

#### PROGRAM ONE NOTES

Upon their arrival in 1519, the first Spaniards on the North American continent encountered awe-inspiring cities and cultures, at once foreign and unexpected. Working together, the conquering soldiers and Catholic missionaries rapidly moved to suppress the religious practices of the indigenous peoples, and along with that the music that was so intimately related to them. It was precisely for this reason, however, that music proved to be an efficient means to attract the native populations to their newly imposed Catholic religion and ways of life. Mexico's pre-Hispanic musical past may be lost, but the musical culture that supplanted it traces a long and remarkably rich musical history. Tonight's opening concert presents a concise overview of that history, with works chosen from the colonial period through the middle of the 20th century.

Within a few decades of the fall of the Mexica (Aztec) city of Tenochtitlan in 1521, New Spain could boast of having native choirs excelling at plainchant as well as polyphony. Urban centers such as Mexico City (soon built over the ruins of Tenochtitlan), Puebla, and Oaxaca saw the rise of large, Baroque-style cathedrals with music chapels consisting of choirs of boys and men, organists, and chapel masters. One of the most admired chapel masters of the viceroyalty was Manuel de Sumaya, a contemporary of Bach and Handel. Sumaya wrote music in a variety of styles, including the Italian operatic ones of the early 18th century. His *La Parténope* (1711) was the first opera to be written by an American-born composer and only the second to be composed in the New World. He is represented on tonight's program, however, by a more modest work. *Como aunque culpa* (Even though No Blemish) is a *villancico*, a religious genre in the vernacular that was immensely popular throughout the Spanish- and Portuguese-speaking world. The conceit of the work is the joyful adoration of the Baby Jesus by all the animals, even though, as such, they are free from sin.



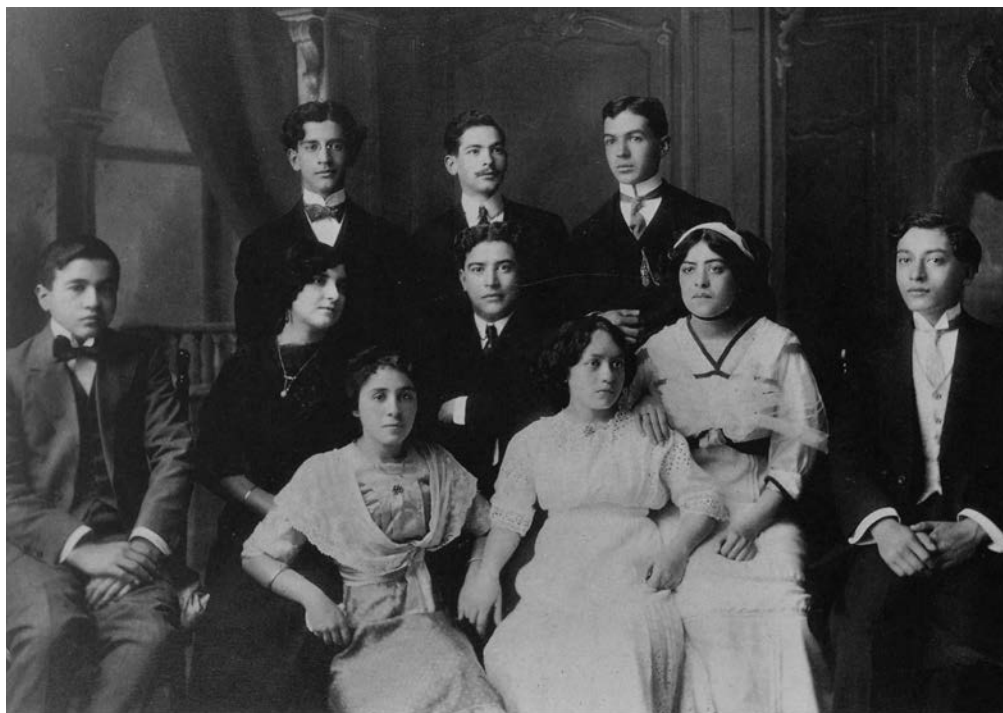
*The Great City of Tenochtitlan*, 1945, Diego Rivera

After winning independence from Spain in 1821, Mexico developed a more secular culture, and music took refuge in the theater and the domestic parlor, where a piano, guitar, or harp could always be found. Composers wrote a profusion of dance music for piano, European in origin, Mexican by adoption, and very often intended for women to perform. Little of this repertoire became known outside Mexico. *Sobre las olas* (Over the Waves) is very much the exception. First published in Europe, the waltz is internationally known in a variety of guises, while its composer, Juventino Rosas, remains in the shadows. The more intimate and Chopinesque *Vals poético*, by Rosas's contemporary Felipe Villanueva, was widely admired in Mexico during the composer's short life, and now evokes nostalgia for a more innocent, old-fashioned time.

At the turn of the 20th century, Mexico, like the rest of the Western world, looked to Paris. Fashion, poetry, books, and ideas all came from the French capital, and upper-class Mexicans spoke French at home. For this Francophile audience Gustavo E. Campa and Ricardo Castro—composers of piano, choral, and orchestral music as well—wrote, respectively, the impetuous *Amoroso* and the somewhat more restrained and intensely lyrical *Chanson d'automne*. Equally French-inspired for its orientalizing character is Ernesto Elorduy's atmospheric *Airam*; the direct model for his solo work for piano, however, is the French-exoticized Spain of the Spanish composer Isaac Albéniz, and, in particular, his recreations of Gypsies and medieval Moors.

Elorduy's Spain leads us to the closing piece of the concert's first half: the brilliant *Concierto del Sur*, composed after the Revolution by Manuel M. Ponce, the father of Mexican musical nationalism.





Students of Manuel M. Ponce. Back row, from left to right: Rubén Montiel, Raúl Lozano, and Salvador Ordóñez. Center row: Carlos Chávez, Esperanza González, Manuel M. Ponce, Graciela Amador, and Antonio Gomezanda. Front row: Lea Aguilar and Eva Barocio. 1911.

Written for the Spanish guitarist Andrés Segovia and premiered in Uruguay, the concerto is deliberately Spanish in style, suitable to its dedicatee and its solo instrument. The outer movements borrow the nationalist style developed in the early 20th century by Albéniz and Enrique Granados, while the chromatic ornamentations of the lovely slow movement lend it a Moorish tint.

The opening of the second half of the program gives us our first glimpse into the musical world of Carlos Chávez by way of the first and last of his Ten Preludes for the piano. Both reveal the composer's characteristic economy of musical means. The *Andantino espressivo* reveals the tension between expressivity and restraint that permeates much of Chávez's music; listening to it is both compelling and challenging. The contrasting *Allegro* introduces another facet of the composer: the concentrated energy and neo-Baroque mechanical pulse that, as we shall discover again later in the concert, allowed him to represent so well the self-conscious modernity of his time.

Mario Lavista, who studied composition at the workshop founded by Chávez at the National Conservatory, often looked to literature, painting, Asian philosophies, and medieval music for his inspiration. Working in close collaboration with Mexican performers, in the 1980s he began exploring solo instruments; *El pífano* was commissioned by Venezuelan flautist Luis Julio Toro. Inspired by Edouard Manet's *Le Fife*, the composition makes audible the music performed by the boy in the painting.

*Muros verdes* (Green Walls), by Chávez's disciple José Pablo Moncayo, teems with freshness, youthful longing, and energy. Its first part hints at an Impressionist-filtered Mexican *melos*. The contrasting final section flows on a constant pulse that reminds us of Chávez's music, with intricate syncopation drawn from the opposition of binary and ternary rhythms that characterizes a good deal of Mexican

popular music. If only with respect to the domain of musical pitch, Julián Carrillo was perhaps the most radical of Mexican composers. Early in the 20th century he speculated that the logical step in the development of Western music would be the formation of a microtonal system—what he eventually called Sonido 13—to provide composers with more than the 12 pitches of the chromatic scale. *Meditación* for string quartet shows his delight in the aura of microtonal scales, which he demonstrates in the slowly moving melodies of the piece. These flow in a seemingly endless path onto the punctuating, dissonant, but nonmicrotonal chords. Paradoxically, however, the aesthetic of the music seems rooted in the 19th century, reminding us that Carrillo, who came of age during the pre-Revolutionary era, was a full generation older than Chávez.

A constant pulse and strong motivic work characterizes the first movement of Chávez's Third String Quartet (1943), derived from materials first composed for *Dark Meadow*, a ballet he wrote for Martha Graham (Program Five). Here at times the composer also seems to recall the beloved Impressionist style that had so influenced his earlier music. The movement's sonata form is outlined by thematic content and texture and, in the transition to the recapitulation, by eerie overtones in the violins. After the serene beauty and austere lyricism of the slow middle movement, the third and final movement plays with a melodic motive that Chávez shared with his lifelong friend Aaron Copland (for example, his Third Symphony from 1944 to 1946); it takes its full shape toward the middle of the movement.

*Xochipilli: An Imagined Aztec Music*, composed as part of the Museum of Modern Art's landmark exhibition *Twenty Centuries of Mexican Art* (1940), stems from Chávez's enduring interest in pre-Columbian cultures for which he is probably best known. The piece is composed in three contrasting sections for wind and percussion instruments that seek to replicate the sound of those used by the Aztecs, such as the *teponaztli* and the conch shell. The composition is based entirely on pentatonic pitch collections—which Chávez speculated were the basis of Aztec music—and on an apparently random but tightly controlled contrapuntal texture.

The final work by Chávez on the program, *H.P. Danse des hommes et des machines*, takes us to New York, where in November 1926 Edgard Varèse and his International Composers' Guild gave the work its first and only performance. (The music was subsequently adapted for use in the ballet *H.P. [Horsepower]*, premiered six years later by Leopold Stokowski and the Philadelphia Orchestra, with sets and costumes by Diego Rivera.) Here the composer presents the confrontation between modern man and the machines that he created. As the *New York Times* critic Olin Downes put it in a sarcastic takedown, the piece presents a "mixture of Mexican folk-tunes with sounds that suggest the whirring, the clicking, the roaring of machines. . . . Jangling out of the chamber orchestra come the mangled fragments of Mexican ditties, gone mad, as it were, with the revolving age."

The concert is brought to an end by the riotous music of Silvestre Revueltas, Chávez's friend and comrade-in-arms in introducing modernism to Mexican audiences in the late 1920s and early 1930s. We hear two contrasting pieces. The irreverent and onomatopoeic *Ranas* (Frogs) for soprano and small ensemble playfully word-paints the cries and leaps of the frogs and the many musical allusions of Daniel Castañeda's poem. Finally, in the colorful neoclassical Toccata (without a fugue) for violin concertante and wind ensemble, Revueltas employs his collagelike style to pay homage to the unconventional spirit of Erik Satie and Les Six and to Stravinsky's Violin Concerto.

—Leonora Saavedra, University of California, Riverside; CENIDIM, Mexico City;  
Scholar in Residence, Bard Music Festival 2015

PANEL ONE

***Culture and National Identity: The Case of Mexico***

Olin Hall

Saturday, August 8

10 a.m. – noon: Leonora Saavedra, moderator; Lynda Klich; Claudio Lomnitz; Alejandro L. Madrid

PROGRAM TWO

***The Parisian Influence***

Olin Hall

Saturday, August 8

1 p.m. Preconcert Talk: Byron Adams

1:30 p.m. Performance

**Maurice Ravel (1875–1937)**

***5 Mélodies populaires grecques (1904–6) (trans. Calvocoressi)***

Chanson de la mariée

Lá-bas, vers l'église

Quel gallant m'est comparable

Chanson de cueilleuses de lentisques

Tout gai!

*Joseph Eletto, baritone*

*Brian Zeger, piano*

**Carlos Chávez (1899–1978)**

**Trio for Flute, Viola, and Harp (arr. 1940)**

The Snow Is Dancing (Debussy)

Asturiana (Fallá)

Polo (Fallá)

Golliwogg's Cakewalk (Debussy)

*Lance Suzuki, flute*

*William Frampton, viola*

*Sara Cutler, harp*

**Paul Dukas (1865–1935)**

***La plainte, au loin, du faune (1920)***

**Igor Stravinsky (1882–1971)**

**Tango (1940)**

*Simon Ghraichy, piano*

**Francis Poulenc (1899–1963)**

***Rapsodie nègre (1917)***

Prelude

Ronde

Honoloulou

Pastorale

Final

*Joseph Eletto, baritone*

*Lance Suzuki, flute*

*Benjamin Fingland, clarinet*

*Amphion String Quartet*

*Brian Zeger, piano*



**Carlos Chávez**

**36 (1925)**

**Sonatina for Piano (1924)**

*Simon Ghraichy, piano*

**INTERMISSION**

**Manuel M. Ponce (1882–1948)**

**Sonata for Guitar and Harpsichord (c. 1926)**

Allegro moderato

Andantino

Allegro non troppo e piacevole

*Jason Vieaux, guitar*

*Bradley Brookshire, harpsichord*

**Darius Milhaud (1892–1974)**

***Catalogue de fleurs*, Op. 60 (1920) (Daudet)**

La violette

Le bégonia

Les fritillaires

Les jacinthes

Les crocus

Le brachycome

L'eremurus

*Joseph Eletto, baritone*

*Lance Suzuki, flute*

*Benjamin Fingland, clarinet*

*Monica Ellis, bassoon*

*Members of the Amphion String Quartet*

*Jordan Frazier, double bass*

**Carlos Chávez**

***Seis exágonos* (1923–24) (Pellicer)**

Amar, Toda la vida en llamas ...

Llegad, oh dulces horas ...

Amada, déjame ver la luna ...

El buque ha chocado con la luna ...

A dónde va mi corazón ...?

Cuando el trasatlántico pasaba ...?

*Ava Pine, soprano*

*Lance Suzuki, flute*

*Melanie Field, oboe and English horn*

*Monica Ellis, bassoon*

*William Frampton, viola*

*Brian Zeger, piano*

**José Rolón (1876–1945)**

**String Quartet, Op. 35 (1935)**

Allegro moderato

Allegro vivace

Air varié (Andantino)

Fuga (Allegro enérgico)

*Amphion String Quartet*

## PROGRAM TWO NOTES

Shortly after his marriage to the accomplished pianist Otilia Ortiz in September 1922, an ambitious young Carlos Chávez left for Europe with his bride on what might be characterized as a “professional” honeymoon. Otilia Chávez was a polyglot whose mother was German, which may explain why the couple spent five months in Berlin, two weeks in Vienna, and less than a fortnight in Paris. The Vienna-based music publishing firm Universal Edition rejected Chávez’s works, but the venerable Berlin firm of Bote & Bock agreed to publish two of his piano compositions in 1923: his Second Sonata (1919) and a shorter piece, “Al Amanecer: Imagen Mexicana,” an arrangement of the traditional Mexican song, “Las Mañanitas.”

Chávez’s brief visit to Paris, not the months spent in Berlin, had the greatest impact upon his later career. Armed with letters of introduction to both Maurice Ravel and Paul Dukas, Chávez first sought out Ravel, whose housekeeper informed Chávez that her employer was in England. (Ravel was in London conducting the Queen’s Hall Orchestra.) Dukas, however, was at his home in Paris. Upon arriving on Dukas’s doorstep, Chávez was asked to leave some of his scores and return the following day. During the course of their meeting, Dukas made the shrewd suggestion to Chávez that Manuel de Falla’s *Siete canciones populares españolas* might provide a useful model in treating Mexican popular music. (Chávez already knew of Falla’s music, having heard pianist Artur Schnabel play the “Ritual Fire Dance” arranged from the ballet *El amor brujo* in a 1919 recital at the Teatro Arbeu in Mexico City.) In essence, Dukas confirmed Chávez’s own inclinations and encouraged him on the path of Mexican cultural nationalism that he was to follow for several decades.

Unfortunately, fate prevented Chávez from meeting Claude Debussy, who had died of cancer in March 1918. By reaching out to Dukas, who memorialized Debussy in his *La plainte, au loin, du faune*, and Ravel, whose *5 Mélodies populaires grecques* may have provided Falla with a model for his *Siete canciones populares españolas*, Chávez sought to make a living connection to the example and achievement of Debussy. After all, virtually the only music by contemporary composers that Chávez had heard in Mexico City were the piano works of Debussy and Ravel, performed in recital by his teachers Pedro Luis Ogazón and Manuel M. Ponce. Despite the passing of time and changing of musical fashions, Chávez retained his love for the music of both Debussy and Falla. Commissioned in 1940 to arrange four pieces for the same instrumentation as Debussy’s Sonata for Flute, Viola, and Harp (1915), Chávez skillfully rescored two of Debussy’s piano pieces, “The Snow Is Dancing” and “Golliwog’s Cakewalk” from *Children’s Corner*, and two songs from Falla’s *Siete canciones*: “Asturiana” and “Polo.”

After his return to Mexico in 1923, Chávez consolidated his reputation with a series of pieces that demonstrate the impact of European modernism on his highly individual style. By setting the avant-garde poetry of Carlos Pellicer (1897–1977) in his *Tres exágonos* and *Otros tres exágonos*, Chávez allied himself with young and iconoclastic French modernists of the postwar period such as Darius Milhaud and Francis Poulenc. Both Milhaud and Poulenc were members of Les Six, a group of composers who were fed up with the swooning romanticism and gauzy impressionism of the prewar years. Chávez programmed the music of Milhaud and Poulenc into the controversial New Music Concerts that he organized in Mexico City in 1924. These events included such scores as Milhaud’s lyrical and unpretentious song cycle *Catalogue de fleurs*, Op. 60, which has a text that comprises banal descriptions of flowers drawn from a seed catalog, and Poulenc’s droll *Rapsodie nègre*, which satirizes the colonialist expropriation of African art and culture that was then fashionable among Cubists and Surrealists. Something of the direct and unadorned quality of these two French pieces, combined with a distinctly Mexican sound, is found in Chávez’s concise but engaging Sonatina for Piano.



Left to right: Carlos Chávez, Artur Rubinstein, Igor Stravinsky, Claire Boothe Luce, and Aaron Copland, New York, 1950  
Photo by Alfred Eisenstadt

Chávez was hardly the only Mexican composer of his era to look to Paris. His erstwhile piano teacher, Ponce, studied with Dukas at l'École Normale de Musique de Paris from 1925 to 1933. A consummate craftsman, Ponce's elegant Sonata for Guitar and Harpsichord evinces a distinctly Gallic refinement and charm. José Rolón, one of the cofounders with Chávez of the music journal *Música Revista Mexicana*, profited from no less than two extended stays in Paris. From 1904 to 1907, Rolón studied piano with the Polish musician Moritz Moszkowski and harmony with André Gedalge, who had also been one of Ravel's teachers at Le Conservatoire de Paris. Rolón returned in 1927 to take composition lessons with Dukas and study harmony with Nadia Boulanger. Cast in four movements, Rolón's attractive and highly accomplished String Quartet, Op. 35 effortlessly combines suave voice leading reminiscent of Ravel with melodic motives suggestive of Mexican traditional song.

During his sojourn in Paris, Chávez inevitably heard much talk of Igor Stravinsky, as the Russian composer's music was played and discussed constantly in Parisian musical circles. Chávez included music by Stravinsky in his New Music Concerts in Mexico City. Chávez owned the 1917 first edition of Stravinsky's *Pribaoutki* for low voice and instrumental ensemble, a work that may well have influenced *Tres exágonos* and *Otros tres exágonos*. Soon after Stravinsky immigrated to the United States in 1939, Chávez invited him to conduct the Orquesta Sinfónica de México—an ensemble that Chávez himself had founded and of which he was music director—in July 1940. After this enlivening and lucrative visit to Mexico, Stravinsky completed his Tango, a delectable little score that may well be a tangible token of its composer's intensified interest in the vibrant musical traditions that he found in Mexico and throughout Latin America.

—Byron Adams, University of California, Riverside



#### PROGRAM THREE

### *Mexico: The Crossroad of Antifascism*

Sosnoff Theater

Saturday, August 8

7 p.m. Preconcert Talk: Sergio Vela

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

**Silvestre Revueltas (1899–1940)**

***Redes* (1934–35)**

Part I: The Fishermen. The Child's Funeral

Part II: The Fight. The Return of the Fishermen with Their  
Dead Friend

**Conlon Nancarrow (1912–97)**

**Piece No. 1 for Small Orchestra (1943)**

**Carlos Chávez (1899–1978)**

**Piano Concerto (1938)**

Largo non troppo. Allegro agitato

Molto lento

Allegro non troppo

*Jorge Federico Osorio, piano*

#### INTERMISSION

**Carlos Chávez**

***Sinfonía de Antígona* (1933)**

**Arthur Honegger (1892–1955)**

**Symphony No. 3 “Liturgique” (1945–46)**

Dies irae: Allegro marcato

De profundis clamavi: Adagio

Dona nobis pacem: Andante. Adagio

#### PROGRAM THREE NOTES

After a nearly two-year sojourn in New York City, Carlos Chávez returned to Mexico in 1928 ready to head the Orquesta Sinfónica de México and assume the directorship of the Conservatorio Nacional de Música, a post he held until 1933. During this time, he was also appointed as the director of the Department of Fine Arts for the Secretary of Education. The transition into the 1930s marked a new stage in Chávez's developing career: his role as a concert organizer, modernist composer, and government official.

Chávez's new positions occurred during a turbulent time in Mexico. In the 1930s and '40s, Mexican artists pursued new methods in the visual, literary, cinematic, and musical arts that reflected a nationalist sentiment amid growing political and social instability. Mexico was in a period of reconstruction as a result of the armed struggle of the Revolution, and during these post-Revolutionary years, modernist currents made waves in Mexico, initiating new approaches toward nationalism, modernity, and universalism. As a result, Chávez, in his various functions, held his fingers on the cultural pulse of the nation.

Tonight's concert offers an opportunity to hear works composed during this period of political uncertainty and artistic innovation. This eclectic selection of compositions—two composed by Chávez and three by contemporaries—represents a time of modernist and national experimenta-



*Collective Suicide*, 1936, David Alfaro Siqueiros

tion. All are examples of the new and startling currents in music, indicating that the world was changing in more ways than one.

Chávez's position at the Secretary of Education coincided with technological advancements in Mexico's national film industry: the transition from silent cinema to recorded, synchronized sound film. Understanding the impact film could have on the national audience, Chávez and American photographer Paul Strand, a socialist, endeavored to produce a series of educational films for illiterate audiences, featuring the cinematography of Strand and music by Chávez. Changes in political administrations, however, prevented more films from being produced. Although the project on the film *Redes* moved forward, Chávez did not remain as composer. This position went to Silvestre Revueltas, who had ample experience in cinema, performing in silent film theaters in both Mexico and the United States during the 1920s. *Redes* recounts the story of Miro, a fisherman from Alvarado, Veracruz, who loses his child because he cannot afford to pay for the necessary medical treatment. Miro leads the village's fishermen in a revolt after not receiving fair payment from a merchant for





Still from *Redes*, c. 1936

a successful catch. The merchant and a corrupt politician attempt to divide the fishermen, leading them to a conflict in which Miro is killed. Only after Miro's death are the fishermen able to unite and stand up against oppression.

Revueltas's *Redes* remains one of the film industry's most significant scores from the 1930s. Known for his ability to juxtapose modernist techniques with elements evoking the "everyday," Revueltas wrote a concert suite that synthesizes the principal themes from the film, providing a programmatic summary of the narrative. The suite begins with a dramatic and dissonant quotation of the film's principal theme in the trumpet before transitioning into a folk melody in the upper woodwinds, which signifies the village. This section is followed by the melancholy funeral procession for Miro's child, which is subsequently contrasted by a fast and jubilant fishing scene. After a heavily dissonant and dramatic fight scene, the principal theme returns in a varied form, representing the unification of the fishermen and bringing the suite to a close.

Film was but one space to which the modernists contributed their musical talents; the stage was another. Chávez was no stranger to composing for the stage, having written the ballets *Los cuatro soles* (1925) and *H.P. Danse des hommes et des machines* (1926). In 1932, he composed seven minutes of incidental music for Jean Cocteau's production of Sophocles's tragedy *Antigone*, performed at the Teatro Orientación in Mexico City. The following year, he reorchestrated and expanded the music into his first symphony, the *Sinfonía de Antígona*. A prime example of Chávez's growing modernist aesthetic, the piece exhibits modal melodies, short rhythmic motives, and controlled dissonance—all signifiers of primitivism—to represent ancient Greece. As Leonora Saavedra notes, rather than functioning programmatically, the work is meant to convey the emotions and sentiments, particularly those felt by Antigone, that pervade the tragedy, which Chávez achieves through stark and



dense textures and the predominant use of woodwinds. Chávez maintains the momentum with short, repeating melodic and rhythmic fragments that evolve throughout the symphony. As a neo-classical work, *Antígona* captures the drama, the intensity, and the modernist approach to the play.

With *Antígona*, Chávez reinterpreted the multimovement form of the symphony as a single, complex work with contrasting sections, a method he later employed in his *Sinfonía india*. His experimentation with form continued in many of his works, including his concertos. In 1938, Chávez received a John Simon Guggenheim Memorial Foundation Fellowship to compose the Concerto for Piano with Orchestra. A monumental piece, this concerto follows the conventional three-movement structure, but is, in fact, wholly unconventional. The first movement, *Largo non troppo*, is considerably longer than the other two movements combined, making ample use of pentatonic melodies that provide a hint of folklorism. The second movement, *Molto lento*, is darker and more harmonically dissonant, focusing on the unique timbres of the piano and harp. The last movement, *Allegro non troppo*, brings back material introduced in the first movement and quickens the tempo to its tense finale. Musicologist Robert Parker states that although the concerto was initially not well received by some, it did mark a new stage of musical maturity for Chávez, which he continued to develop during the 1940s.

The two other works on the program tonight are not by Mexicans, but reflect the turbulent times and have direct connections with Chávez. Arthur Honegger's Symphony No. 3 is also known as the "Liturgique." As a member of the influential modernist circle Les Six, Honegger exhibited a style that reinterpreted traditional forms and experimented with styles and dissonance. During World War II, Honegger taught at the Ecole Normale de Musique de Paris, but the conditions in France and the tragic developments of the war led him to compose the "Liturgique." The symphony is divided into three movements: *Dies irae*, referencing the hymn used for the Mass of the Dead; *De profundis clamavi* from Psalm 130 (Out of the depths I have cried); and *Dona nobis pacem* (Grant us peace) from the *Agnus Dei* section of the Mass. Honegger provided an explicit program for the work, stating: "I wanted to symbolize the reaction of modern man against the tide of barbarity, stupidity, suffering, mechanization and bureaucracy which have been with us for several years." In 1947, the same year he accepted the position as director of the Instituto Nacional de Bellas Artes (INBA), Chávez conducted the "Liturgique" with the Orquesta Sinfónica de México. This symphony is a somber and dramatic example of the confusion, chaos, and frustration felt by many during and after the war period.

An intriguing addition to the program tonight is Conlon Nancarrow's Piece No. 1 for Small Orchestra. Nancarrow is best known for his works for player piano, which exhibit a wide range of piano technique and rhythmic complexity. A Communist Party member and veteran of the Spanish Civil War, he relocated in 1940 to Mexico, where he remained until his death. Nancarrow's piece represents one of the few instrumental works he composed before venturing into player piano composition and rhythmic experimentation. He sent an expanded adaptation of the score to Chávez, who never performed it, however. The work's rhythmic complexity and unique tone-color juxtapositions, as well as experimentations in meter and tempi, can also be detected in his later player piano studies.

—Jacqueline Avila, University of Tennessee



*Porfirio Díaz, Ministers, and Courtesans* (detail from the mural *From the Dictatorship of Porfirio Díaz to the Revolution*), completed 1964, David Alfaro Siqueiros



PANEL TWO

*Mexico and the United States: Past, Present, and Future*

Olin Hall

Sunday, August 9

10 a.m. – noon: Luisa Vilar-Payá, moderator; Leon Botstein; Mario Lavista; Richard I. Suchenski

PROGRAM FOUR

*Music and the 10-Year Mexican Revolution*

Olin Hall

Sunday, August 9

1 p.m. Preconcert Talk: Ricardo Miranda

1:30 p.m. Performance

**Manuel M. Ponce (1882–1948)**

*Tres canciones populares mexicanas* (c. 1925–26)

La pajarera

Por tí mi corazón

La Valentina

Benjamin Verdery, guitar

*Lejos de tí* (1912) (Dávalos)

*Por tí mi corazón* (1912) (Urbina)

*Cuiden su vida* (c. 1915) (trad.)

Cecilia Violetta López, soprano

Nicholas Phan, tenor

Erika Switzer, piano

*Preludio mexicano “Cuiden su vida”* (c. 1928)

Orion Weiss, piano

**Carlos Chávez (1899–1978)**

*La Adelita y La cucaracha* (arr. 1915)

Anna Polonsky, piano

**Alfredo Tamayo (1880–1957)**

*Soñó mi mente loca* (c. 1910) (Tamayo)

**José Pomar (1880–1961)**

*Dos puros lirios* (1920) (Ortiz)

**Ignacio Fernández Esperón  
“Tata Nacho” (1894–1968)**

*La borrachita* (c. 1918) (Esperón)

**Blas Galindo (1910–93)**

*Madre mía, cuando muera* (1943) (Galindo)

Cecilia Violetta López, soprano

Nicholas Phan, tenor

Erika Switzer, piano



**Carlos Chávez**

*Las margaritas (1919)*

*Anna Polonsky, piano*

*Jarabe (1922)*

*Orion Weiss, piano*

**Silvestre Revueltas (1899–1940)**

*String Quartet No. 4 “Música de feria” (1932)*

*Daedalus Quartet*

**INTERMISSION**

**Carlos Chávez**

*Cuatro melodías tradicionales indias del Ecuador (1942)*

Qué te parece, Pirucha

Santo, San Juanito

Tristezas me depara

Quisiera ser danzantito

*Cecilia Violetta López, soprano*

*Diva Goodfriend-Koven, flute*

*Erin Gustafson, oboe*

*Laura Flax, clarinet*

*Charles McCracken, bassoon*

*Daedalus Quartet*

*Jordan Frazier, double bass*

*Kory Grossman and Javier Diaz, percussion*

**José Rolón (1876–1945)**

*Tres danzas indígenas mexicanas (Jaliscienses) (1928)*

Allegro

Allegro moderato

Allegro

*Anna Polonsky, piano*

**Alfonso Esparza Oteo (1894–1950)**

*Stambul, foxtrot oriental (1920)*

*Anna Polonsky, piano*

**Carlos Chávez**

*Foxtrot (1925)*

*Orion Weiss, piano*

**Agustín Lara (1897–1970)**

*Imposible (c. 1935) (Lara)*

*Mujer (c. 1935) (Lara)*

*Nicholas Phan, tenor*

*Erika Switzer, piano*

**Carlos Chávez**

*Three Pieces for Guitar (1923)*

Largo

Tranquillo

Un poco mosso

*Benjamin Verdery, guitar*

- Silvestre Revueltas**     *Tierra pa' las macetas* (c. 1924)
- Carlos Chávez**     *Sonatina for Violin and Piano* (1924)  
*Maria Bachmann, violin*  
*Orion Weiss, piano*
- Silvestre Revueltas**     *Ocho por radio* (1933)  
*Laura Flax, clarinet*  
*Charles McCracken, bassoon*  
*Carl Albach, trumpet*  
*Members of the Daedalus Quartet*  
*Jordan Frazier, double bass*  
*Kory Grossman, percussion*

#### PROGRAM FOUR NOTES

Manuel M. Ponce, the elder statesman among the group of leading Mexican composers of the first half of the 20th century—including Carlos Chávez, Silvestre Revueltas, José Rolón, and Blas Galindo, gave a lecture in 1913 titled “La canción mexicana” (“The Mexican Song”) that had a far-reaching impact on art music composition in Mexico. Ponce believed the Mexican folk song should serve as a basis for a national compositional style and the inspiration for larger compositions such as symphonies and operas. But composers of popular music, such as Agustín Lara, Alfonso Esparza Oteo, and Ignacio Fernández Esperón “Tata Nacho,” also set Mexican topics and melodic types in their music in the 1920s, after the disruption of national life during the tumultuous Mexican Revolution of the 1910s subsided. In the decade following the Revolution, prominent figures such as Secretary of Public Education José Vasconcelos promoted an adoption of rural indigenous and mestizo themes in the creation of nationalist art forms. Ponce, however, had first advocated a related position in the 1910s, well before Vasconcelos’s mission began. According to Ponce, Mexican composers should “ennoble the music of their own country, clothing it in polyphony while lovingly preserving popular melody, which is the expression of the national soul.”

Ponce put his belief into practice in his own works, especially in those original piano works in which he utilized *canciones* as melodic material in the context of complex forms and harmonies. He also used the *canción* as a model for his own original songs and made many arrangements of *canciones* for voice and piano, and guitar, such as “A la orilla de un palmar” (On the Edge of a Palm Grove), “La pajarera” (The Bird Seller), and “Por tí mi corazón” (For You, My Heart). To Ponce, the *canción* is a short song in two-part form, with the first section repeated before the second is heard; each section has its own distinctive melody, which Ponce believed to be the most important aspect of the *canción*. Ponce polished these Italian-tinged melodies (often with heart-on-the-sleeve romantic lyrics), giving them relatively simple harmonies, although his harmonic palette is frequently richer than that used in the folk versions. Ponce supports the melody with restrained contrapuntal lines in the lower parts of the accompaniment. He divided the *canción* into three types: songs with expansive, slow melodies; ones with quickly moving melodies; and ones in triple meter sung at a moderate speed. He favored as most useful for source material the *canciones* from the Bajío (Lowlands) region of north central Mexico, as well as songs from the far north of the country.

Ponce carefully indicated with his *canción* settings whether the individual songs were arrangements of preexistent folk melodies or his own original compositions. However, in 1920 he was accused of plagiarizing the song “Soñó mi mente loca” (My Feverish Mind Dreamed) by Alfredo Tamayo, which



*La Sandunga*, 1923–28  
Diego Rivera

Ponce had arranged years before. He responded angrily to the charge in 1921, asserting that he had never claimed authorship of the song, and furthermore he had “merely clothed the song in better harmonic clothes.”

Ponce’s younger Mexican contemporaries took up his challenge to incorporate Mexican musical elements in their concert works; each, however, in their own distinctive ways. Although Chávez musically imagined a precontact indigenous past in several of his works, notably *Sinfonía india*, he also utilized Mexican *mestizo* folk music in some of his compositions. In 1915, he arranged the well-known, Revolutionary-era folk songs “La Adelita” and “La cucaracha” (The Cockroach) for piano in his 1921 published set *Cantos mexicanos* (Mexican Songs). The sharp sound created by simultaneously sounding pitches at the close interval of the second, and a chromatic running bass line, give the set a slightly modernist twist. A modernist approach is heard even more clearly in Chávez’s crazy *Jarabe* for piano, which is based on the folk dance of the same name from central Mexico. Chávez quotes several *sones* (tunes) from the group of melodies associated with the *jarabe*, such as “El atole” (The Atole) and “El Payo” (The Rustic). The propulsive, driving rhythms and dissonant harmonies support the quickly shifting traditional tune quotations. In his setting of *La llorona* (The Wailing Woman) for piano, which is based on the legend of a woman who drowned her children to be with the man she loved and is damned to wander the world for eternity as a result, Chávez uses the traditional song associated with the legend as the basis for his work.



Other Mexican composers also followed Ponce's manifesto. In his little-known early violin-piano piece *Tierra pa' las macetas* (Earth for Flower Pots), Revueltas uses a traditional *pregón* (sung street vendor's cry). The seven-note melodic motive, first heard right after the beginning of the work, mirrors the very short melody traditionally sung to seven syllables by the street vendor—¡Tie-rra pa' las ma-ce-tas!—suggesting a proletarian leitmotiv. In *Tres danzas indígenas mexicanas (Jaliscienses)* (Three Indigenous Dances from Jalisco) of 1928, Rolón reworks Indian *sones* from the state of Jalisco published in Rubén M. Campos's influential book *El folklore y la música mexicana* (Folklore and Mexican Music), later mined by Aaron Copland for his *El Salón México*. However, the most frequently performed nationalist piece that quotes Mexican mestizo *sones* is probably José Pablo Moncayo's orchestral *Huapango*, which sets three *sones huastecos* (from the Huasteca region of the state of Veracruz).

In his often-quoted article "Su majestad el fox" (His Majesty the Foxtrot) of 1921, Ponce lamented the conquest of Mexico by the foxtrot, one-step, and two-step from the "powerful Republic of the North" (United States). To Ponce, popular American dances such as the foxtrot "appear like a dictator at all gatherings, and Mexican dances have ceded the field to the despotic conqueror." Although Ponce sharply disapproved, composers of both concert and popular music embraced the foxtrot and related forms in the 1920s. In "Stambul" (Istanbul), Alfonso Esparza Oteo—famous worldwide for his song "Un viejo amor" (An Old Love)—presents stereotypical orientalist melodic and rhythmic tropes, along with a prominent quote of the aria "Mon cœur s'ouvre à ta voix" (My Heart at Thy Sweet Voice) from Camille Saint-Saëns's *Samson et Dalila*, to further emphasize the exotic imagery. Chávez's *Foxtrot* shows that he knew American ragtime-inspired dance forms, but also that he adapted them in his own manner. He contrasts a bouncy, melodically syncopated idea with thickly harmonized, somewhat dissonant chords. At the end the music dissolves quickly, whereas in the usual foxtrot the music decisively ends.

Most of the works on this program use the traditional mestizo or indigenous *son*, or the folk *canción* as a compositional basis. In his Sonatina for Violin and Piano, Chávez reworks the traditional *canción* "L'Inasia," altering it chromatically and changing the original meter. Its four movements are performed without pause, and the two outer movements, both marked *Largo* (slow), mirror each other in structure.

As a summation of the possibilities inherent in Ponce's exhortation, Revueltas, in his *Música de feria*—his fourth string quartet—and his chamber work *Ocho por radio* invigorated these modernist pieces with a collage of fragments of Mexican *sones* and melodic types along with pulsating rhythms influenced by the driving rhythms of traditional folk music. In these two pieces, Revueltas clothed the Mexican folk idiom in modernist garb, in his own unmistakable way. Ponce had done the same with the mestizo *canción* in the 1910s. Both approaches are representative of the "national soul."

—John Koegel, California State University, Fullerton



Cover of the sheet music for Alfonso Esparza Oteo's foxtrot "Stambul," 1920, Esperanza Guerra and Herlinda González





*Tightrope Walker*, 1932, María Izquierdo

#### PROGRAM FIVE

### *Music, Murals, and Puppets*

Sosnoff Theater

Sunday, August 9

5 p.m. Preconcert Talk: Roberto Kolb-Neuhaus

5:30 p.m. Performance: Members of the American Symphony Orchestra, conducted by Leon Botstein, music director, and Zachary Schwartzman; projections by Tim McLoraine; lighting by JAX Messenger; costumes by Moe Schell; directed and designed by Doug Fitch

**Silvestre Revueltas (1899–1940)**

*Troka* (1933)

*El renacuajo paseador* (1933, rev. 1936)

**Carlos Chávez (1899–1978)**

*Suite for Double Quartet, from Dark Meadow* (1943)

Preludio

Interludio

Incantamento

Sarabande

Peana

Postludio

*Lance Suzuki, flute*

*Alexandra Knoll, oboe*

*Benjamin Fingland, clarinet*

*Monica Ellis, bassoon*

*Amphion String Quartet*

#### INTERMISSION

**Manuel de Falla (1876–1946)**

*El retablo de maese Pedro* (1922)

Don Quijote *Louis Otey, baritone*

Maese Pedro *Nicholas Phan, tenor*

Trujamán *Cecilia Violetta López, soprano*

Puppeteers *Tao Bennet, Andy Manjuck,  
Nick Lehane, Rowan Magee*

#### PROGRAM FIVE NOTES

Modernism in the first decades of the 20th century was a movement that invigorated not only music but also literature and the visual arts. One immediately thinks of the magnificent murals of Diego Rivera, which dignified and glorified Mexican culture. Indeed, modernism gave rise to an environment conducive to multimedia creations involving music, words, dance, and innovative staging. Four remarkable such manifestations appear on this program.

One of the leading Mexican muralists of the 20th century was Fermín Revueltas (1901–35), whose brother, Silvestre, accomplished in music what Fermín wrought in art. Silvestre originally conceived of *Troka* as music to accompany a series of stories dealing with a fictional robot named *Troka el poderoso* (Troka the Powerful), the invention of poet Germán List Arzubide (1898–1998), who worked for the radio station of the Ministry of Education in Mexico. The project soon metamorphosed into a dance pantomime for children. According to the poet, “Troka is the spirit of all mechanical things



which have made many of mankind's old dreams possible. ... Troka calls on the children of the world to dance in the grandiose and solemn manner in which countries are united, and that over the bitterness of war and hunger, raises hope for a better day, which begins with the young generation and goes toward a horizon of redemption based on a universal effort." Revueltas makes repeated use in this piece of a popular Mexican children's round called "A la víbora de la mar" (To the Sea Snake). This sophisticated score is anything but juvenile and reveals the sort of progressive harmonic and rhythmic techniques one associates with the avant-garde of the 1930s.

*El renacuajo paseador* (The Wandering Tadpole) is a puppet ballet that Revueltas composed for his daughters. It is based on a tale by the Colombian author Rafael Pombo (1833–1912) that relates the journey of a little tadpole who befriends a mouse. Together, they embark on an adventure in search of other mice. Some cats appear and make everyone run away; unfortunately, our tadpole winds up

in the stomach of a duck. The little work is playful, festive, and imbued with references to the music of everyday life. Revueltas employs a kind of collage technique that juxtaposes fragments of various Mexican melodies. It also has an ironic flavor, and this irony extended to Revueltas's personal life. All of his daughters, except for Eugenia, died before the composer, who at age 40 succumbed to pneumonia on October 5, 1940. It was the same day on which *El renacuajo paseador* premiered.

Carlos Chávez's musical vision was never confined to Mexico and readily embraced other cultures. The Suite for Double Quartet (which combines a woodwind quartet with a string quartet) is derived from a score that he originally named *Daughter of Colchis: Medea*, the tragedy of whose life expresses what the composer viewed as the "Apollonian austerity" of ancient Greece. (Chávez's *Sinfonía de Antígona*, heard on Program Three, yields further evidence of his fascination with Greek antiquity.) This music served as the basis for a ballet by Martha Graham, who rewrote the scenario and gave it a new title, *Dark Meadow* (1943). (Never one to let good music go to waste, Chávez also derived from the score his Third String Quartet, heard on Program One.) The Prelude begins with an introspective soliloquy in the oboe soon followed by



Silvestre Revueltas, 1930s, Lola Álvarez Bravo

other woodwinds, including bassoon and flute, entering one at a time. The entrance of the clarinet paves the way for the Interlude, which presents a brief duet for viola and cello before reverting to winds. This is followed by Enchantment for woodwind quartet, a movement whose musical character reveals a Stravinskian animation and color. The contrasting Saraband offers not only a different mood, one of aristocratic elegance and grace, but also different tone colors, as it is written for string quartet. The Pean is notable for its poignant lyricism, while the Postlude unites the two quartets in a delightfully rich sonority, though it concludes with the somber oboe solo from the beginning of the suite.

Manuel de Falla was born in Cádiz in Spain in 1876 and died in Argentina, in exile, in 1946. Although born and raised in Andalusia, his career only gained momentum after he moved to Madrid in 1896. This was but a preparation for several fruitful years in Paris (1907–14), where he associated with Claude Debussy, Maurice Ravel, and his compatriot Isaac Albéniz. Falla's distinctive fusion of Andalusian and French Modernist idioms owed a debt to the example set by Albéniz and pointed the way for future composers, especially Joaquín Turina (1882–1949) and Joaquín Rodrigo (1901–99), among others. Although Falla was not a prolific composer, his reputation securely rests on a few indisputable masterpieces of wide renown, among them the opera *La vida breve* (1905), the song set *Siete canciones populares españolas* (1914), and the piano concerto *Noches en los jardines de España* (1916), as well as the ballets *El amor brujo* (1915) and *El sombrero de tres picos* (1919). One other work worthy of inclusion in this list is the puppet-theater opera *El retablo de maese Pedro* (Master Peter's Puppet Show). This final piece merits particular attention not only because of its intrinsic musical and dramatic quality, but also because it represents a major shift in the composer's style.

Premonitions of this shift were already apparent in *The Three-Cornered Hat*, with its sets designed by Pablo Picasso and choreography by Léonide Massine, performed by Sergei Diaghilev's Ballets Russes. For the first time in Falla's oeuvre, one perceives a neoclassical penchant for using satire and irony to depict—or, as some critics feared, to mock—Spanish folklore and customs. With *El retablo*, Falla's muses are clearly no longer Debussy and Impressionism, but rather Igor Stravinsky and Neoclassicism. In 1919, Winnaretta Singer, Princesse Edmond de Polignac, commissioned him to compose this remarkable piece for performance at her mansion in Paris, where she had an elaborate puppet theater. The staged premiere took place on June 25, 1923. Wanda Landowska played the harpsichord, thus beginning a collaboration with Falla that would culminate three years later in his Harpsichord Concerto. The composer himself directed the staging and Vladimir Golschmann conducted. Stravinsky, Francis Poulenc, and Picasso were among the celebrities present for the premiere.

*El retablo* is set in one act, with a prologue and epilogue, using a libretto that is basically an abbreviation of chapter 26 of the second part of *Don Quijote de la Mancha* by Miguel de Cervantes, published 400 years ago (parts one and two appeared in 1605 and 1615, respectively). In this episode, the intrepid knight errant and his trusty sidekick Sancho Panza attend a theatrical presentation (Master Peter's Puppet Show of the title) at the inn where they are staying for the night. The little drama relates the story of a princess who has been taken captive. Unable to distinguish between reality and fantasy, the courageous Don Quijote assaults the mise-en-scène to rescue this damsel in distress, with comically disastrous consequences.

This play within a play features music inspired by the Siglo de Oro, Spain's golden age of the 16th and 17th centuries. It is far removed from the flamenco-inspired Andalusian evocations of Falla's previous decade and celebrates Castile as the cultural and spiritual fulcrum of the nation. The opera's diminutive length (just under a half hour), reliance on a soprano voice to sing much of the text, and its use of puppets have kept it out of the standard operatic repertoire. Nonetheless, *El retablo's* appeal to historical music and its pervasively comic, satirical thrust make it a delightfully classic example of Falla's neoclassical style.

—Walter Clark, University of California, Riverside



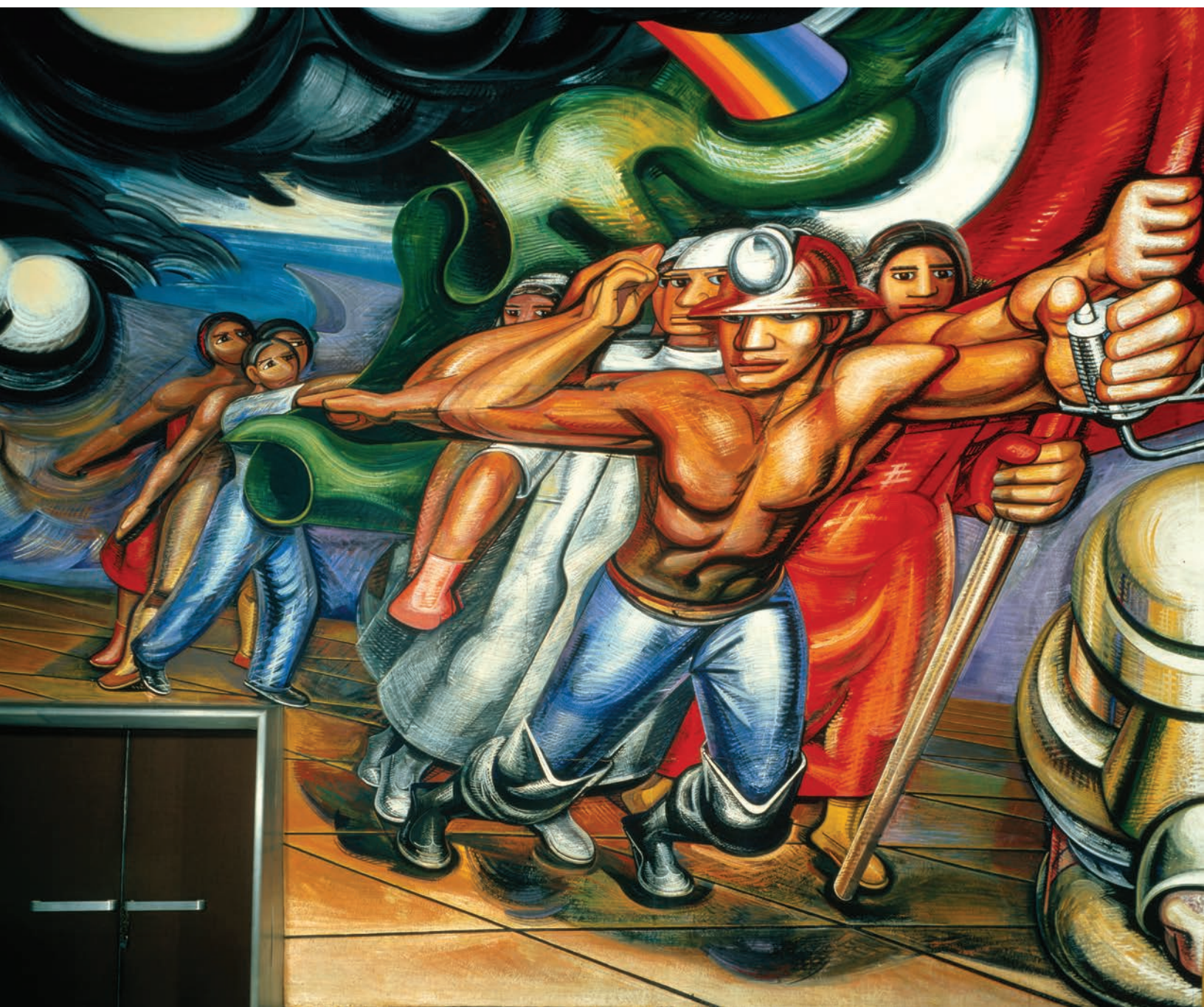


*Mexico Today and Tomorrow* (from the conquest to 1930), National Palace, Mexico City, 1929–1935, Diego Rivera









*For the Complete Safety of All Mexicans at Work (mural detail), 1952-54, David Alfaro Siqueiros*

WEEKEND TWO AUGUST 13–16

# MEXICO, LATIN AMERICA, AND MODERNISM

## SPECIAL EVENTS

### *Music by Contemporary Latin American Composers*

LUMA Theater

Thursday, August 13

7:30 p.m. Performance: Contemporaneous

Works by Esteban Benzecry (b. 1970), Enrico Chapela (b. 1974), Angélica Negrón (b. 1981), Vicente Alexim (b. 1987), Itzam Zapata (b. 1989), and Andrés Martínez de Velasco Escobedo '15 (b. 1991)

### *Film Showing*

Ottaway Film Center

Friday, August 14

2 p.m. *The Other Conquest/La Otra Conquista* (dir. Salvador Carrasco '91)

Written and directed by Salvador Carrasco, *The Other Conquest* brings to life the world of 1520s Mexico in the aftermath of the Spanish Conquest from the vantage point of the Aztec people. It explores the social, religious, and psychological changes brought about by European colonization and captures the clash and resistance of cultures that gave birth to modern Latin America.

### *Orquesta Mexicana*

Olin Hall

Friday, August 14

5 p.m. Performance: Pasatono Orquesta

**Carlos Chávez (1899–1978)**

*Xochipilli: An Imagined Aztec Music* (1940)

*Marcha, Vals, Canción* (n.d.)

*Cantos de México* (1933)

*La paloma azul* (1940)

**Blas Galindo (1910–93)**

*Sones de Mariachi* (arr. 1940)

**Luis Sandi (1901–96)**

*Yaqui Music* (arr. 1940)

**Rubén Luengas (b. 1976)**

*Jarabe Ka'nu: Five Joyful Musics from the Country of Clouds*,  
dance suite

**Enrico Chapela (b. 1974)**

*Wind and Poet Dancing*

*Please refer to individual evening programs for further information.*



PROGRAM SIX

***East and West***

Sosnoff Theater

Friday, August 14

7:30 p.m. Preconcert Talk: Kyle Gann

8 p.m. Performance

**John Cage (1912–92)/Lou Harrison (1917–2003)**

***Double Music* (1941)**

*Eric Cha-Beach, Joshua Quillen, Adam Sliwinski,  
David Degge, Jonathan Collazo '18, Petra Elek '16,  
and Christopher Gunnell '17, percussion*

**Colin McPhee (1900–64)**

**Balinese Ceremonial Music (transcr. 1934)**

*Pemoengkah  
Gambangan  
Taboeh Teloe  
Alessio Bax and Lucille Chung, pianos*

**Lou Harrison**

***Main Bersama-sama* (Playing Together) (1978)**

*Zohar Schondorf, horn  
Catskill Mountain Gamelan*

**John Cage**

***Construction No. 3* (1939–41)**

**Carlos Chávez (1899–1978)**

***Toccata for Percussion* (1942)**

*Allegro  
Largo  
Allegro un poco marziale  
Eric Cha-Beach, Joshua Quillen, Adam Sliwinski,  
David Degge, Jonathan Collazo '18, Petra Elek '16,  
and Christopher Gunnell '17, percussion*

INTERMISSION

**Henry Cowell (1897–1965)**

***Ostinato Pianissimo* (1934)**

*Eric Cha-Beach, Joshua Quillen, Adam Sliwinski,  
David Degge, Jonathan Collazo '18, Petra Elek '16,  
and Christopher Gunnell '17, percussion  
Bard Festival Percussion Ensemble  
Alessio Bax and Lucille Chung, pianos*

**Amadeo Roldán (1900–39)**

***Rítmica 5* (1930)**

***Rítmica 6* (1930)**

*Eric Cha-Beach, Joshua Quillen, Adam Sliwinski,  
David Degge, Jonathan Collazo '18, Petra Elek '16,  
and Christopher Gunnell '17, percussion  
Bard Festival Percussion Ensemble*

**Lou Harrison**

***Threnody for Carlos Chávez (1979)***

Jessica Thompson, viola

Catskill Mountain Gamelan

**Edgard Varèse (1883–1965)**

***Ionisation (1929–31)***

Eric Cha-Beach, Joshua Quillen, Adam Sliwinski,  
David Degge, Jonathan Collazo '18, Petra Elek '16,  
and Christopher Gunnell '17, percussion

Bard Festival Percussion Ensemble

Simon Ghraichy, piano

Zachary Schwartzman, conductor

**PROGRAM SIX NOTES**

The percussion ensemble works of the 1930s and '40s on the program tonight provide ample evidence of an era of playful technical innovations and self-conscious explorations of rhythm and timbre. In them, one can find qualities both ancient and modern, quantifiable and mystical, cosmopolitan and parochial, programmatic and abstract. Percussion instruments, with their enormous variety of materials and sound production methods, must have seemed to modern composers a vast uncharted territory of new possibilities. In the works featured in this concert, such instruments hold the power to evoke machine-age technological mastery or archaic, primal urges—and sometimes bring to mind both. Certainly, the use of so-called primitive materials to invoke tangible remnants of prehistory (especially as such remnants were recognized among living populations) made both modernity and modernization more visible.

As groundbreaking as the early percussion ensemble works seemed, however, they were not without precedent. Igor Stravinsky's *Le sacre du printemps* (1913) evoked prehistoric ritual by transforming the orchestra into an impulsive, largely percussive organism. Audiences in the Americas had to wait close to a decade after the Paris premiere of *The Rite of Spring* to hear the work in its orchestral form; a lucky few got to know it through the two-piano reduction. The piece's elevation of timbre and rhythm reverberated throughout the Americas. Cuban author Alejo Carpentier noted that "those who already knew the score of *The Rite*—the great revolutionary banner of the day—began to notice that in Regla, on the other side of the bay, were rhythms just as complex and interesting as those created by Stravinsky to evoke the primitive rituals of pagan Russia." In spite of the work's association with a specific time and place, elements of its musical style could be extrapolated and its instrumentation adapted to express other times and places, other tribes or nations. Stravinsky's masterpiece gave composers everywhere the impetus to mine the cultural materials of their ancient pasts to create their own versions of international modernism.

On his role as a Cuban composer, Amadeo Roldán wrote in 1933: "My aim is first of all to attain a production thoroughly American . . . an art that we can call ours, continental, worthy of being universally accepted not on account of its exotic qualities. . . . The sound of a banjo must not always bring jazz to our mind, nor should the rhythm of our güiro always recall a rumba." *Rítmicas 5* and *6* are studies on the Cuban *son* and *rumba*, respectively. Roldán transformed the timbres and rhythms of Afro-Cuban music, creating playfully disorienting syncopations and deconstructing the 3-2 clave—the most popular rhythm in Cuban music. The result was a modernist Cuban music that resonated far beyond the island republic.

Though he was a recently naturalized American citizen, a discouraged Edgard Varèse left New York City and decamped to his native France in 1928. His response to both the reigning French

neoclassicism and the Cuban music that was surging through Paris—Cuban singer Rita Montaner’s “El manisero” (the peanut vendor) was enormously popular—was *Ionisation*, an ambitious work for percussion instruments composed between 1929 and 1931.

The essence of *Ionisation* is firmly rooted in a cosmopolitan urban atmosphere in all its cultural diversity. The piece represents a mixture of cultures, evident from the short repeating cells of traditional Latin music and the Chinese cymbals and gongs that mark important structural moments, the European and American marching traditions in the snare drums, and the sirens of the urban soundscape. In a letter to his friend Carlos Salzedo, Varèse quoted from astrophysicist Arthur Stanley Eddington’s 1927 book *Stars and Atoms*, which Varèse said explained *Ionisation*’s title and organization. Cryptically, he concluded, “*Ionisation* represents . . . the mystery of the skies of America.” Mystery, Americanness, and primitivism are qualities of Varèse’s works sometimes overlooked because of his dedication to abstract music after 1945. His projects during his time in Montparnasse, however, reveal his enthusiasm for primitivist evocations.

While Varèse was in France he left his colleague Henry Cowell back in New York in charge of the newly formed Pan-American Association of Composers, of which both Cowell and Carlos Chávez were founding members. From October through December 1931, Cowell traveled to Berlin with the objective of finding a unifying theory for all music, “whether Oriental, Occidental, Classic or Modern.” Cowell would not apply this new understanding of classic principles to his own compositions, however, until fall 1933, when he began teaching world music at The New School for Social Research in New York City. These classes introduced world music to the young John Cage, among others. Cowell most likely began composing his first work for percussion ensemble at the same time. The piece, completed in 1934 and titled *Ostinato Pianissimo*, represents his attempt to synthesize and distill world music elements to find new possibilities for modern music.

Like Varèse in *Ionisation*, Cowell borrowed percussion instruments from different world music. Most immediately apparent are the textural similarities of *Ostinato Pianissimo* to that of Indonesian gamelan music. The instruments are roughly ordered from high to low, with low-pitched instruments moving at a slower tempo than higher-pitched ones. The “ostinato” of the title indicates that each instrument repeats its own pattern, in varying lengths, throughout the work. Although these ostinatos occasionally align, they do not do so at structural moments as in an Indonesian gong cycle. Cowell’s intent was to compose a work based on universal musical principles. At the very least, he would have acknowledged that repetition is the simplest and most ubiquitous structural principle in music of any culture.

In a 1948 review of his friend Colin McPhee’s work, Cowell noted the Canadian composer’s “knowing use of Balinese modes” and the characteristic melodic contours of Balinese gamelan music, which he said were important elements for the music’s authenticity. The insistent, driving ostinatos of gamelan music proved an especially fruitful source of inspiration for the new percussion composers, and one that reverberated through the final decades of the 20th century. Moments in McPhee’s *Balinese Ceremonial Music* will remind some listeners of later minimalist composers, especially Philip Glass’s early compositions.

In Mexico, a series of well-documented nation-building projects following the start of the Mexican Revolution in 1910 initiated a tidal wave of government-sponsored archaeological research on pre-Columbian cultures and artifacts. One result in the area of music was Daniel Castañeda and Vicente Mendoza’s exhaustive work on pre-Hispanic musical instruments, *Instrumental precortesiano* (Pre-Cortesian Instruments, 1933), a volume that included hundreds of photographs, detailed drawings,





John Cage, 1967, Hervé Gloaguen

and explanations of the origins of Mexico's percussion instruments, including the *teponaztli*, *huéhuetl*, and *timbal*. Between 1931 and 1934 Chávez held a series of composition seminars, which included Mendoza and Silvestre Revueltas. A goal of these workshops was to explore ways to incorporate indigenous Mexican percussion into orchestral music, but none of the seminarians composed for an all-percussion ensemble. Chávez would not do so until 1942, when he wrote his *Toccata* at the behest of Cage. Though Chávez acknowledged the work was written as an experiment in mostly nonpitched percussion instruments, the first and last movements follow a sonata form.

Cage was a young Californian composer working at the Cornish School in Seattle when he commissioned works for his percussion concerts, with which he toured the West Coast of the United States. Introduced by Cowell, Cage and Lou Harrison collaboratively composed *Double Music* for percussion quartet in 1941; they both contributed half of the score and wrote independently of each other. Also composed and premiered that year, *Construction No. 3* shows some of the fruits of Cage's study of serialism with Arnold Schoenberg at USC and at UCLA. Cage employs a rhythmic and phrase structure in which each player follows a proportion series that is a rotation of another player's series.

Harrison's attention to the timbres, tuning, and idioms of the gamelan beginning in 1975 led to highly successful combinations of Asian and Western musical elements in several pieces. One of his earliest compositions for Western instruments and gamelan, *Main Bersama-sama* (1978) was intended for performance on a set of Sundanese *degung* instruments from West Java and French horn. Harrison wrote that the "playing together" of the piece's title is meant to carry a sense of transcultural warmth and understanding, an equitable cultural diversity. *Threnody for Carlos Chávez*, composed the following year as a response to Chávez's death, similarly positions a gamelan as the backup orchestra for a Western solo instrument—the viola. Harrison said in an interview shortly after Chávez's death: "He was an enormous influence on me. . . . In the long run he will prove in some aspects to be more germinal, more important than Stravinsky in many ways."

—Stephanie N. Stallings

PANEL THREE

**Mexico and Latin America**

Olin Hall

Saturday, August 15

10 a.m. – noon: Melanie Nicholson, moderator; Miles Rodriguez; Roberto Sierra; Edward J. Sullivan

PROGRAM SEVEN

**“New York, New York”**

Olin Hall

Saturday, August 15

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

1:30 p.m. Performance

**Edgard Varèse (1883–1965)**

***Density 21.5* (1936)**

*Randolph Bowman, flute*

**Dane Rudhyar (1895–1985)**

***Three Paeans* (1927)**

With Joyous Exaltation

Epic and Resonant

With Rhythmic Fullness

*Alessio Bax, piano*

**Ruth Crawford (1901–53)**

**From Nine Preludes (1924–28)**

No. 6 Andante mystic

No. 8 Leggiero

*Ieva Jokubaviciute, piano*

**Henry Cowell (1897–1965)**

***The Tides of Manaunaun* (1917)**

*Allegra Chapman '10, piano*

**Virgil Thomson (1896–1989)**

**Five Phrases from the Song of Solomon (1926)**

Thou that Dweldest in the Gardens

Return, O Shulamite!

O, My Dove

I Am My Beloved's

By Night

*Sarah Shafer, soprano*

*Kory Grossman, percussion*

**Roger Sessions (1896–1985)**

***On the Beach at Fontana* (1930) (Joyce)**

**Israel Citkowitz (1909–74)**

**From Five Songs for Voice and Piano (1930) (Joyce)**

Bid Adieu

When the Shy Star Goes Forth in Heaven

Strings in the Earth and Air



*My Dress Hangs Here, 1933–38, Frida Kahlo*

**Paul Bowles (1910–99)**

*Once a Lady Was Here (1946) (Bowles)*

*Sarah Shafer, soprano*

*Lucille Chung, piano*

**Conlon Nancarrow (1912–97)**

*Prelude and Blues (1935)*

*Allegra Chapman '10, piano*

**Carlos Chávez (1899–1978)**

*Sonata for Piano No. 3 (1928)*

*Moderato—Un poco mosso—Lentamente—Claro y conciso*

*Alessio Bax, piano*

**INTERMISSION**

**Carlos Chávez**

*Blues (1928)*

*Fox (1928)*



<b>William Grant Still (1895–1978)</b>	<i>The Blues, from Lenox Avenue</i> (1937) <i>Simon Ghraichy, piano</i>  <i>Here's One</i> (arr. 1941) (trad.)
<b>Silvestre Revueltas (1899–1940)</b>	<i>Canto para una muchacha negra</i> (1938) (Hughes)
<b>Carlos Chávez</b>	<i>North Carolina Blues</i> (1942) (Villaurreutia, trans. Hughes) <i>Sarah Shafer, soprano</i> <i>Lucille Chung, piano</i>
<b>Henry Cowell</b>	<i>Quartet Euphometric</i> (1919) <i>Daedalus Quartet</i>
<b>Aaron Copland (1900–90)</b>	<i>Sextet</i> (1937) Allegro vivace Lento Finale <i>Romie de Guise-Langlois, clarinet</i> <i>Daedalus Quartet</i> <i>Ieva Jokubaviciute, piano</i>

#### PROGRAM SEVEN NOTES

In the United States, “Mexican composer” is often appended to Carlos Chávez’s name as if it encompasses the whole of his identity. Although his nationality was part of his self-conception, such description obscures another less commonly acknowledged geographical affiliation—one emphasized in today’s program—with New York City. The music here divides neatly into two halves: before the intermission are works first heard as part of a series of concerts run by composers Aaron Copland and Roger Sessions in New York between 1928 and 1930, and after the intermission are mostly works connected by their examination of race and identity in a U.S. context. Despite the superficial aesthetic and topical separations, the two halves share centrality in U.S. culture and in Chávez’s identity.

The Copland-Sessions Concerts of Contemporary Music were established as a forum for young composers to hear innovative new music. Both Copland and Sessions had been students of Nadia Boulanger in Paris, but they had distinct styles and musical tastes, resulting in a remarkably diverse selection of compositions they programmed. Thus, during this concert you will hear music by ultra-modernists like Henry Cowell, Edgard Varèse, and Ruth Crawford along with more conservative composers like Virgil Thomson, Israel Citkowitz, and Paul Bowles. Also included are works by the theosophist and musical philosopher Dane Rudhyar and a contemplative, interior work by Sessions.

As the founder of the International Composers’ Guild, one of the first organizations to present concerts of contemporary music in New York, Varèse is often seen as the leader of the new music movement, much as Alfred Stieglitz created a similar community for avant-garde visual art. The nature of Varèse’s musical provocations is apparent in *Density 21.5* for solo flute. The title itself creates some cognitive dissonance since “dense” music is usually by definition multi-voiced, an effect impossible on the solo flute. Yet, in another sense, the work does play with the concept, alternating long-held notes with unexpected flurries of sound, often in high registers with disjunct



*Liberation of the Peon*, 1931, Diego Rivera

melodic lines. Thus, Varèse turns musical texture on its head, inviting us to reconsider traditional modes of analysis.

Like Varèse, Cowell was relentless in his advocacy of new music, but although he spent time in New York, he lived on the West Coast, where he was influenced by the Celtic-based philosophies of John Varian. *The Tides of Manaunaun*, originally composed as incidental music for one of Varian's plays, depicts the Celtic god of the sea. Cowell was 20 years old when he premiered the work in public, and even at this early stage in his career there are indications of his radical tendencies in the use of tone clusters (in which the pianist uses the forearm to simultaneously depress many keys). The same experimental spirit can be seen in his *Quartet Euphometric*, which realizes a theoretic formula (later described in his influential treatise *New Musical Resources*) whereby the distance between notes in the harmonic series is translated into rhythmic values.

Instead of reimagining the building blocks of music like Varèse and Cowell, Crawford chose a different route to ultra-modernism in *Prelude No. 6, "Andante mystico."* Here she draws on the chromatic and spiritual impulses found in works by Rudhyar and Alexander Scriabin. At the beginning of the piece, the right hand presents a high ostinato pattern representing the heavens. The pattern uses all 12 notes of the chromatic scale, made resonant by the open damper pedal. Beneath the



*The Subway*, 1928, José Clemente Orozco

ostinato, a broken chord melody builds and recedes supported by the sustaining pedal. The result of the highly intricate pedal work is the sense of constant sound, even when the pianist is playing relatively few notes.

Chávez's Third Sonata is in many ways oppositional to Crawford's "Andante mystico." Whereas her aural manifestation of spiritual mysticism utilizes a mysterious resonance obscuring changes in the high, ambient line, Chávez's Sonata is obsessively exacting and rhythmic, with frequent bursts of polyphony that combine Baroque-like ornamented lines with dissonant, spare counter melodies. Chávez was a pianist by training and this sonata betrays his familiarity with the instrument, as the essential rhythms and melodies seem to effortlessly emerge from the complicated texture and harmony.

Chávez's closest friend in the New York circle was probably Copland, who admired and promoted his Third Sonata, most notably arranging to have it premiered at the very first Copland-Sessions concert, which took place April 22, 1928. Critics reacted to the work in ways that make very little sense given the neoclassical modernisms of the musical language in the piece, writing that Chávez "tomahawked the keyboard" (Olin Downes) and calling the musical language "peppery as chilies" (Paul Rosenfeld). These "Mexicanisms," although not apparent in the music, were read into the performance despite the paucity of nationalism or primitivism in the score. A close parallel can be drawn between Chávez and William Grant Still, an African American composer who also partici-



pated in the New York scene during the 1920s and '30s. Both men contended with assumptions about who they could be and what they could sound like, and the limitations imposed by such expectations still seem to influence the works commonly played, taught, loved, and remembered. Their reactions to such biases were as individual as the composers themselves. Whereas Chávez thought of himself as a cosmopolitan modernist, Still was invested in the idea of writing what he termed “race music” that could be part of the contemporary discourse.

*Lenox Avenue* was commissioned by CBS Radio as one of a series of new works written especially for radio broadcast. In it, Still combined the voice-over technique he was familiar with from his participation in the *Deep River Hour* with the musical soundscape of Harlem. Thus the narrator serves as the listener’s informant, familiarizing her with (potentially) unknown African American genres in their context. The cultural tourism presented by Still’s narrator in *Lenox Avenue* exaggerates and purifies an aspect of the 1920s Harlem Renaissance, when the uptown clubs presented a quality of alcohol, dancing, exoticism, and music unavailable in Prohibition-era Manhattan, and became nightlife havens for the young, white, and wealthy. It was surely in Harlem that Chávez and Conlon Nancarrow first heard jazz and blues. In fact, Nancarrow gigged as a trumpet player in both popular and art-music venues. The jazzy art-music blues presented in pieces by both composers represent identification with the spirit of this new American dance music, and mark the composers accurately as young urbanites.

Of course race and racialized music carried a particular burden in the United States. There was, on one hand, the call for uplift, here represented by Still’s spiritual arrangement *Here’s One*, and, on the other, there was a call for justice, represented by protest works like Silvestre Revueltas’s *Canto para una muchacha negra* and Chávez’s *North Carolina Blues*, which form Mexican counterparts to a protest work by Still—*And They Lynched Him on a Tree* (not presented today). One is struck with the broad aims of these political works; all three speak not only to the horrors of lynching but to the condition of everyday blackness in a discriminatory society, with allusions to the blues serving as part of the humanizing force.

Rounding out the program is Copland’s Sextet, one of the pieces that best represents the collegial and mutually respectful relationship between him and Chávez. The Sextet is a chamber version of Copland’s *Short Symphony*, a work dedicated to Chávez and premiered by his orchestra in 1934. The dedication marks Copland’s appreciation for that first performance—the work had been rejected as “unplayable” by several conductors—and an acknowledgment of the Mexican influence Copland heard in the third movement. Like many of the works on this program, the Sextet is rarely performed and presents a multifaceted view of the composer most familiar for program music like *Appalachian Spring*, *Rodeo*, *The Red Pony*, and *Fanfare for the Common Man*.

—Christina Taylor Gibson, *The Catholic University of America, Washington, D.C.*



William Grant Still, n.d.  
Carl Van Vechten





*Friday of Sorrows on the Canal of Santa Anita, in the Court of the Fiestas, 1924, Diego Rivera*

PROGRAM EIGHT

*Reimagined Landscapes and Pasts*

Sosnoff Theater

Saturday, August 15

7 p.m. Preconcert Talk: Leonora Saavedra

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

**Silvestre Revueltas (1899–1940)**

*Cuauhnáhuac* (1930)

**José Pablo Moncayo (1912–58)**

**Three Pieces for Orchestra (1947)**

Feria

Canción

Danza

**Carlos Chávez (1899–1978)**

*Sinfonía india* (1935)

Vivo. Allegro cantabile. Allegro. Andante con moto

INTERMISSION

**Heitor Villa-Lobos (1887–1959)**

*Amazonas* (1917)

*Forest of the Amazon* (1958) (D. Vasconcellos)

Nicole Cabell, soprano

PROGRAM EIGHT NOTES

Three of the works on this program exhibit some connection to indigenous cultures in Latin America. This fascination with indigeneity was one of the principal manifestations of modernism in the 1920s and beyond. This movement sought to redefine Latin American identity by embracing aspects of local culture that had been suppressed as “barbaric” during the 19th century, when white Latin Americans wanted their newborn nations to be seen as extensions of Europe.

Mexican dictator Porfirio Díaz (1830–1915) once lamented, “Poor Mexico. So far from God, and so close to the United States.” But this would not have been Silvestre Revueltas’s complaint, much less Carlos Chávez’s. Although he initially studied at the National Conservatory of Music in Mexico City, Revueltas later pursued musical studies in Austin, Texas, and in Chicago. After returning to Mexico, Chávez appointed him assistant conductor of the Orquesta Sinfónica Nacional, a post he held from 1929 to 1935. This organization was the perfect vehicle for promoting Mexican composers, whose ranks Revueltas joined in the 1930s.

*Cuauhnáhuac* is the only piece Revueltas composed that has a title in Náhuatl. This word was the Aztec name of the modern-day city of Cuernavaca, a resort town about 40 miles from the capital. The work was inspired by the composer’s stay in that city, where he wrote much of the score. After a process of revision, the version we know today was completed by December 1932 and premiered by the Orquesta Sinfónica de México the following June. In keeping with its indigenous inspiration, it features a complex matrix of rhythmic ostinatos, repeating melodic motifs, pentatonicism, and heterophonic textures strongly suggestive of native performance practice. The work consists of three main sections. While the opening Andante could be described as a sort of pastoral, the final



section (*Allegro vivo*) seems to draw on musical clichés associated with indigenous war dances. It makes use of an upright Aztec drum called the *huéhuetl*, which introduces a certain element of parodic detachment into an otherwise compelling musical canvas. In the opinion of musicologist Leonora Saavedra, Revueltas thus “betrays his misgivings about the enterprise of nationalist music, its tourist-oriented aspects, and perhaps even the very choice of reifying a mythic past instead of addressing the politicized present.”

José Pablo Moncayo was born in Guadalajara and commenced formal studies in piano and composition at the National Conservatory in 1929, supporting himself by playing jazz piano. His well-rounded training there included composition studies with Chávez. He is best known to concert audiences today for his enduringly popular *Huapango* (1941), inspired by the folklore of the Veracruz region. On this evening’s program, however, we hear his *Tres piezas*, composed in 1947. The trilogy “Feria,” “Canción,” and “Danza” (Fair, Song, and Dance) exemplifies the animated rhythms and evocative lyricism one associates with Mexican folklore, but in the context of a musical language at once sophisticated and accessible. Indeed, some listeners may be reminded of Aaron Copland’s American vignettes, though Moncayo’s is a distinctive musical voice, one that occupies a satisfying middle register between tradition and modernity.

Chávez’s reputation has paradoxically both benefited and suffered from the *Sinfonía india*, his best-known and most popular large work. On the one hand, this is among the most compelling symphonic essays of the 20th century and remains a fixture in the repertoire. But it has also created the impression that Chávez was first and foremost a nationalist composer or an exponent of *indigenismo* (indigenism), when in fact he considered himself broadly modernist, in an international sense. He composed the symphony in New York in 1935 for a CBS radio concert. The one-movement orchestral piece has five sections and uses an expanded percussion section, including several native instruments: butterfly cocoons, deer hooves, and an Aztec *teponaztli*, a hollowed-out log struck with mallets. This is one of the few works in which Chávez quotes genuine indigenous melodies, in this case from the Cora and Seri tribes. Thus, the *Sinfonía india* is consistent with the prevailing Zeitgeist in Mexico during the 1920s and ’30s, in which idealized representations of native culture, not only by Chávez but also by painters Diego Rivera and José Orozco, represented an important step toward valorizing the indigenous presence in Mexico.

The first section of the symphony, marked *Vivo*, presents an intricate layering of rhythms and melodies. Foremost among these is a Cora melody “The Course of the Sun.” The prominence of wind instruments—especially trumpet and piccolo—as well as indigenous percussion instruments and incessant rhythms, draws us into a web of sound, both compelling and immediate. The second section is marked *Allegro cantabile* and provides a contrastingly slower tempo, replete with broadly lyrical melodies accompanied again by indigenous percussion. While the Cora melody from the first section persists here, it is joined by a Seri theme, “The Joyous Wind.” The third section, *Allegro*, reprises the Cora theme, now at a faster tempo, driven home by both percussion instruments and native-sounding high flutes. The penultimate section, *Andante con moto*, reverts to a slow tempo and brings back the Seri melody in a deeply affecting mood of reflection and pathos. This does not last long, however, and the concluding section, marked *Vivo*, recapitulates the repetitive melodic patterns of the opening and accelerates to a thrilling conclusion.

Heitor Villa-Lobos was born in Brazil’s cultural capital, Rio de Janeiro, and had what could best be described as an informal musical upbringing. He did not thrive in the highly structured pedagogical environment of the conservatory and gave up his studies there after a short time. He opted instead



Edgard Varèse (left) and Heitor Villa-Lobos, Paris, 1927

to play cello in theaters and movie houses and make the rounds with *choro* groups, street musicians who performed popular music of the time. In fact, he was keenly interested in all kinds of Brazilian folklore, and around 1905 he set out to explore the North and Northeast. He had a special interest in the music of indigenous peoples, and this resulted in the creation of two major works in 1917: the symphonic poems *Amazonas* and *Uirapurú*. These compositions exhibit the Brazilian influences Villa-Lobos had absorbed during his explorations, and utilize folk tales and characters. They also imitate sounds of the jungle, including evocations of a nose flute used by natives of the Amazon. *Amazonas* was first performed in 1929 in Paris, where the composer spent the years 1923–24 and 1927–30 and moved in the same artistic circles as Edgard Varèse, Pablo Picasso, and Copland, among other modernist luminaries.

Toward the end of his life, MGM commissioned Villa-Lobos to compose music for the film *Green Mansions*, starring Audrey Hepburn and Anthony Perkins and based on W. H. Hudson's novel set in the rain forests of southeast Venezuela. Much of the music he composed for the film, however, was rejected by MGM, which turned to Bronislaw Kaper to finish the score. Deeply offended, Villa-Lobos resurrected his inspirations in the form of a concert work for soprano soloist, male chorus, and orchestra, *Floresta do Amazonas* (Forest of the Amazon), which premiered and was recorded in 1959. Part tone poem and part cantata, it utilizes texts in a language native to the Amazon in an alluring and vivid paean to Brazil's rainforests. We hear it performed tonight in an abridged version, per the composer's own practice. The entire piece lasts about 75 minutes, but Villa-Lobos himself shortened it to some 47. This tightens up the musical action, making it more suitable for concert presentation.

—Walter Clark, *University of California, Riverside*





Virgin of Guadalupe, 1824, Escamilla Isidro



PROGRAM NINE

*Sacred and Secular Choral Music from Five Centuries*

Sunday, August 16

Olin Hall

10 a.m. Performance with Commentary, with the Bard Festival Chorale, James Bagwell, choral director; Alexander Bonus, organ

Juan Gutiérrez de Padilla (c. 1590–1664)	<i>Deus in adjutorium</i> (n.d.)
Hernando Franco (1532–85)	<i>Salve Regina</i> (n.d.)
Francisco López Capillas (1614–73)	<i>Alleluia Dic nobis Maria</i> (n.d.)
Manuel de Sumaya (c. 1678–1755)	<i>Hieremiae Prophetæ Lamentationes</i> (c. 1717)
Juan Gutiérrez de Padilla	<i>Missa Ego flos campi</i> (n.d.) Kyrie Gloria Credo Sanctus Agnus Dei
Juan Bautista Plaza (1898–1965)	<i>Cogeremos flores</i> (1928) (Jiménez)
Carlos Chávez (1899–1978)	<i>Arbolucu, te sequeste</i> (1942) (trad.)
Manuel de Falla (1876–1946)	<i>Balada de Mallorca</i> (1933) (Verdaguer)
Carlos Chávez	From Three Nocturnes (1942) To the Moon (Shelley) So We'll Go No More A-Roving (Lord Byron) <i>A Woman Is a Worthy Thing</i> (1942) (anon., 15th century)
Aaron Copland (1900–1990)	<i>Las Agachadas</i> (1942) (trad.)

PROGRAM NINE NOTES

In 1940, New York's Museum of Modern Art revealed its pioneering *Twenty Centuries of Mexican Art* exhibition, an event that would, in the words of Nelson A. Rockefeller, "give the American public the opportunity to see and study Mexico's art of today against the background of its cultural past." Situated amid fervent support for President Roosevelt's Good Neighbor Policy, which fostered reciprocal cultural exchange as part of a larger political program, the exhibition brought together pre-Columbian, colonial, contemporary, and folkloric works that highlighted the richness and diversity of Mexican arts across millennia. The Metropolitan Museum of Art asserted similar goals in 1990–91 with its *Mexico: Splendors of Thirty Centuries* exhibition. Latin American music has yet to receive such a comprehensive retrospective, and it would be challenging, if not impossible, to recreate

pre-Columbian music. Nonetheless, written music does survive in Mexico and other Latin American regions from each of the five centuries since the conquest, and those repertoires merit engagement in the serious manner in which the pioneering exhibitions approached the legacy of paintings, architecture, and decorative arts.

The presence of European choral music in New Spain (colonial Mexico) dates to the arrival of the first *conquistadores* and friars, who presented religious services in Gregorian chant. Indeed, the choir might be the only ensemble for which Latin American music survives from each of the last five centuries, although the voicings and contexts of those choirs changed. The surviving colonial vocal repertoires hail almost exclusively from the Catholic Church, which imparted its liturgy via single-gender choirs of men and boys (or nuns). Of course, this notated music for church ritual represents only an elite sliver of New Spain's diverse musical environment, which would have encompassed largely oral traditions of Native American, African, European, and mixed origins.

Many chapel masters in New Spain did not compose music, but a series of significant composers at Mexico City's Metropolitan Cathedral beginning with Hernando Franco (1532–85) and culminating with Antonio Juanas (c. 1762–c. 1821) at the end of the colonial period did produce a corpus of choral music notable for its aesthetic and historic value. Franco was born in Spain's Extremadura region and worked in Guatemala before moving to Mexico City as cathedral chapel master in 1575. A contemporary of the Spanish master Francisco Guerrero, Franco wrote sober polyphonic music rooted in plainchant, much of it for the Virgin Mary, as is his beautiful setting of the antiphon *Salve Regina*, which may have been sung at special "Salve" services held on Saturdays. His work is the oldest European-style music repertoire composed in the Americas to exist today.

While many chapel masters, bishops, and other religious authorities in colonial Latin America were European Spaniards, two local Creoles who achieved prominence as composers include Francisco López Capillas and Manuel de Sumaya. López Capillas, whose quadricentennial has just passed, wrote in a learned, contrapuntal style, as heard in the joyful imitation among the voices of his *Alleluia Dic nobis Maria* for Easter. Sumaya, on the other hand, wrote in a multiplicity of styles ranging from the sober polyphony of his lamentations for Holy Week, which were composed before 1717, to Italianate music reminiscent of his contemporary Antonio Vivaldi.

One of the highlights of Hispanic Baroque music is the *Missa Ego flos campi* of Juan Gutiérrez de Padilla, which is likely the most significant piece of music composed in the Americas during the 17th century. Probably the most recorded colonial composer today, Gutiérrez de Padilla was born in Málaga on the south coast of Spain, but spent more than three decades as chapel master at the cathedral of Puebla de los Ángeles, New Spain's second largest city. His tenure contributed to a high point of cultural production and intellectual reform in Puebla marked by the consecration of the cathedral in 1649, the bishopric of Juan de Palafox y Mendoza, and the foundation of the Biblioteca Palafoxiana, one of the oldest libraries in the Americas. Hearing Gutiérrez de Padilla's powerful invocation *Deus in adjutorium* sung at the beginning of a Vespers service in the new cathedral must have been an awe-inspiring experience.

Although relatively short, the *Missa Ego flos campi* is a creative and compelling work for antiphonal choirs that combines soaring melodies with rapid passages of text declamation remarkable in their attention to the natural rhythms of the Latin words. The title "Ego flos campi" (I am the flower of the field) most likely refers to a motet, now lost or unknown, based on that text from the Song of Solomon, which served as the musical source material for the opening passage of each movement. As such, the piece is a fairly late example of an imitation Mass. Its most striking section is the Credo

movement, in which Gutiérrez de Padilla distinguishes the two choirs by composing a straightforward declamation of the creed for the first choir, while reserving the second choir to sing the two-note refrain “Credo” (I believe) after every phrase. This dramatic approach to the Credo is unusual, yet effective in its rhetorical delivery. The two choirs switch their roles after the moment in the text that professes belief in the Resurrection of Christ.

The more contemporary choral works on the program show little continuity with the colonial repertoires, but rather symbolize the emergence of new musical structures in the independent Latin American nations, and later, the sense of hemispherical brotherhood fostered during the first half of the 20th century. Following the independence of Mexico from Spain in the early 19th century, commercial opportunities for making music in the liberal society drew musicians away from the resource-poor church into a dynamic and diverse secular environment that favored the production of salon music, opera, and zarzuela. The 19th-century musical legacy is diverse and contradictory in Latin America, and remains the least understood period. However, several generations of Western Hemisphere composers, including Carlos Chávez and contemporaries Juan Bautista Plaza from Venezuela and Aaron Copland from the United States, achieved prominence in the early 20th century and circulated within an international network of modernists. Supported by broadcasters and national culture initiatives, and influential in music education, these composers treaded the boundaries between evocative nationalist expression and international modernism.



*Angels in a Truck, 1930, Manuel Álvarez Bravo*

Especially thought provoking is a comparison between choral pieces by Chávez and his close colleague Copland. Composed in Mexico City in 1942, Chávez’s *Three Nocturnes*, two of which are “To the Moon” and “So We’ll Go No More A-Roving,” set words by the English Romantic poets Percy Shelley and Lord Byron—in English—to freely atonal yet consonant music bearing few signifiers of place. On the other hand, Copland’s popularizing *Las Agachadas* (The Shake-Down Song), also written in 1942, sets a Spanish poem collected by Kurt Schindler in his *Folk Music and Poetry of Spain and Portugal* to lively music that strives to evoke popular song. Throughout, the main chorus imitates a strumming guitar using the syllables “Drun de dun dun dun” as a group of solo singers give the main text, which is about dancing with priests. Copland wrote this nationalist-style music in the same year as the *Lincoln Portrait*, *Fanfare for the Common Man*, and *Rodeo*. A few subway stops from Copland’s home, the *Twenty Centuries of Mexican Art* exhibit had closed only months before, and he had recently returned from several trips throughout Latin America.

The discontinuities between Copland’s pan-Hispanic piece from a United States perspective and Chávez’s “universal” modernism from a Mexican perspective provoke thought about what Latin American music can be, and they reveal the diversity, contradictions, and constant interplay between the global and the local that have characterized Latin American arts for centuries.

—Drew Edward Davies, Northwestern University



PROGRAM TEN

**Post–World War II Latin America**

Olin Hall

Sunday, August 16

1 p.m. Preconcert Talk: Richard Wilson

1:30 p.m. Performance

**Gabriela Ortiz (b. 1964)**

***Patios serenos*, for solo piano (1985)**

*Ieva Jokubaviciute, piano*

**Roberto Sierra (b. 1953)**

**Bongo-O (1982, rev. 2003)**

*Javier Diaz, bongos*

**Celso Garrido-Lecca (b. 1926)**

**String Quartet No. 2 (1988)**

Prologue

Cantico (First Elegy)

Interlude

Cantico (Second Elegy)

Epilogue

*Harlem Quartet*

**Carlos Chávez (1899–1978)**

**From *Five Caprichos*, for piano (1975)**

Animato

Mosso

*Ieva Jokubaviciute, piano*

**Roque Cordero (1917–2008)**

***Rapsodia panameña* (1988)**

*Giora Schmidt, violin*

**Alberto Ginastera (1916–83)**

**Piano Sonata No. 1, Op. 22 (1952)**

Allegro marcato

Presto misterioso

Adagio molto appassionato

Ruvido ed ostinato

*Orion Weiss, piano*

**Astor Piazzolla (1921–92)**

***The Four Seasons of Buenos Aires* (1965–70)**

Invierno Porteño (Winter)

***Oblivion* (1984)**

*Giora Schmidt, violin*

*Scott Kuney, guitar*

*Raul Jaurena, bandoneón*

*Jordan Frazier, double bass*

*Simon Ghraichy, piano*



*The New Democracy, 1944–45, David Alfaro Siqueiros*

#### PROGRAM TEN NOTES

The composers featured in this concert strive to balance the idea of music as an international form of dialogue with that of art as a culturally specific product. They all have approached music as a way to explore their national and personal identities, negotiate geographic distances, and exercise leadership. Furthermore, their lives and works are a vivid reflection of how, during the past 100 years, the processes of international integration within the Western Hemisphere multiplied and accelerated at a pace never before seen. Alberto Ginastera, Roque Cordero, and Celso Garrido-Lecca, like their predecessor Carlos Chávez, wrote pieces associated with Baroque and Classical paradigms. At the same time, they were all fervent believers in progress. Chávez's Third Sonata, a 1928 landmark work for Latin American atonal writing heard in Program Seven, displays both aspects. It also represents an earlier example of the toccata-like passages showcased by two pieces included today: the First Sonata by Ginastera and the *Rapsodia panameña* by Cordero. Chávez's final piano composition, the *Five Caprichos*, displays an interest in atonal structures that are more pointillistic and abstract, thus presenting another side of the avant-garde and modernistic aesthetic.

As the 20th century unfolded, artistic and academic exchanges within the Americas became more fluid. By the late 1920s Chávez had already established a firm alliance with Aaron Copland and Henry Cowell. Concurrently, the advancement of modernist ideas was strengthened by the presence of an important number of musicians who had left Europe. Thus, in the 1940s Chávez's push to cultivate the contemporary art scene in Mexico gained an important ally when Rodolfo Halffter (1900–87) settled in that country. It was also in the '40s that Ginastera went to study with Copland at Tanglewood, and Cordero enrolled in the composition courses given by Ernst Krenek (1900–91) at Hamline University. Meanwhile, in his native Peru, Garrido-Lecca learned 12-tone techniques from



*Mexico Today*, 1953, Rufino Tamayo

Rodolfo Holzmann (1910–92), a trend that he would continue later when he analyzed music by Arnold Schoenberg, Anton Webern, and Alban Berg in Chile, where he studied with Webern’s disciple Fré Focke (1910–89). Of the pieces selected for this concert, Cordero’s 12-tone recasting of an indigenous melody at the beginning of the *Rapsodia panameña* illustrates the expansion of an already existing trend: the creation of works that sought to be modern and national at the same time. Nonetheless, atonal modernism/avant-gardism was not the only line of thought favored by these composers, or by those that guided them in their early stages. Holzmann, for example, became a major force in the study of Peruvian popular music while, as composer, Focke did not use serialism.

Ginastera completed his Piano Sonata No. 1, Op. 22, in 1952. The work belongs to a period that he called “Subjective Nationalism” (1948–58), as opposed to his previous “Objective Nationalism” (1934–48), when he cited Argentine folk themes in a more straightforward fashion. The Sonata showcases Ginastera’s taste for highly energetic, Bartókian percussive textures that characterizes many of his pieces. This is the same style that 20 years later attracted progressive rock band Emerson, Lake & Palmer to their adaptation of the fourth movement of Ginastera’s First Piano Concerto (1962) in their 1973 album *Brain Salad Surgery*, which the composer gladly welcomed.

Astor Piazzolla had a different start, but one that also connected Europe and two different corners of the Americas. Born in Argentina as the son of Italian immigrants, Piazzolla began writing tangos when he was living in New York. There, at a very young age, he maintained an interest in jazz and played Bach on his bandoneón. In the late 1930s he moved back to Argentina, where he played in the tango orchestra of Aníbal Troilo (1914–75) and studied orchestration with Ginastera. After that, Piazzolla followed a route taken by many composers and went to Paris to study with Nadia Boulanger. At the beginning he tried to hide from her the more popular side of his taste and incli-



nations, but when Boulanger found out, she convinced him to stay on the path that he had already undertaken: to innovate within the tango tradition.

Ideas of fine art and refinement are sometimes misconstrued, and the value of abstraction can be overestimated. Aesthetic agendas that ignore audiences forget that reception depends on cultural relevance. Yet, artists that work on a center ground are often disparaged, and this is what happened to Piazzolla. The hybrid nature of his music was misunderstood. Tango performers were afraid that his music was moving out of the salon and the dancing environment. Highbrow critics and composers saw him as too popular. Nevertheless, the best music is both well crafted and engaging, and Piazzolla's "Winter" (1970) and *Oblivion* (1984) exemplify a highly successful bridging between vernacular and high art.

Born in Puerto Rico in 1953, Roberto Sierra has authored an ample and very successful catalogue of orchestral, ensemble, and solo works that showcase—in quite imaginative ways—his European training wedded to his Latin American roots. *Bongo-O* reveals how much one can learn in a few minutes about a composer's and a performer's versatility. Compact semantic thickness is characteristic of Sierra's music; it is spontaneous, witty, and fun, while it is also intellectually sound and musically very well crafted. That explains the steady flow of important commissions that he has received for more than two decades. Sierra addresses ample audiences as much as he satisfies any in-depth inquiry into the meaning and structure of his music. Gabriela Ortiz, a Ph.D. graduate of City University London, belongs to a later generation, but, what she describes as her interest in synthesizing "tradition and the avant-garde; combining high art, folk music and jazz in novel, frequently refined and always personal ways" shows another development of the patterns here described. Ortiz rose to international fame early in her career when she started winning awards from foundations such as the Guggenheim, Ford, and Rockefeller. *Patios serenos*, an early piece, concentrates on her own impressions of the modernistic purity and expressivity of Luis Barragán's architecture in her native Mexico. Ortiz's output is generally more eclectic, reflecting other aspects of her musical upbringing. Her parents were among the founding members of Los Folkloristas, a group that still exists and sings socially committed and folk-inspired Latin American music known as *la nueva canción* (the new song).

In fact, Garrido-Lecca's Second String Quartet, included in this concert, is dedicated to Victor Jara, one of the most revered songwriters of *la nueva canción*, who was brutally murdered during the 1973 Chilean coup. This is a piece that uses atonal language in alluring and poetic ways. Constructed over concise melodic and rhythmic cells placed at the beginning of each movement as a kind of organic seed, the quartet's five interconnected parts flow into each other. Two nostalgic elegies are nested in between a Prologue, an Interlude, and an Epilogue that evaporates as a clear gesture of a life cut short.

—Luisa Vilar-Payá, Universidad de las Américas, Puebla, Mexico

## PROGRAM ELEVEN

### *Musical Culture of the Hemisphere*

Sunday, August 16

Sosnoff Theater

3:30 p.m. Preconcert Talk: Walter Clark

4:30 p.m. Performance: American Symphony Orchestra, conducted by Leon Botstein, music director

*This concert is dedicated to the memory of a beloved colleague and friend, Laura Ahlbeck, longtime principal oboe of the American Symphony Orchestra and the Bard Music Festival who, in the prime of life, succumbed this spring to a fatal degenerative disease. Her integrity, artistry, and loyalty will long be remembered.*

#### **Alberto Nepomuceno (1864–1920)**

##### ***Série brasileira* (1892)**

Dawn on the Mountain

Intermezzo

Nap in the Hammock

Batuque

#### **Alberto Ginastera (1916–83)**

##### ***Estancia*, Op. 8 (1941)**

Scene 1: Dawn. Introduction and Scena—Little Dance

Scene 2: Morning. Wheat Dance—The Farm Laborers—

The Cattlemen. Entry of the Foals—The Townfolks

Scene 3: Afternoon. “Triste” from the Pampas—Rodeo—

Twilight Idyll

Scene 4: Night. Nocturne

Scene 5: Dawn. Scena—Final Dance (Malambo)

## INTERMISSION

#### **Julián Carrillo (1875–1965)**

##### **Symphony No. 1 in D Major (1901)**

Largo

Andante sostenuto

Scherzo: Allegro non troppo

Finale: Allegro con fuoco

#### **Carlos Chávez (1899–1978)**

##### ***Horsepower (H.P.) Suite*, Ballet Symphony (1932)**

Dance of the Man

Boat to the Tropics

The Tropics

## PROGRAM ELEVEN NOTES

Most of the pieces on the program this afternoon exhibit expressions of Mexican and Latin American nationalism in line with European models. In these works we hear a celebration of home recognizable as “national” to both insiders and outsiders, even if specific musical references are lost on many listeners. In *Série brasileira*, *Estancia*, and *H.P.*, for example, there is an emphasis on folk dance repertoire contextualized through the use of contemporary European musical language. All four composers represented in this afternoon’s program participated in a larger discourse about

what it meant to write “nationalist” music outside the locus of cultural power. In each case, despite appearances to the contrary, considerations of national identity compete with—and in many instances are overridden by—the composers’ cosmopolitanism or “internationalism.”

The nature-bound nationalism of Brazilian composer Heitor Villa-Lobos heard in *Amazonas* and *Forest of the Amazon* (Program Eight) was embraced by other composers as well, partly reflecting an aesthetic of European musical trends and audience expectations, but also illustrating a tradition of musical nationalism in Latin America of which Alberto Nepomuceno’s *Série brasileira* plays a foundational part. Each of the four movements has a different title and borrows from a different tradition. The first is “Alvorada na serra” (Dawn on the Mountain), which opens with a beautiful, simple lullaby over a drone that is then repeated, varied, and reorchestrated over the course of the movement. Although the tune is common in children’s song collections from all parts of Brazil, it originates from a dramatic dance colonial play (or *auto*) first made popular in the northeastern part of the country. About halfway through the movement there are bird calls in the flutes that mimic those of the *sabiá* bird (Brazilian thrushes), which symbolize the region’s natural beauty. The second movement, “Intermezzo,” extends ideas first presented in Nepomuceno’s String Quartet No. 3; both were inspired by the *maxixe*, a dance common at the time in Rio de Janeiro. It is characterized by a meandering melodic line, avoidance of the downbeat, and rhythmic syncopation. The third movement, “Sesta na rede,” is pastoral, depicting a man swinging in a hammock through slow triplet figures, a typically Brazilian image. The last movement, “Batuque,” shocked many critics at the time because of its imitation of Afro-Brazilian dance rhythms. The first of its two sections is dominated by a motive with a syncopated call and response between woodwinds and strings/brass of the sort commonly found in *batuques* and *sambas*. In the second section, syncopated melodic figures repeat obsessively as the tempo accelerates and the dynamic crescendos, building to frenzy.



Julian Carrillo with his metamorphic pianos, n.d. Photo by Joseph Scherschel

*Estancia* was written during a critical juncture in Alberto Ginastera’s career. Together with his earlier ballet, *Panambi* (1937), and a series of shorter pieces, including *Malambo* (1940) and *Cinco canciones populares argentinas* (1943), *Estancia* established the composer’s reputation as a skillful craftsman in the nationalist mode. The ballet was commissioned by Lincoln Kirstein of the Ballet Caravan in 1941, but the next year the company disbanded and a full premiere was not realized for a decade. In 1943 Ginastera fashioned a successful orchestral suite featuring four episodes from the ballet. Like many Argentine works of art of the period, it celebrates the cowboy (*gaucho*) and his devotion to a traditional mode of life in the face of war, political interference, and modernization. It also draws from similar images and musical depictions of cowboys elsewhere in the Americas, particularly the open fourths and fifths found in the music of Aaron Copland, who had taught Ginastera at Tanglewood the year before the composition of *Estancia*. In this representation, the protagonist is a city boy chasing the daughter of a rancher only to find that she is more attracted to the courageous *gauchos*. To win her heart he must triumph against her other suitors in dance and horseback competitions.



The most famous dance from the ballet is the concluding “Malambo.” The title comes from a native Argentine folk-dance genre commonly referenced in Ginastera’s nationalist works. The dance is characterized by rapid footwork represented in “Malambo” by driving repetitive rhythms. Other features of the dance, including simple guitar chords, a nearly nonexistent melody, and a steady beat pattern suitable to amateur dancing, are absent, as in Ginastera’s other *malambos*. The presentation is not really an occasion to quote folk repertoire, but an excuse to invent a sonic landscaping to represent both the gaucho and Argentina as a whole.

It is said that Julián Carrillo was discovered by Mexican President Porfirio Díaz while playing violin on the street in San Luis Potosí. Díaz decided the boy had talent and immediately awarded him a music scholarship. Although probably apocryphal, the story does accurately represent Carrillo’s prized place within the musical culture of the Porfiriato. It was on a scholarship to study in Leipzig, the German city once inhabited by Bach, Mendelssohn, and Schumann, that Carrillo composed his Symphony No. 1.

The symphony’s most remarkable elements are its soaring melody, virtuosic string parts, and loud dramatic endings. The outer movements conform to traditional sonata form and contain two contrasting themes, while the short inner movements are monothematic. The most compelling movement is the finale, the first theme of which—unlike most of the melodic material in the symphony—is fast-paced and malleable. In contour and key, it resembles the first theme of the first movement; both are in D major and consist of an initial leap followed by a gradual descent. Whereas the first movement is slow and romantic, the first theme of the finale is a loud, rapid-fire burst of energy, partially offset by the more romantic second theme.

As a whole, the symphony offers a counterpoise to the more overtly nationalistic works on the program today, but that is not to assert an absence of chauvinistic impulse on Carrillo’s part. He believed that the best way to represent Mexico was to offer works in an “international” style absent of identity politics, a belief that later also fueled his adoption of microtonality. Although Carrillo attributed the radical change in technique to the cultural negotiations of the Mexican Revolution, his vigorous campaign on behalf of microtonalism reveals that he believed it to be a new “universal” musical language, one other composers would be wise to adopt.

Carrillo’s vision for the future of Mexican music was not widely shared, and in the series of conferences, concerts, and articles waged on behalf of microtonality, he encountered a young and implacable foe: Carlos Chávez. Aside from the personal difficulties plaguing their relationship, Chávez and Carrillo also disagreed about the function of music in post-revolutionary Mexico. Citing his teacher Manuel M. Ponce as a forefather, Chávez favored a French and Russian brand of modernism that allowed for nationalist expression, particularly in the primitivist mode favored by Stravinsky and the Ballets Russes.

It was appropriate then that, rather than aspiring to be a symphonic composer (which, ironically, he became), Chávez wanted most of all to be a composer of ballets. Of course ballets are complicated affairs requiring collaborators, producers, and a large willing audience to offset the costs. After a series of failures, in March 1932 Chávez finally saw his ballet *H.P.* (that is, Horsepower) staged and performed by the Philadelphia Orchestra and Philadelphia Grand Opera Company under Leopold Stokowski. Together with his primary collaborator, Diego Rivera, who designed the sets and costumes, he conceived of a loose plot depicting interactions between North America and Latin America with the most modernist and mechanical music representing the North and melodic rhythmic dances representing the South.

It is safe to say that the premiere, with much of the New York and Philadelphia elite in attendance, was a disaster with critics, who declared it “more of a sensation before it began than after it was over.” Both Chávez and Rivera felt that the dancing had undermined their work. Critics also complained about the fourth movement, which some deemed “outmoded” and others found politically offensive. Chávez responded by shaping the first three movements into an orchestral suite, and, in this form *H.P.* lived a long life. As you will hear, it still retains all the contradictions of Chávez’s nationalist style; that is, although proffered as a representation of Latin America (with Chávez playing the part of Mexican insider), the parts of the composition most carefully composed are the harsh, but vibrant modernist sections, which are associated with the foreign and forbidding North.

—Christina Taylor Gibson, *The Catholic University of America, Washington, D.C.*



Costume designs for *H.P.*, clockwise from top left: The Siren, Coconut, Tobacco and Cotton, and Pineapple, 1927, Diego Rivera

## 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).

**Carl Albach**, trumpet, received his bachelor's degree from the University of Miami, where he studied with Gilbert Johnson, and his master's degree from the Juilliard School, where he studied with William Vacchiano. The principal trumpet of the American Symphony Orchestra, he was recently made a member of the Orchestra of St. Luke's and Orpheus Chamber Orchestra, having performed regularly with both for more than 20 years. As a soloist, he performed the Mieczyslaw Weinberg Trumpet Concerto with the ASO, and has made solo appearances with Orpheus in Europe, Japan, and the United States. Albach has performed the Bach Brandenburg Concerto No. 2 more than 45 times.

Hailed for its "gripping intensity" and "suspenseful and virtuoso playing" (*San Francisco Classical Voice*), the **Amphion String Quartet** (**Katie Hyun** and **David Southorn**, violin; **Wei-Yang Andy Lin**, viola; and **Mihai Marica**, cello) has collaborated with such artists as the Tokyo String Quartet, Ani Kavafian, Carter Brey, Edgar Meyer, Michala Petri, James Dunham, and Deborah Hoffmann. The group won the 2011 Concert Artists Guild Victor Elmaleh Competition and two years later joined the roster of Lincoln Center's Chamber Music Society Two program. Recent appearances include the ensemble's Mostly Mozart debut, a return to Korea for the Busan Chamber Music Festival, performances at Alice Tully Hall, Bargemusic, a recital with clarinetist David Shifrin, and a program with the dance company BodyVox. Past festival appearances include the Chautauqua Institution, OK Mozart, Chamber Music Northwest, Caramoor, La Jolla Music Society's SummerFest, New Jersey's Mostly Music Series, Princeton University Summer Chamber Concerts, Cooperstown Chamber Music Festival, and Kneisel Hall Chamber Music Festival.

**Maria Bachmann** has forged a unique profile as violinist of Trio Solisti and as a solo and recording artist. The *New York Times* hailed her as "a violinist of soul and patrician refinement" and called her playing "warmly lyrical" and "unexpectedly sensuous." Since her critically acclaimed recital debut at New York City's Town Hall, Bachmann has performed at Tokyo's Suntory Hall, Opera Comique in Paris, the Kennedy Center in Washington, D.C., and Boston's Jordan Hall and worked with conductors Leonard Slatkin, Marin Alsop, and Robert Spano. Bachmann, who was born in Hungary, was invited by the Library of Congress to recreate the legendary Szigeti-Bartók recital of 1940 in a nationally broadcast performance there. Her recordings, encompassing works from Beethoven to new music, can be found on Sony Masterworks, Bridge, and Naxos. A graduate of the Curtis Institute, she performs on a 1782 violin by Nicolo Gagliano.

**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. He was recently appointed associate conductor for The Orchestra Now (TÖN), a new program of Bard College.

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.

The first prize winner at the Leeds and Hamamatsu international piano competitions, and a 2009 Avery Fisher Career Grant recipient, pianist **Alessio Bax** has appeared as soloist with over 100 orchestras, including the London and Royal Philharmonic Orchestras, the Houston Symphony, the NHK Symphony, the St. Petersburg Philharmonic, and the City of Birmingham Symphony Orchestra. Recent highlights include performances with the Dallas Symphony, the Royal Philharmonic on tour, the Los Angeles Chamber Orchestra, London's Southbank Sinfonia, tours with Joshua Bell, and concerts with the Chamber Music Society of Lincoln Center. Festival appearances include Aldeburgh, Bath, Verbier, Klavier-Festival Ruhr, BeethovenFest, Bravo! Vail, Music@Menlo, and the Santa Fe Chamber Music Festival. Bax and his wife, pianist Lucille Chung, were recently named Johnson-Prothro artists in residence at SMU Meadows School of the Arts.

**Alexander Bonus**, organ, received his Ph.D. from Case Western Reserve University. He previously taught at Duke University, where he also served as director of Collegium Musicum, and at Case Western, where he was a SAGES Fellow and lecturer in music. He has performed with Apollo's Fire and Boston Early Music Festival Orchestra, whose recording of *Psyché* by Lully was nominated for a Grammy Award. His discography also includes recordings by Centaur Records and Forces of Virtue Records, which he founded in 2003. Forthcoming publications include entries on the metronome and mobile phone for *The New Grove Dictionary of Musical Instruments* as well as the *Handbook of the Metronome* for Oxford Handbooks Online. He has been teaching at Bard since 2012.

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** is now in his 23rd 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 numerous recordings with the London Symphony (including its Grammy-nominated recording of Popov's First Symphony), the London Philharmonic, NDR Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the ASO are available online. Upcoming engagements include the Royal Philharmonic, Simón Bolívar Symphony Orchestra of Venezuela, Aspen Music Festival, and the Hessisches Staatstheater Wiesbaden. In recent seasons, he has conducted the Buffalo Philharmonic Orchestra, Russian National Orchestra in Moscow, Taipei Symphony, Los Angeles Philharmonic at the Hollywood Bowl, and Sinfónica Juvenil de Caracas in Venezuela. Highly regarded as a music historian, Botstein's most recent book is *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013). He is the editor of *The Musical Quarterly* and the author of numerous articles and books. He is currently working on a sequel to *Jefferson's Children*, about the American education system.



**Randolph Bowman**, principal flutist of the Cincinnati Symphony Orchestra since 1990, has performed with New England's premier ensembles, including the Boston Symphony Orchestra, Boston Pops, Boston Ballet orchestra, the Handel and Haydn Society, and the Portland (Maine) and New Hampshire Symphony Orchestras, as well at many major music festivals and concert halls throughout the United States and Asia. Prior to his CSO appointment, he was a member of Orpheus Chamber Orchestra. Bowman has been principal flutist of the American Symphony Orchestra during its residency at the Bard Music Festival. He recently recorded the Concerto for Flute and Orchestra by Pulitzer Prize-winner John Harbison. Bowman serves on the faculty of the University of Cincinnati College-Conservatory of Music.

**Bradley Brookshire** is an assistant conductor and harpsichordist at the Metropolitan Opera in New York, where he has appeared in *The Enchanted Island*, Handel's *Rodelinda* and *Giulio Cesare*, Mozart's *Così fan tutte* and *La clemenza di Tito*, among others. He has worked for many years at Glimmerglass Opera. His solo harpsichord recording of J. S. Bach's *French Suites* was named a Critic's Choice of 2001 by the *New York Times*, and his 2007 recording of Bach's *Art of Fugue* was recognized with a five-star rating by *Goldberg* magazine. He recently published a study of William Byrd's Walsingham variations and currently is at work on a full-length biography of the pianist Edwin Fischer. Brookshire is associate professor of music at SUNY Purchase and has taught as a visiting guest at the Juilliard School and Yale University.

Soprano **Nicole Cabell**'s current season includes semi-staged concerts of *Don Giovanni* with Edo de Waart and the Milwaukee Symphony Orchestra, her Opéra National de Paris debut (and role debut) as Mimi in *La bohème* and Adina in *L'elisir d'amore* with the Minnesota Opera as well as a return to Washington Concert Opera as Giulietta in *I Capuleti e i Montecchi*. In concert, she will be heard with the Boston Symphony Orchestra in Villa-Lobos's *Bachianas Brasileiras No. 5*, with the Orchestre National de Lille in Poulenc's *Stabat Mater*, with the San Diego Symphony in Strauss's *Four Last Songs*, with the London Symphony Orchestra in Debussy's *La damoiselle élue* and at SUNY Potsdam in Brahms's *Ein deutsches Requiem*. Future projects include returns to the Royal Opera House Covent Garden as Violetta in *La traviata*, the Michigan Opera Theatre as Mimi in *La bohème*, Rosalinde in *Die Fledermaus* at the Cincinnati Opera, and a debut at the Grand Théâtre de Genève in the title role in *Alcina*.

**Salvador Carrasco '91** is a Mexican film director based in Santa Monica, California. The writer-director of the highly acclaimed and influential feature film *The Other Conquest*, about the Spanish colonization of Mexico, Carrasco has won numerous film and academic awards, and is currently developing new film projects through his production company, Salvastian Pictures. He is a tenured film professor at Santa Monica College, where he is the head of the Film Production Program, which was recently featured in *Variety* magazine.

The **Catskill Mountain Gamelan** brings Indonesian music to the Hudson Valley through music, song, and dance. It consists of three separate Sundanese (West Javanese) music ensembles, each directed by Dorcinda Knauth: Sekar Mawar, a *degung* gamelan built in 2012 by Asep Ahum; Sekar Ligar, a *kacapi suling* (zither and flute) ensemble; and Gamelan Geduh (a river in Bali), a *slendro* ensemble, designed and built by Christopher Andersen. Ensemble members are composers, musicians, and instrument builders from the Hudson Valley.

A member of Sô Percussion since 2007, **Eric Cha-Beach** has a performing career ranging from the traditional (Carnegie Hall, Barbican Centre, and Los Angeles Philharmonic) to the unusual (Bonnaroo, Radiolab, and HBO's *The Jinx*).

Together with Sô, he has worked closely with Steve Reich, David Lang, Paul Lansky, Steve Mackey, Dan Trueman, Bryce Dessner, Matmos, Dan Deacon, and others. He has composed music for and with Sô Percussion, Shara Worden, Buke and Gase, Shen Wei Dance, Q2 Radio, Nuit Blanche New York, and the 2wice "Fifth Wall" iPad app. Cha-Beach is a performer in residence at Princeton University and codirector of the Sô Percussion Summer Institute and the percussion program at the Bard College Conservatory of Music. He studied with Robert van Sice at the Peabody Conservatory and the Yale School of Music. He also received a Fulbright fellowship to work with Bernhard Wulff.

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 the Chicago Cultural Center. She has collaborated with renowned artists Ian Swensen and Steven Tenenbom, and her performances have been featured on WFMT Chicago and on WQXR New York. She regularly premieres new music and has worked with composers such as Joan Tower and Charles Wuorinen. She earned her undergraduate degrees at the Bard Conservatory of Music and her M.M. degree from the Juilliard School. Her principal teachers have included Jeremy Denk, Seymour Lipkin, Julian Martin, and Peter Serkin.

Since her debut at age 10 with the Montreal Symphony Orchestra, pianist **Lucille Chung** has performed with leading orchestras around the world, including the Philadelphia Orchestra, Moscow Virtuosi, and BBC National Orchestra of Wales. She has given solo recitals at the finest concert halls in over 35 countries, including New York's Carnegie Hall and Lincoln Center, Washington's Kennedy Center, the Concertgebouw in Amsterdam, the Wigmore Hall in London, and Madrid's Auditorio Nacional de Música. She has received excellent reviews for her recordings of the complete works of Ligeti, Scriabin piano works and *Saint-Saëns Piano Transcriptions*. In 2013, Chung and her husband, Alessio Bax, released a piano duo album; the couple will serve as Johnson-Prothro artists in residence at SMU Meadows School of the Arts for the next three years.

**Walter A. Clark** teaches at the University of California, Riverside. A specialist in the music of Spain and Latin America, he is the founding director of the Center for Iberian and Latin American Music at UCR and series editor for Oxford University Press's *Currents in Latin American and Iberian Music*. His research has appeared in the *Musical Quarterly*, *Revista de Musicología*, *Soundboard Magazine*, *Ópera Actual*, *Piano*, *Inter-American Music Review*, *Anuario Musical*, *New Grove Dictionary of Opera*, *New Grove Dictionary of Music and Musicians* (2nd ed.), *Musik in Geschichte und Gegenwart* (2nd ed.), *New Grove Dictionary of American Music* (2nd ed.), and the *Encyclopedia of Latin American Popular Music*. He is the author of *Isaac Albéniz: A Guide to Research* (1998), *Isaac Albéniz: Portrait of a Romantic* (1999), and *Enrique Granados: Poet of the Piano* (2006), and co-author, with William Krause, of *Federico Moreno Torroba: A Musical Life in Three Acts* (2013).

**Jonathan Collazo '18** is a rising junior studying with Sô Percussion at the Bard Conservatory of Music. Playing under the baton of conductors such as Jeffery Milarsky, Adam Fisher, Leon Botstein, Valery Gergiev, Collazo has performed in many of the premier concert halls around the world, including the Tchaikovsky Conservatory in Moscow, the Liszt Academy in Budapest, Konzerthaus Berlin, the Vienna Konzerthaus, and the Royal Albert Hall in London as part of the annual summer Proms concert series.

**Contemporaneous** is an ensemble of 21 musicians whose mission is to bring to life the music of now. Recently recognized for a "ferocious, focused performance" (*New York Times*), Contemporaneous performs and promotes the most exciting work of living composers through innovative concerts, commissions,

recordings, and educational programs. Based in New York City and active throughout the United States, Contemporaneous has performed over 80 concerts at a wide range of venues, including Lincoln Center, (Le) Poisson Rouge, Merkin Concert Hall, Baryshnikov Arts Center, St. Ann's Warehouse and the Bang on a Can Marathon, and has premiered more than 60 works. The ensemble has held residencies at the University of New Orleans and Williams College and is currently building a residency at Bard College, where the group was founded in 2010.

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

Praised by the *New Yorker* as "a fresh and vital young participant in what is a golden age of American string quartets," the **Daedalus Quartet** (**Min-Young Kim** and **Matilda Kaul**, violin; **Jessica Thompson**, viola; **Thomas Kraines**, cello) has performed in many of the world's leading musical venues, including Carnegie Hall, Lincoln Center, the Library of Congress, the Musikverein (Vienna), the Mozarteum (Salzburg), Concertgebouw (Amsterdam), Cité de la Musique (Paris), and in major venues in Canada, Japan, Germany, and Belgium. They have premiered works by Joan Tower, Fred Lerdaahl, Richard Wernick, Lawrence Dillon, and David Horne, and have recorded extensively for Bridge Records. They have forged associations with some of America's leading classical music and educational institutions, including Lincoln Center, where they were appointed as the Chamber Music Society Two string quartet, and have performed frequently for the Great Performers series and the Mostly Mozart Festival; Carnegie Hall, through the European Concert Hall Organisation (ECHO) Rising Stars program; and as quartet in residence at Columbia University and ensemble in residence at the University of Pennsylvania.

Praised as "a formidable clarinetist" by the *New York Times*, **Romie de Guise-Langlois** has performed as soloist with the Houston Symphony, Ensemble ACJW, the Burlington Chamber Orchestra, the Yale Philharmonia, McGill University Symphony Orchestra, at Music@Menlo, and at Banff Center for the Arts. She is a winner of the Astral Artists' National Audition and was awarded first prize in the Houston Symphony Ima Hogg Competition and the Canadian Music Competition. She joined the roster of Chamber Music Society Two in 2012 and has toured with Musicians from Marlboro. She has appeared at the Metropolitan Museum of Art, the Philadelphia and Boston Chamber Music Societies, 92nd Street Y, and Chamber Music Northwest, among others. She has performed as principal clarinetist for the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, the New Haven and Stamford Symphony Orchestras, and The Knights Chamber Orchestra. She is currently adjunct professor of clarinet at Montclair University.

Percussionist **David Degge** is a founding member of Mobius Percussion, an ensemble focusing on contemporary music. Noted for his virtuosity on the hammered dulcimer, Degge has performed at venues such as Carnegie Hall, (Le) Poisson Rouge, An die Musik, Budapest Music Center, and the Liszt Academy of Music, among others. He has collaborated with various groups,

including Sô Percussion, NEXUS, Mantra Percussion, SONAR New Music Ensemble, UMZE Chamber Ensemble, and the Amadinda Percussion Group. In 2013, Degge received a Fulbright grant to Hungary, where he studied with Zoltán Rácz. He is currently the Percussion Teaching Fellow at the Bard College Conservatory of Music. His teachers have included Allen Teel, Keith Lloyd, Robert van Sice, David Skidmore, and Judah Adashi.

**Javier Diaz** is percussionist with the American Symphony Orchestra and with chamber music groups and Latin jazz bands in the New York area. He has performed with the Los Angeles Philharmonic, the Metropolitan Opera Orchestra, New York Chamber Symphony, New Jersey Symphony, New York Perspectives Ensemble, Zankel Hall New Music Band, Hilliard Ensemble, and in numerous Broadway productions. He has also appeared with Sean Kingston, Diana Ross, Gladys Knight, Chaka Khan, Patti LaBelle, and Lázaro Gálarraga, among others. He is a member and codirector of the world-music group Tribal Sage and a percussionist and vocalist with the band Kalunga. Diaz has taught classical percussion at El Sistema Nacional de Orquestas y Coros Juveniles e Infantiles de Venezuela and the University of Connecticut, and Afro-Cuban percussion at the Peabody Institute, University of Southern California, the Juilliard School, and Mannes School of Music, among others.

Hungarian **Petra Elek** is a senior percussion student at the Bard College Conservatory of Music with a second major in German Studies. She received her high school diploma at Secondary School of Art in Pécs, Hungary, where she studied with Géza Bánky. She is currently studying with Sô Percussion. Her playing has taken her to China, Eastern Europe, and Russia on tours with the Conservatory. She is a recipient of the Bitó Scholarship.

**Joe Eletto**, a recent graduate of the Juilliard School, made his debut this summer with Crested Butte Music Festival, singing Malatesta in Donizetti's *Don Pasquale*. This fall, he will be an emerging artist with Virginia Opera. While completing his masters, Eletto sang the roles of Junius in Britten's *The Rape of Lucretia* and Le Surintendant des plaisirs in Massenet's *Cendrillon*, as well as Peter, Pilate, and Judas in Bach's St. Matthew Passion with Juilliard415. Other notable performances include Felix Mendelssohn in Victoria Bond's new opera *Clara* and John Musto's *Viva Sweet Love* alongside the composer at SongFest. He has received awards from the Opera Index, Classical Singer, and Hal Leonard competitions.

Bassoonist **Monica Ellis**, a member of Imani Winds, discovered the joy of making music at age four. Encouraged by her father, the late jazz saxophonist Clarence Oden, she began playing the clarinet, saxophone, piano, and later the bassoon. Ellis received her B.Mus. degree from Oberlin College Conservatory of Music, where she studied with George Sakakeeny and participated as both an instructor and performer in the Panama Project, a month-long camp for Panamanian students. She received her M.Mus. degree from the Juilliard School and also attended Manhattan School of Music in the Orchestral Performance Program, studying with Frank Morelli at both institutions. Ellis has performed with the Chamber Music Society of Lincoln Center, Absolute Ensemble, Perspectives Ensemble, Lincoln Center Jazz Orchestra, American Symphony Orchestra, and the Alvin Ailey Dance Theatre, and is on the faculties of the Conservatory of Music of Brooklyn College and SUNY Purchase.

**Melanie Feld** is a member of the Orchestra of St. Luke's and American Composers Orchestra, and is principal oboist of the Westchester Philharmonic, Opera Orchestra of New York, and the Stamford Symphony Orchestra. She also has performed with the Orpheus Chamber Orchestra and the Chamber Music Society of Lincoln Center. A native of the San Francisco Bay area, she moved to New York City to attend the Mannes College of Music, and completed her

graduate studies at the Juilliard School of Music. Her teachers have included Leland Lincoln, Marc Lifschey, Stephen Adelstein, and Ronald Roseman.

With playing described as “something magical” (*Boston Globe*), “compellingly musical” (*New York Times*) and “thoroughly lyrical” (*Philadelphia Inquirer*), **Benjamin Fingland** interprets a diverse range of clarinet literature. In addition to being a founding member of the new-music collective *counter)induction*, he plays with many of the leading ensembles on the East Coast: the International Contemporary Ensemble, American Modern Ensemble, the New York New Music Ensemble, Nunc, the Network for New Music, Ensemble 21, the Argento Chamber Ensemble, the Locrian Chamber Players, and Sequitur. He has performed worldwide as a recitalist and soloist, and has also collaborated, recorded, and toured with artists ranging from Pierre Boulez and the Ensemble intercontemporain to Ornette Coleman and Elton John. He is a member of the Dorian Wind Quintet and is on the faculty of the Third Street Music School Settlement in New York City.

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

**Laura Flax** is principal clarinetist with 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.

Violist **William Frampton** made his New York debut in 2009 at Carnegie Hall's Weill Recital Hall and has also appeared numerous times as soloist in Boston's Jordan Hall under conductor Joseph Silverstein. An enthusiastic performer of new music, Frampton has worked with composers such as György Kurtág and Malcolm Peyton. Past highlights include performances of Schoenberg's *Verklärte Nacht* with the Johannes Quartet, of Mozart's *Sinfonia Concertante* with violinist Sean Lee and the Philharmonic of Southern New Jersey, guest principal viola of the American Symphony Orchestra, and tours to Japan and Myanmar with a string quartet led by Midori Goto. Frampton is the artistic director of Music at Bunker Hill, a chamber music series in Southern New Jersey.

**Jordan Frazier**, double bass, has performed, recorded, and toured worldwide with the Orpheus Chamber Orchestra since 1993 and was appointed a member of the orchestra in 2006. He is a former member of the Orquestra Ciutat de Barcelona, a current member of the American Composers and American Symphony Orchestras, and principal bass of the Westchester Philharmonic and Bard Festival Orchestra. He has performed with the Pittsburgh and Cincinnati Symphony Orchestras, Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, Metropolitan Opera Orchestra, Tafelmusik Baroque

Orchestra, New York City Ballet, American Ballet Theatre, and Mark Morris Dance Company. He is principal bass of the Carmel Bach Festival Orchestra. As a chamber musician, Frazier has performed with Bargemusic, Helicon Ensemble, Speculum Musicae, Los Angeles Piano Quartet, and the Corigliano, Jupiter String, and Daedalus Quartets.

**Kyle Gann** is Taylor Hawver and Frances Bortle Hawver Professor of Music at Bard College. Before joining the faculty at Bard, he taught at Bucknell University, Columbia University, Northwestern University, Brooklyn College, and the School of the Art Institute of Chicago. His publications include *Robert Ashley* (2012), *No Such Thing as Silence: John Cage's 4'33"* (2010); *Music Downtown: Writings from the Village Voice* (2006); *American Music in the 20th Century* (1997); and *The Music of Conlon Nancarrow* (1995). He was a coeditor of *The Ashgate Research Companion to Minimalist and Postminimalist Music* (2013). Gann is vice president of the Charles Ives Society. His music has been recorded for the New World, New Albion, Mode, Cold Blue, Lovely Music, and other labels.

**Simon Ghrachy** is a Lebanese-Mexican pianist living in Paris, France. He studied at the Conservatoire à Rayonnement Régional de Boulogne-Billancourt and later at the Conservatoire de Paris and Sibelius Academy in Helsinki. His teachers include Michel Beroff, Daria Hovora, and Tuija Hakkila. Appearances include the Unisa international festival in South Africa, EXIT Festival in Serbia, and the Isang Yun Festival in South Korea, and in venues such as Salle Cortot, Musée d'Orsay, Muziekgebouw Frits Philips Eindhoven and Vredenburg Leeuwenbergh in the Netherlands, and Sala Elisa Carrillo in Mexico. He has performed as a soloist with such orchestras as the State of Mexico Symphony Orchestra, Brazilian Symphony Orchestra, Lebanese National Symphony Orchestra, Cairo Symphony, Almaty Symphony, and Orquesta Sinfónica Juvenil de Guadalajara.

**Christopher H. Gibbs** is James H. Ottaway Jr. Professor of Music at Bard College, artistic codirector of the Bard Music Festival, and executive 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) and was scholar in residence (along with Morten Solvik) for the BMF's 25th anniversary, *Schubert and His World*.

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

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



**Christopher Gunnell** is a senior at The Bard College Conservatory of Music with a double major in Percussion Performance and Mathematics. He was previously a student at the Youth Performing Arts School in Louisville, Kentucky. He currently studies with the members of Sô Percussion, as well as with faculty members of Juilliard and New York University. He has also participated in the Sô Percussion Summer Institute, the Juilliard Summer Percussion Seminar, and the Chosen Vale Percussion Seminar.

Oboist **Erin Gustafson** appears regularly with the American Symphony Orchestra and New Jersey Symphony, as well as the New York City Ballet, Orchestra St. Luke's, and American Ballet Theatre. She can also be seen performing with the Metropolitan Opera Orchestra in the Richard Tucker Gala on *Live from Lincoln Center* from 2012. A sought-after chamber musician, Gustafson is a former member of the award-winning Ariel Winds, which toured extensively throughout the United States, and has performed in such venues as Carnegie Hall's Weill Recital Hall, Lincoln Center, Bargemusic, and Merkin Hall. An advocate of new music, she gave the New York premiere of David Ludwig's *Radiance* with the Vermont Youth Orchestra in Carnegie Hall and has performed with the American Contemporary Music Ensemble, as well as other groups devoted to 20th-century and contemporary repertoire.

The **Harlem Quartet** (**Ilmar Gavilán** 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 performed with such distinguished performers as Itzhak Perlman, Ida Kavafian, Carter Brey, Fred Sherry, Misha Dichter, Jeremy Denk, and Paquito D'Rivera. Their recording *Hot House*, with jazz master Chick Corea and percussionist Gary Burton, was a 2012 multi-Grammy Award winner.

**Raul Jaurena** is among today's most prominent bandoneón players. His music pays tribute to the influences of his native South America and his adopted hometown of New York City. A performance with Astor Piazzolla at the Montreal Jazz Festival became the guide for his musical development and the conservation of the master's musical spirit his personal vocation. Other artists he has performed with include Paquito D'Rivera, Yo-Yo Ma, Giora Feidman, Tango Five, Nina Bellina, Marga Mitchell. As a soloist he performs with ensembles and orchestras throughout the world, such as the Pan American Symphony Orchestra, Südwestdeutsche Philharmonie Konstanz, North/South Chamber Orchestra, Little Orchestra Society, Israel Kibbutz Orchestra, and at the Kuhmo Chamber Music Festival. He was a special guest at the International Accordion Festival in San Antonio, Texas, and received a Latin ACE award (Asociación de Cronistas de Espectáculos de Nueva York).

Lithuanian pianist **Ieva Jokubaviciute** has been called "an artist of commanding technique, refined temperament and persuasive insight" (*New York Times*) and her performances have been praised as "subtle, complex, almost impossibly detailed and riveting" (*Washington Post*). With regular recitals in major American and European cities, she has also been a soloist with the Chicago Symphony Orchestra, Chamber Orchestra of Philadelphia, Lithuanian National Symphony, and made her concerto debut in Rio de Janeiro. In 2006, she was honored with a Borletti-Buitoni Trust Fellowship. She is member of Trio Cavatina, which won the 2009 Naumburg International Chamber Music Competition. Jokubaviciute appears regularly at international festivals, including Marlboro, Ravinia, Caramoor, Chesapeake Chamber Music, and Prussia Cove in England. Recordings include *Returning Paths* (Janáček, Suk; 2014) and

an Alban Berg tribute recording (2010). This fall, she begins her appointment as assistant professor of piano at the Shenandoah Conservatory in Winchester, Virginia.

A graduate of Harvard University and the Juilliard School, violinist **Min-Young Kim** has toured extensively with Musicians from Marlboro, the Orpheus Chamber Orchestra, and American Chamber Players, and has collaborated with members of the Guarneri, Juilliard, Cleveland, and Takács Quartets. She made her New York recital debut at Weill Recital Hall at Carnegie Hall in 2001 as a winner of the Artists International Competition and has performed as a soloist with Apollo's Fire, the Cleveland Institute of Music Orchestra, and the Harvard-Radcliffe Orchestra. Strongly committed to education, she was one of the first recipients of the Morse Fellowship at Juilliard, teaching music in inner city classrooms. Kim has served on the faculties of Columbia University and the School for Strings, and her principal teachers have been Donald Weilerstein, Robert Mann, and Shirley Givens.

**Lynda Klich** is Distinguished Lecturer at Hunter College. She earned her Ph.D. from New York University, where she received a fellowship from the Mellon Foundation, and her M.A. from Hunter College. Her dissertation, "Revolution and Utopia: *Estridentismo* and the Visual Arts, 1921–1927," received the Association for Latin American Art's biennial dissertation award in 2009. She served as guest editor of and contributor to the Mexico issue of the *Journal of Decorative and Propaganda Arts* (2010) and has contributed to the volume *Technology and Culture in Twentieth-Century Mexico* (2013). She curated an exhibition on postcards for the Museum of Fine Arts Boston and is coauthor, with Benjamin Weiss, of *The Postcard Age: Selections from the Leonard A. Lauder Collection* (2012). She is also preparing a book manuscript on the *estridentista* cultural movement in post-Revolutionary Mexico.

Oboist **Alexandra Knoll** was born in Zimbabwe and immigrated to South Africa at age 10. After graduating from high school, she worked professionally for two years in the Natal Philharmonic Orchestra before moving to the States. She is an alumna of the Curtis Institute of Music and the Juilliard School. Knoll is a member of the American Symphony Orchestra and a frequent guest with the New York Philharmonic, Metropolitan Opera, New York City Opera, New Jersey Symphony, and Orpheus. A founding member of the Zéphyros Wind Ensemble, she has been featured on recordings by Rufus Wainwright, Lenny Kravitz, and Antony and the Johnsons.

**Roberto Kolb-Neuhaus** is professor of music at UNAM, the National University of Mexico. His main research focuses on Silvestre Revueltas. In addition to cataloguing, digitizing, and recording this composer's work, he has edited and published several books and published articles in prestigious journals in Europe and the Americas. His research on Revueltas involves semiotics, inter- and transmediality, and post-colonial studies, among other topics.

**Scott Kuney** is a busy freelance concert guitarist, banjoist, and mandolinist in New York. He is especially proud of his 25-year association with the New York Philharmonic and he also plays regularly with the Metropolitan Opera, the Orchestra of St. Luke's, New York City Ballet, American Symphony Orchestra, and the American Composers Orchestra, among others. He has appeared with the Orpheus Ensemble, Philadelphia Orchestra, Boston Symphony, and at the White House with the Eos Ensemble, and has been a featured soloist with the Y Chamber Symphony, the Little Orchestra Society, and the Caramoor Festival, among others. He has toured Europe with the Bang on a Can All-Stars and has performed at both the Tanglewood and Bard Music Festivals. He can be heard on well over 100 recordings, with such artists as Dawn Upshaw, Plácido Domingo, Marilyn Horne, and Dame Kiri Te Kanawa.

Composer **Mario Lavista** enrolled at the Conservatorio Nacional de Música in 1963 under the guidance of Carlos Chávez, Hector Quintanar, and Rodolfo Halffter. He later studied with Henri Pousseur, Nadia Boulanger, Christoph Caskel, and Karlheinz Stockhausen at the Schola Cantorum in Paris. He is the founder of *Pauta*, one of the most important music journals in Latin America. Lavista received a Guggenheim Fellowship for his opera, *Aura*, as well as the Premio Nacional de Ciencias y Artes and the Medalla Mozart. Lavista has taught at the University of Chicago, Cornell, Indiana, and McGill universities, and UC San Diego. He has worked closely with performers such as Marielena Arizpe (flute), Bertram Turetzky (bass), Leonora Saavedra (oboe), and El Cuarteto Latinoamericano in the composition of works such as *Triptico*, *Dusk*, *Marsias*, and *Reflejos de la noche*. He has also created multiple scores for films produced by Nicolas Echevarria.

**Claudio Lomnitz** is the Campbell Family Professor of Anthropology at Columbia University. Prior to teaching at Columbia, he taught at the University of Chicago, New York University, El Colegio de México, and the Universidad Autónoma Metropolitana Iztapalapa in Mexico City. He is the author of *Evolución de una sociedad rural* (1982), *Exits from the Labyrinth: Culture and Ideology in the Mexican National Space* (1992), *Deep Mexico, Silent Mexico: An Anthropology of Nationalism* (2001), *Death and the Idea of Mexico* (2005), and *The Return of Comrade Ricardo Flores Magón* (2014), among other publications. He served as editor of the journal *Public Culture* until 2011 and is a regular contributor to *La Jornada*, a daily newspaper published in Mexico City. In 2010 he was awarded Mexico's National Drama Award for a historical play titled *El verdadero Bulnes*, co-authored with his brother Alberto Lomnitz.

Soprano **Cecilia Violetta López** has been praised for her "alluring voice and incredible range" (*Washington Times*), and her "voice: plush and supple, exquisitely colored" (*San Jose Mercury News*). Last season, she joined The Metropolitan Opera's production of *The Merry Widow*, sang Gilda in Opera Idaho's *Rigoletto*, Magda in *La rondine* with Skylark Opera, and Violetta in *La traviata* with Virginia Opera and at Martina Arroyo's *Prelude to Performance*. This past season, López joined Opera Idaho and Opera Tampa as Violetta in *La traviata*, sang Zerlina in *Don Giovanni* with Opera Tampa, and played the role of Mimi in *La bohème* at Opera Saratoga. She also appeared as Zerlina in *Don Giovanni* for Opera Las Vegas, Sister Angelica in *Suor Angelica* for Opera San Luis Obispo, Leila in *Les pêcheurs de perles*, Roseline in *Die Fledermaus*, and Gretel in *Hänsel und Gretel* for Opera San José.

**Alejandro L. Madrid** is a music scholar and cultural theorist whose research focuses on the intersection of modernity, tradition, globalization, and ethnic identity in popular and art music, dance, and expressive culture from Mexico, the U.S.-Mexico border, and the circum-Caribbean. His books have received prizes such as the Robert M. Stevenson Award and the Ruth A. Solie Award from the American Musicological Society, the Béla Bartók Award from the ASCAP Foundation Deems Taylor/Virgil Thomson Awards, the Woody Guthrie Award from the International Association for the Study of Popular Music—U.S. Branch, and the Casa de las Américas Musicology Award. He most recently acted as advisor for the use of Mexican music to Peter Greenaway for his film *Eisenstein in Guanajuato*. Since 2013 he has been an associate professor in the Department of Music at Cornell University.

**Robert Martin** is artistic codirector of the Bard Music Festival 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 2014, 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.

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

**Tim McLoraine** creates video art, experimental film, and video for live concert and opera productions. His video art has been selected for gallery shows, and his experimental film *Hontanas* won a judge's prize at the Brentwood Arts Exchange Videofest in 2015. Works for concert include Stravinsky's *Oedipus Rex* and *Perséphone* with the American Symphony Orchestra, Britten's *Les illuminations*, Bartók's *Miraculous Mandarin*, and John Adams's *Harmonielehre* with the University of Maryland Symphony Orchestra. Projections for opera include Janáček's *Cunning Little Vixen* with the New York Philharmonic, Mozart's *Abduction from the Seraglio* performed at the Teatro del Lago in Chile, and Kurt Weill's *Rise and Fall of the City of Mahagonny* at the Tanglewood Music Center.

**Ricardo Miranda** is professor of musicology at Universidad Veracruzana. His work on Mexican music has appeared in different journals and several books. A specialist on the music of 20th-century composers Manuel M. Ponce and José Rolón, he has also written on music from the Viceroyal and Independence periods. From 2007 to 2010 he was director of the Conservatorio Nacional de Música.

**Melanie Nicholson** has taught at Bard since 1995. She received her M.A. and M.F.A. degrees from the University of Arizona and her Ph.D. from the University of Texas, Austin. Her translations and poems have appeared in the *Yale Review*, *Contemporary Women Authors of Latin America*, *Mundus Artium*, *Puerto del Sol*, and the *American Poetry Review*. She is the author of *Surrealism in Latin American Literature: Searching for Breton's Ghost* (2013) and *Evil, Madness, and the Occult in Argentine Poetry* (2002), and has contributed articles and reviews to *Latin American Writers*, *Latin American Literary Review*, *Letras Femeninas*, *Revista Hispánica Moderna*, *Studies in 20th & 21st Century Literature*, and *Social Text*.

Internationally acclaimed pianist **Jorge Federico Osorio** has performed with leading ensembles such as the symphony orchestras of Chicago, Cincinnati, Dallas, Detroit, Milwaukee, Philadelphia, Pittsburgh, Seattle, and the National Symphony Orchestra of Mexico; the Israel, Warsaw, and Royal Philharmonics; the Moscow State Orchestra, Orchestre National de France, Philharmonia Orchestra, and the Concertgebouw Orchestra. He has served as artistic director of the Brahms Chamber Music Festival in Mexico, performed with violinist Mayumi Fujikawa and cellist Richard Markson, and collaborated with Yo-Yo Ma, Ani Kavafian, Elmar Oliveira, and Henryk Szeryng. Osorio serves on the faculty at Roosevelt University's Chicago College of Performing Arts. He was awarded the Medalla Bellas Artes, the highest honor granted by Mexico's National Institute of Fine Arts, in 2012. His many recordings include concertos by Beethoven, Brahms, Chávez, Mozart, Ponce, Rachmaninov, Rodrigo,

Schumann, and Tchaikovsky. Osorio began his studies at the age of five with his mother, Luz María Puente, and later attended the conservatories of Mexico, Paris, and Moscow.

American baritone **Louis Otey** has performed in leading theaters throughout the world for more than 30 years, including the Metropolitan Opera, Paris Opera, Royal Opera House Covent Garden, Madrid's Teatro Real, Chicago Lyric Opera, and San Francisco Opera. His many roles include Scarpia in *Tosca*; Count di Luna in *Il trovatore*; the title roles in *Don Giovanni*, *Falstaff*, *Rigoletto*, and *Der fliegende Holländer*; Athanaël in *Thaïs*; and the four villains in *Les contes d'Hoffmann*. He was Grandier in Penderecki's *The Devils of Loudun* with the Royal Danish Opera and Warsaw Opera, and Tonio in *Pagliacci* with Hawaii Opera Theater. Otey performed the title role in Dallapiccola's *Il prigioniero* with Antonio Pappano and the orchestra of Santa Cecilia in Rome and in London. This season he returned to Covent Garden in *I due Foscari*, and sang Sharpless with Florida Opera Festival's *Madama Butterfly* and Monfort in Verdi's *Les vêpres siciliennes* at the Royal Danish Opera.

**Pasatono Orquesta** is an ensemble dedicated to rescuing and performing traditional Oaxacan music, especially that of the Mixteca region, and to promote it by adding more modern arrangements and influences. It was founded by three Oaxacan students at the Escuela Nacional de Música (National Music School) in Mexico City, who found that their traditional music was not taught at the school. The group has been promoted by Lila Downs, released four albums, and toured the United States, playing in venues such as Lincoln Center in New York and Kennedy Center in Washington D.C. In Mexico, they have played in venues in Mexico City and Oaxaca, as well as at the Festival Internacional Cervantino.

Tenor **Nicholas Phan** has appeared with leading orchestras including the New York Philharmonic, the Boston and Chicago Symphony Orchestras, Cleveland Orchestra, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, St. Louis Symphony, BBC Symphony, English Chamber Orchestra, and the Lucerne Symphony. He has toured extensively with Il Complesso Barocco and appeared with Oregon Bach, at Tanglewood, Ravinia, Marlboro, Edinburgh, and at the BBC Proms. He has sung with the L.A. Opera, Houston Grand Opera, Seattle Opera, Glyndebourne Opera, Frankfurt Opera, and the Maggio Musicale in Florence. Phan has been presented in recital by Carnegie Hall, the Metropolitan Museum of Art, the Philadelphia Chamber Music Society, and the University of Chicago. He is the artistic director of Collaborative Arts Institute of Chicago, an organization devoted to promoting the art song. Phan's recordings include the solo albums *A Painted Tale*, *Still Falls the Rain*, *Winter Words*, and a Grammy-nominated *Pulcinella* with Pierre Boulez.

Dazzling audiences and critics with her rewarding vocalism and compelling commitment to character, soprano **Ava Pine** most recently performed Handel's *Messiah* with the Dallas Bach Society, Despina in Florida Grand Opera's *Così fan tutte*, Curley's Wife in *Of Mice and Men* with Tulsa Opera, and concerts with the Fort Worth Symphony and with Performance Santa Fe Orchestra. Other recent highlights include returns to Florentine Opera as Cleopatra in *Giulio Cesare* and to Fort Worth Opera as Anna Sørensen in Puccini's *Silent Night*, debuts with Kentucky Opera as Gounod's Juliette and Tulsa Opera as Susanna in *Le nozze di Figaro*, and concert appearances with San Luis Obispo Symphony for Golijov's Three Songs for Soprano and Orchestra, the Dallas Symphony Orchestra for their annual Christmas Celebration, and Fort Worth Symphony Orchestra for Mendelssohn's *Elijah*. This fall, Pine will make her debut with Chicago Opera Theater in *Lucio Silla*.

Pianist **Anna Polonsky** has appeared with the Moscow Virtuosi, the Buffalo Philharmonic, the Columbus Symphony Orchestra, the Memphis Symphony, the Chamber Orchestra of Philadelphia, and many others. She has collaborated with the Guarneri, Orion String, 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, and Cartagena. 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. She attended the Curtis Institute of Music and the Juilliard School. She was a recipient of a Borletti-Buitoni Trust Fellowship in 2003 and of the Andrew Wolf Chamber Music Award in 2011. In addition to performing, she serves on the piano faculty of Vassar College.

**Josh Quillen** has forged a unique identity as all-around percussionist, expert steel drum performer, and composer. A member of Sô Percussion since 2006, he has performed at Carnegie Hall, the Brooklyn Academy of Music, Lincoln Center Festival, Stanford Lively Arts, and toured Russia, Spain, Australia, Italy, Germany, and Scotland. He has worked closely with Steve Reich, Steve Mackey, Paul Lansky, David Lang, Matmos, Dan Deacon, and many others, and has commissioned pieces from composers such as Stuart Saunders Smith, Roger Zahab, Dan Trueman, and Paul Lansky. His compositions for Sô Percussion are featured in *Imaginary City*, which premiered at the Brooklyn Academy of Music's 2009 Next Wave Festival, as well as the site-specific *Music for Trains*. He is a performer-in-residence at Princeton University with Sô Percussion, as well as co-director of the Sô Percussion Summer Institute and of the percussion program at the Bard College Conservatory of Music.

**Miles Rodríguez** is Assistant Professor of Historical Studies and Latin American & Iberian Studies at Bard College. He received his M.A. and Ph.D. degrees from Harvard University and held a postdoctoral fellowship at the Center for U.S.-Mexican Studies at the University of California, San Diego. He previously taught at Rice and Harvard. His research focuses on the Mexican Revolution and modern Mexico, Mexican and Latin American revolutionary movements, and labor and agrarian histories. Rodríguez is the recipient of grants from Harvard and the Woodrow Wilson and Mellon foundations. He joined the Bard faculty in 2012.

**Leonora Saavedra** is associate professor of music at the University of California, Riverside. Born in Mexico City, she was director of Mexico's National Center for Music Research (CENIDIM) before moving to the U.S. Her research centers on Mexican music of the late 19th and 20th centuries, exoticism, nationalism and modernism, music and the state, and the musical relations between Mexico and the United States. Her article "Carlos Chávez's Polysemic Style: Constructing the National, Seeking the Cosmopolitan" appeared recently in the *Journal of the American Musicological Society*, and she is currently writing a book on Mexican music for Oxford University Press. Her work also has appeared in the *Musical Quarterly*, *Vuelta*, *Plural*, *Inter-American Music Review*, the *Opera Quarterly*, and various collections and encyclopedias. She is the editor of this year's BMF volume, *Carlos Chávez and His World*.

Described by the Cleveland *Plain Dealer* as "impossible to resist, captivating with lyricism, tonal warmth, and boundless enthusiasm," violinist **Giora Schmidt** has appeared as soloist with many of the world's most prominent symphony orchestras, including Cleveland, Philadelphia, Chicago, Canada's National Arts Centre, Vancouver, Toronto, and the Israel Philharmonic. He has performed at Carnegie Hall, Alice Tully Hall with the Chamber Music Society of Lincoln Center, the Kennedy Center, San Francisco Performances, the Jerusalem



Music Centre, Louvre Museum in Paris, and Tokyo's Musashino Civic Cultural Hall and appeared at the Ravinia Festival, the Santa Fe and Montreal Chamber Music festivals, Scotia Festival of Music, and Music Academy of the West. A graduate of the Juilliard School, he was the recipient of a 2003 Avery Fisher Career Grant and shared the 2005 Classical Recording Foundation's Samuel Sanders Collaborative Artist Award.

After earning his B.Mus. 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.

**Zachary Schwartzman** has appeared as conductor around the United States, in Brazil, England, Bosnia, and Mexico. He has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera, Opera Français de New York, L'Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, Connecticut Grand Opera, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, as well as conductor in their VOX series, and has been associate/assistant conductor for fifteen productions at Glimmerglass Opera, where he conducted performances of *Carmen* and Jeanine Tesori's *A Blizzard on Marblehead Neck* (world premiere). Schwartzman has been music director of the Blue Hill Troupe since 2004, and is an assistant conductor for the American Symphony Orchestra.

Called "a singer to watch" by *Opera News*, soprano **Sarah Shafer** made her professional operatic debut in 2012 as Barbarina in *Le nozze di Figaro* at the Glyndebourne Festival. Other recent roles include Adina in *L'elisir d'amore* (Opera Memphis), Mary Lennox in the world premiere of San Francisco Opera's *The Secret Garden*, and Papagena in Opera Philadelphia's *Die Zauberflöte*. She has performed as a soloist at Carnegie Hall, the BBC Proms in London's Royal Albert Hall, with the Philadelphia Orchestra, the National Symphony Orchestra of Mexico, the Wrocław Philharmonic Symphony Orchestra, and the Orchestra of the Age of Enlightenment, among others. An avid recitalist and chamber musician, Shafer has collaborated with legendary pianist Richard Goode, guitarist Jason Vieaux, and clarinetist Richard Stoltzman.

For more than three decades, the works of American composer **Roberto Sierra** have been part of the repertoire of many of the leading orchestras. *Fandangos* was performed by the BBC Symphony Orchestra in a concert that was broadcast by both BBC radio and television throughout the United Kingdom and Europe. Many major American and European orchestras and international ensembles have commissioned, recorded, and performed his works. In 2003, Sierra received the Arts and Letters Award for Music from the American Academy of Arts and Letters. In 2010 he was elected to the prestigious American Academy of Arts and Sciences. He was born in 1953 in Vega Baja, Puerto Rico, and studied composition both in Puerto Rico and Europe, where one of his teachers was György Ligeti.

**Adam Sliwinski** has built a dynamic career as percussionist, conductor, and teacher. A member of Sō Percussion since 2002, he has performed at Carnegie Hall, the Brooklyn Academy of Music, the Lincoln Center Festival, Stanford Lively Arts, and other venues in the United States. In that time, Sō Percussion has toured Russia, Spain, Australia, Italy, Germany, and Scotland and has worked closely with Steve Reich, Steve Mackey, Paul Lansky, David Lang,

Matmos, Dan Deacon, and many others. He has appeared as soloist in many diverse venues, including the International Computer Music Conference, the Isabella Stewart Gardner Museum in Boston, and at the Joyce Theater. He performs frequently with the International Contemporary Ensemble, founded by classmates from Oberlin and has conducted several world premieres with the ensemble. He is codirector of the Sō Percussion Summer Institute and has taught percussion at more than 80 conservatories and universities. He joined the Bard Conservatory faculty in 2011.

**Richard I. Suchenski** is the founder and director of the Center for Moving Image Arts and assistant professor of Film and Electronic Arts at Bard College. He is the author of *Projections of Memory: Romanticism, Modernism, and the Aesthetics of Film* (2015), the editor of *Hou Hsiao-hsien* (2014), and a contributor to many books and journals, including *Artforum*, *The Moving Image*, *Viewing Platform: Perspectives on the Panorama* (2015), and *Robert Bresson* (2012). In addition, he has curated film series covering periods from the silent era to the present at institutions such as the National Gallery of Art, Freer and Sackler Galleries of the Smithsonian Institution, Austrian Film Museum, Museum of the Moving Image, George Eastman House, Berkeley Art Museum and Pacific Film Archive, Harvard Film Archive, Toronto International Film Festival Cinematheque, British Film Institute, National Museum of Singapore, and Yale University.

**Edward J. Sullivan** is Helen Gould Sheppard Professor of Art History at New York University. His research focuses on the art of Latin America, 19th- and 20th-century art of the Iberian Peninsula, and Caribbean art. A contributing editor to *ArtNexus*, his publications include among others *Tomás Sánchez* (with Gabriel García Márquez; 2003), *The Language of Objects in the Art of the Americas* (2007), and *Continental Shifts: The Art of Edouard Duval-Carrié* (2007). He is the recipient of numerous fellowships and honors from such institutions as the Guggenheim Foundation, the American Council of Learned Societies, American Philosophical Society, American Society for Hispanic Art Historical Studies, and the Escuela de Administración Cultural in Buenos Aires.

Flutist **Lance Suzuki** has been consistently praised for his "gorgeous" (*New York Times*), "captivat[ing]" (*NY Concert Review*), and "mesmerizing" (*NY Classical Review*) performances. As a chamber musician and soloist, he has appeared at such venues as the Marlboro Music Festival, Carnegie Hall, Metropolitan Museum, 92nd Street Y, Bargemusic, and on NPR's *Performance Today*. He has premiered new works with the Metropolis, Argento, and East Coast Contemporary ensembles, and in Carnegie Hall workshops led by Dawn Upshaw. He also performs with ensembles such as the Mark Morris Dance Group, the Hawaii Symphony, and the Wintergreen Festival Orchestra.

Pianist **Erika Switzer** has performed recitals at New York's Frick Collection and Weill Hall, for the Five Boroughs Music Festival, Brooklyn Art Song Society, and the Kennedy Center in Washington, D.C. In Europe, she has appeared in Paris's Salle Cortot and the Francis 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*. She is a visiting assistant professor of music at 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.

Violist **Jessica Thompson** is a passionate chamber musician who has performed at the Marlboro, Portland, and Verbier music festivals. She has toured with Musicians from Marlboro and performs frequently with the Jupiter

Symphony Chamber Players. Before joining the Daedalus Quartet, Thompson was a member of the Chester String Quartet, the resident ensemble at Indiana University South Bend, where she served as associate professor of viola. She currently teaches viola privately and at Columbia University. Thompson has appeared as soloist with the Minnesota Orchestra and has given recitals in Philadelphia, Minneapolis, and Washington, D.C. She performed at the Wall to Wall Bach event at Symphony Space in New York in 2008 and at the International Viola Congress in Minneapolis in 2004. Educated at the Curtis Institute of Music, her principal teachers have been Karen Tuttle, Korey Konkol, and Alice Preves.

Mexican-American lecturer, academician, stage director, and set and lighting designer **Sergio Vela** has directed and designed a vast array of operas in Brazil, Germany, Ireland, Italy, Mexico, Spain, and the United States. He is a writer and lecturer on the humanities and the arts, and host of cultural radio and television broadcasts. He was general director of the Bellas Artes Opera and the International Cervantino Festival, general music director at the National and Autonomous University of Mexico, president of the National Council for Culture and the Arts, and artistic director of the Morelia Music Festival. He is senior artistic advisor of the Minería Symphony Orchestra and artistic director of the Historic Center Festival. Vela, member for life of the Mexican Culture Seminar, has been awarded France's Ordre des Arts et des Lettres, Germany's Bundesverdienstkreuz, Italy's Ordine al Merito, Spain's Orden de Isabel la Católica, and Denmark's Dannebrogordenen.

**Benjamin Verdery** is professor of guitar at the Yale University School of Music and artistic director of the Yale Guitar Extravaganza and of the 92nd Street Y's *Art of the Guitar* series. He has performed worldwide—including at the Royal Theatre Carré, Maverick Concerts, the International Guitar Festival in Havana, Wigmore Hall, Festival Internacional de Guitarra de Taxco, and the Chamber Music Society of Lincoln Center—with artists such as Frederic Hand, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey, and John Williams. The most recent of Verdery's more than 15 CDs are *Happy Here*, with William Coulter; *First You Build A Cloud*, with Andy Summers of The Police; and *Branches*, a solo album of arrangements of Bach, Mozart, Strauss, and Hendrix. In 2007 he was appointed an honorary board member of the Suzuki Association of the Americas, and 2015 marks the 16th anniversary of his annual Maui Master Class in Maui, Hawaii.

NPR music called guitarist **Jason Vieaux**, "perhaps the most precise and soulful classical guitarist of his generation." Vieaux, who won the 2015 Grammy for Best Classical Instrumental Solo, has earned a reputation for putting his expressiveness and virtuosity at the service of a remarkably wide range of music. His recitals, concertos, and collaborations with classical and jazz artists are features at major series internationally. Vieaux has performed with some 100 orchestras, and his passion for new music has fostered premieres of works by many composers. He will premiere Dan Visconti's concerto with multiple orchestras in 2016–17. Vieaux cofounded the guitar department at the Curtis Institute of Music with David Starobin, heads the Cleveland Institute of Music Guitar Department, and teaches through ArtistWorks. The youngest winner of the GFA International Guitar Competition and a Naumburg top prize winner, he is the first classical musician to be featured on NPR's popular *Tiny Desk* series.

**Luisa Vilar-Payá** is a professor of musicology at Universidad de las Américas, Puebla, Mexico, where she also served as dean of arts, humanities, and social sciences for twelve years, until 2011. Her research focuses on 20th-century music and beyond, with an emphasis on music analysis as a key factor of historical reception. Her publications in Argentina, Mexico, Spain, and the United States have focused on contemporary composers, with an emphasis on women. She has also published on Carlos Chávez, Silvestre Revueltas, and the

American analytical reception of Arnold Schoenberg. She holds degrees from Columbia University and UC Berkeley.

One of the most sought-after soloists in his generation of young American musicians, pianist **Orion Weiss** has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond technical mastery and have won him worldwide acclaim. The 2014–15 season featured Weiss's third performance with the Chicago Symphony Orchestra as well as a North American tour with the Salzburg Marionette theater in an enhanced piano recital of Debussy's *La boîte à joujoux*. Named a 2010 Classical Recording Foundation Young Artist of the Year, Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in the summer of 2011 as a last-minute replacement for Leon Fleisher. In 2004, he graduated from the Juilliard School, where he studied with Emanuel Ax.

**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 Walter Hinrichsen Award, and the Stoecker 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.

Pianist **Brian Zeger** is an ensemble performer, 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, Piotr Beczala, Joyce DiDonato, 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 Artist Development Program and has served on the faculties of the Music Academy of the West, Chautauqua Institution, 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.

## American Symphony Orchestra

Leon Botstein, *Music Director*

### Violin I

Eric Wyrick\*, *Concertmaster*  
Ellen Payne  
Yukie Handa  
John Connelly  
Patricia Davis  
Ashley Horne  
Alisa Wyrick  
Sander Strenger  
Ming Yang  
Philip Payton  
Mara Milkis  
Kathryn Aldous

### Violin II

Erica Kiesewetter+, *Principal*  
Robert Zubrycki  
Ragga Petursdottir  
Wende Namkung  
Heidi Stubner  
Yana Goichman  
Dorothy Han  
Alexander Vselensky  
Ann Gillette  
Shinwon Kim  
Lisa Steinberg

### Viola

William Frampton, *Principal*  
Sally Shumway  
Martha Brody  
Crystal Garner  
Adria Benjamin  
Louis Day  
Arthur Dibble  
Alyssa Beckmann  
Philip Kramp

### Cello

Eugene Moye, *Principal*  
Jonathan Spitz\*  
Maureen Hynes  
Annabelle Hoffman  
Anik Oulianine  
Tatyana Margulis  
Rubin Kodheli  
Robert Burkhart  
Matthew Beckmann  
Jordan Enzinger

### Bass

Jordan Frazier, *Principal*  
Jack Wenger  
Louis Bruno  
Peter Donovan  
Richard Ostrovsky  
Tony Flynt

### Flute

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

### Oboe

Alexandra Knoll, *Principal*  
Erin Gustafson  
Melanie Feld, *English horn*  
Harry Searing, *Heckelphone*

### Clarinet

Laura Flax, *Principal*  
Shari Hoffman  
Benjamin Baron  
Pavel Vinnitsky  
Lino Gomez, *Bass clarinet*  
Christopher Cullen, *Bass clarinet*

### Saxophone

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### American Symphony Orchestra

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