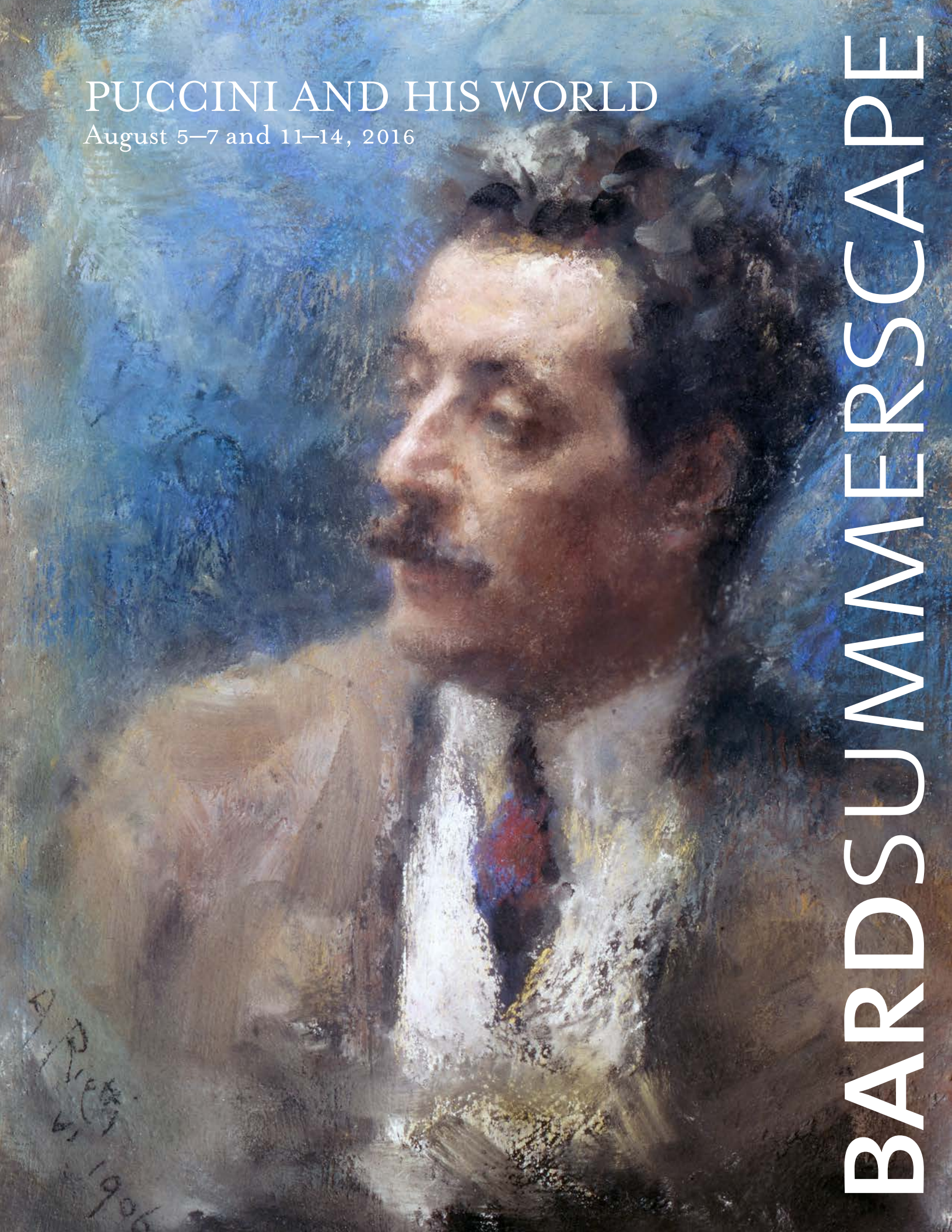
# PUCCINI AND HIS WORLD

August 5–7 and 11–14, 2016



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*—Leon Botstein, President of Bard College*

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BARD MUSIC FESTIVAL
REDISCOVERIES

# PUCCINI AND HIS WORLD

August 5–7 and 11–14, 2016

**Leon Botstein**, **Christopher H. Gibbs**, and **Robert Martin**, Artistic Directors
**Arman Schwartz** and **Emanuele Senici**, Scholars in Residence 2016
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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.

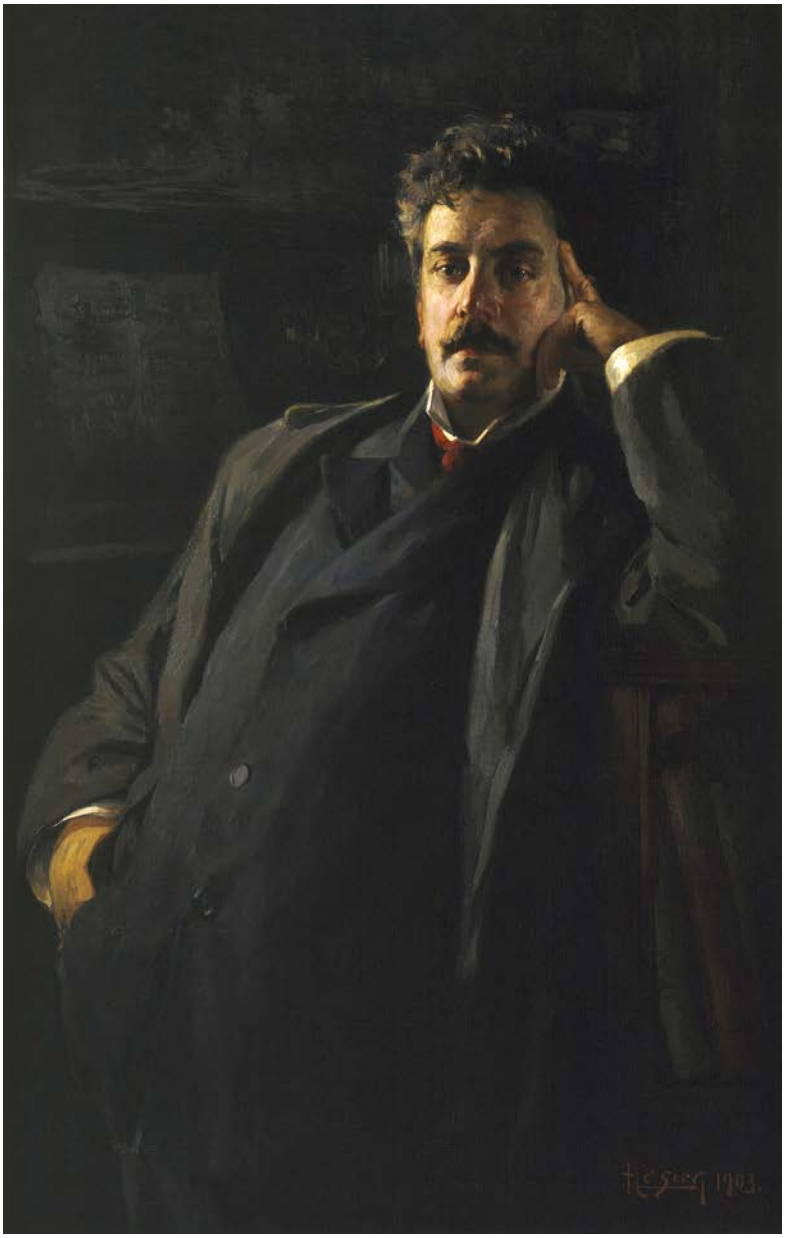
By providing an illuminating context, the festival encourages listeners and musicians alike to rediscover the powerful, expressive nature of familiar compositions and to become acquainted with less well-known works. Since its inaugural season, the Bard Music Festival has entered the worlds of Brahms, 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, Schubert, Carlos Chávez, and Puccini. The 2017 festival will be devoted to the life and work of Frédéric Chopin, and 2018 will see the exploration of the life and legacy of Nikolay Rimsky-Korsakov.

"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 and a similar trip brought students of the Conservatory to Cuba in June 2016.

**The Bard Music Festival 2016 program book was made possible by a gift from Helen and Roger Alcaly.**

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

COVER *Giacomo Puccini*, Arturo Rietti, 1906



*Giacomo Puccini*, Luigi De Servi, 1903

# PUCCINI'S EXPANDING WORLD

There is no precedent for the speed with which Giacomo Puccini's operas traveled within a few years of their premieres. The extraordinary, truly international dissemination of works like *La bohème* (1896), *Tosca* (1900), and *Madama Butterfly* (1904) was due, in the first instance, to advances in technology. Sound recording—invented in the 1870s and much advanced during the course of Puccini's lifetime (1858–1924)—brought his music to new, and newly global, audiences. The conditions and pace of travel by train and ship also improved dramatically during these decades. The composer traveled almost incessantly throughout Italy and the rest of Europe, and made three journeys to the Americas, mainly to supervise important productions of his works. His last three completed operas all premiered abroad: *La fanciulla del West* (1910) at the Metropolitan Opera, *La rondine* (1917) at the Monte Carlo Opera, and the three one-acters forming *Il trittico* (The Triptych, 1918) again at the Metropolitan. Following the runaway success of *Manon Lescaut* (1893), Puccini wrote as much for the whole of the operatic world as he did for a specific national setting—certainly more than any of his predecessors, Italian or otherwise.

Nineteenth-century Italian composers turned increasingly to foreign literary sources in search of inspiration for their operas, and Puccini embraced this trend wholeheartedly. Not a single opera by Puccini is based on an Italian play, short story, novel, or poem, with the very partial exceptions of *Gianni Schicchi* (the third "panel" of *Il trittico*), which was loosely inspired by a few lines in Dante's *Inferno*, and *Turandot* (incomplete, premiered 1926), which derives from Carlo Gozzi's 1762 "theatrical fable" by way of an Italian translation of Friedrich von Schiller's rather liberal 1801 adaptation of Gozzi's text. *Tosca* and *Gianni Schicchi* are the only two of Puccini's operas clearly set in Italy, the first in Rome and the second in Florence; the action of *Suor Angelica* (also from *Il trittico*) takes place "in a monastery in the late 17th century," with no further specification.

Unlike any previous Italian opera composer, Puccini had a dramatic and stylistic outlook that was international from the very beginning. As a young man, he had access to printed scores and live performances of the several French and German operas (in translation) that were increasingly successful in 1870s and 1880s Italy, especially those of Jules Massenet and Richard Wagner. While he was composing and revising his first full-length opera, *Edgar* (1889; rev. 1905), Puccini attended the Bayreuth Festival twice, and was entrusted by his publisher Ricordi to prepare a shortened Italian version of Wagner's *Die Meistersinger von Nürnberg* for performances at La Scala in Milan. From then on, Puccini's firsthand knowledge of non-Italian operas and musical works expanded constantly: in April 1924, only months before his death, he traveled to Florence specifically to hear the first Italian performance of Arnold Schoenberg's *Pierrot lunaire*.

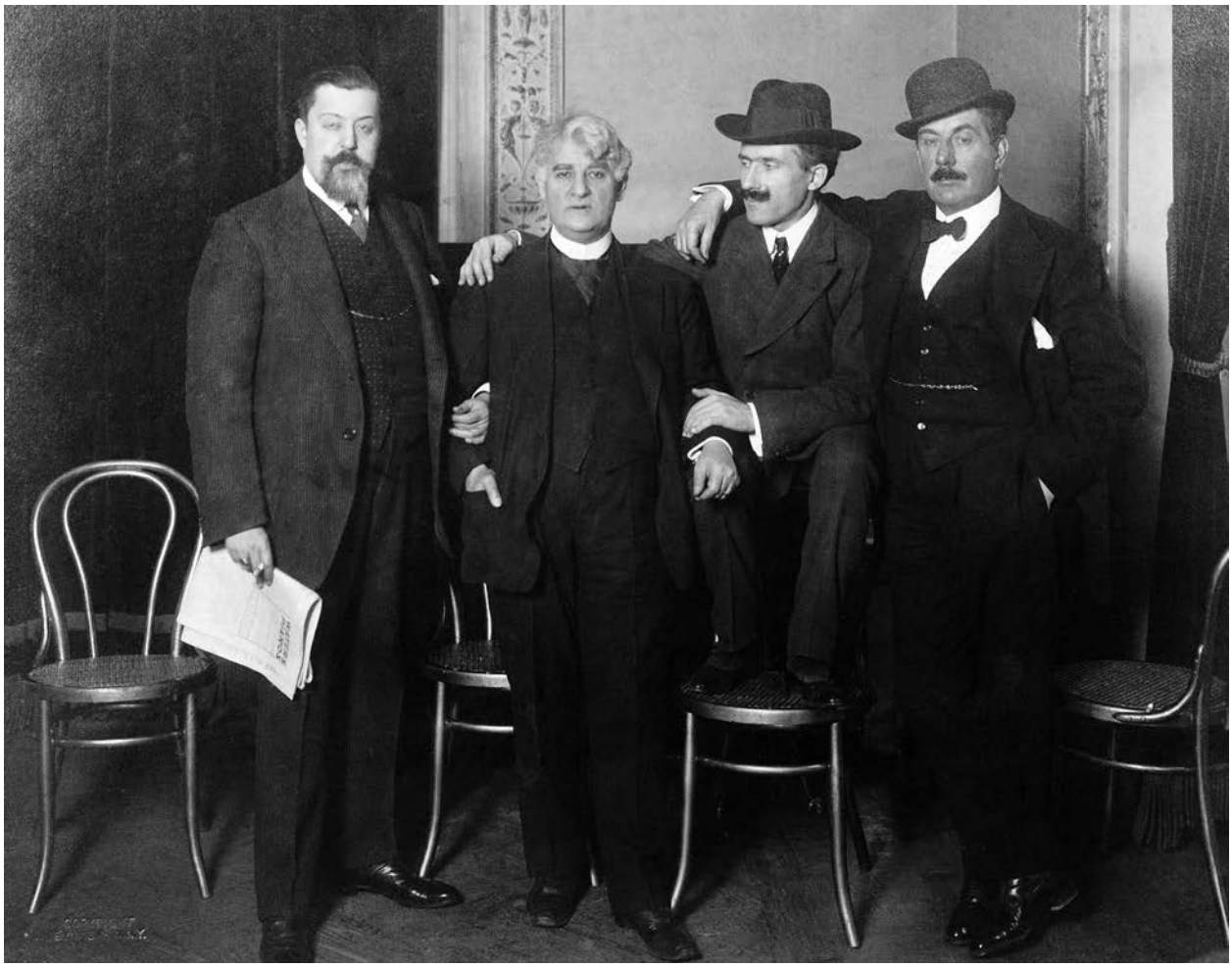
Several of Puccini's Italian contemporaries strongly objected to the eminently international dimension of the composer's art, and many abroad decried the diminishing national flavor of his works. Such criticism makes sense when placed in the context of the tentacular hold that nationalism had on minds, hearts, and ears at the time. Nationalism was among the most powerful political, social, cultural, ideological, and emotional forces in the world in which Puccini lived and worked, shaping individual and collective identity to a degree unthinkable only half a century before the composer's birth—or, indeed, after his death. All art, including opera, was called upon not simply to express but to bolster the supposedly specific features of an individual nation.

This task was made particularly difficult for Puccini, however, by a few factors unique to Italy. Opera was considered the Italian art form par excellence, and Puccini, the most famous Italian opera composer, was also the most famous living Italian artist worldwide. (His only rival might have been another operatic artist, the tenor Enrico Caruso, who himself was indelibly associated with Puccini's works.) Furthermore, Italy had only recently become a nation-state and was nervous about its position on the international stage—eager to play a major role and at the same time conscious of its socioeconomic limitations compared to France, Great Britain, Germany, or the United States. As a consequence, one particularly aggressive contemporary Italian critic, Fausto Torrefranca, blamed Puccini above all others for "our national art" not having "as much as a single word to say to the world that was truly its own, nothing that was truly characteristic or deeply expressive of its unique historical moment." Puccini, then, was under intense pressure to make his operas into the ultimate manifestation of Italian art. At the same time, he could not make them *too* Italian if he wanted to safeguard and promote their international circulation. In sum, Puccini's world sat at the crossroads of the national and the cosmopolitan, with the latter progressively gaining the upper hand as his career unfolded.

The boundaries of Puccini's world are difficult to define, not only geographically but chronologically as well. From the early 20th century, art music, like all other artistic expressions, was dominated by what could be called the imperative of originality, the obligation to "make it new" as Ezra Pound proclaimed in the 1920s. Pound's slogan epitomized the credo of modernism, the aesthetic movement that emerged at the end of the 19th century and flourished especially in the first half of the 20th. As increasing levels of repetition—often mechanical repetition—encroached upon most aspects of modern life, art took it upon itself to offer something different, asserting its independence not just from everyday life but from its own history and conventions. Change, novelty, and originality were the yardsticks by which new works were measured; public success, at least ostensibly, mattered less than innovation and uniqueness.

Puccini composed his operas between the 1880s and the 1920s, and therefore found himself working just at the time when modernism was coming to dominate the aesthetic and cultural field. As a consequence, his operas were—and have largely continued to be—measured according to a modernist aesthetic outlook. Not surprisingly, they have been mostly found wanting; their enormous success alone would guarantee a negative assessment. Many have tried to "rescue" Puccini by emphasizing the innovative, advanced, original—in a word, "modernist"—aspects of his art, usually looking closely at the scores for evidence. This activity has yielded interesting results, since Puccini was indeed attracted to "making it fairly new," if not exactly in hardcore modernist terms. The final assessment, however, could only be that he was an imaginative but rather cautious follower of other, more "advanced" composers, guardedly incorporating their novelties into an essentially conservative musical fabric.

Puccini also struggled to come to terms with a second imperative, one intimately connected to the rise of modernism yet also different from it. During Puccini's lifetime, the ideals of novelty and ephemerality that had been prized by earlier 19th-century operatic audiences hardened into a taste for a fixed, and endlessly repeated, repertory. Related to this change in values was the emergence of the idea of an aesthetic canon of "great" works, so rich as to repay, and indeed demand, repeated hearings. This explains why Puccini spent years and years composing ever more complex works: his undeclared and perhaps unconscious, yet evident, aspiration was for his operas to enter both the repertory and the canon. Puccini wrote for the future as much as for the present.



From left: Giulio Gatti-Casazza, David Belasco, Arturo Toscanini, and Puccini, in New York to present *La fanciulla del West*, 1910

Puccini's ambitions were not only transnational but also transhistorical. Yet the national, the local, and the fleetingly contemporary also mattered a great deal to this proud and lifelong Tuscan, this connoisseur of motorcars and race boats. How, then, to delimit the contours of Puccini's world? The 2016 Bard Music Festival will focus almost exclusively on Puccini's Italian compatriots, still largely unknown in this country, from the avant-gardists who despised him and the fascists who appropriated him to the operatic and instrumental composers who were eclipsed by his success. It will also include a number of nonoperatic compositions by Puccini himself, mostly small-scale works for piano, orchestra, and chorus. These pieces help reconnect the composer to specific, often quite local, moments in the history of Italian culture, and have largely fallen by the wayside thanks to the whirlwind of his extraordinary success. That other, entirely different festivals—ones that included Debussy and Strauss as well as Schoenberg and Stravinsky, to say nothing of the countless popular songs and film scores inspired by Puccini's model—would be easy to imagine is a testament to the singularity, and the modernity, of Puccini's accomplishment.

*—Arman Schwartz, University of Birmingham, and Emanuele Senici, Sapienza–University of Rome; Scholars in Residence, Bard Music Festival 2016*

## SELECTIVE CHRONOLOGY

**1858** **Giacomo Antonio Domenico Michele Secondo Maria Puccini born December 22 in Lucca to Michele Puccini, cathedral organist, and Albina Magi**
Assassination attempt on Napoleon III; premiere of Jacques Offenbach's *Orphée aux enfers*; composer Ethel Smyth born

**1859** Austria invades Piedmont, Battles of Magenta and Solferino, followed by peace agreement of Villafranca; premieres of Giuseppe Verdi's *Un ballo in maschera* and Charles Gounod's *Faust*; composer Louis Spohr dies

**1860** Giuseppe Garibaldi—considered with Giuseppe Mazzini one of Italy's "fathers of the fatherland"—invades Kingdom of Two Sicilies; Eastern Papal States occupied; composer Gustav Mahler born

**1861** Italian unification: Kingdom of Italy proclaimed by new parliament, with Vittorio Emanuele II of Piedmont-Sardinia as king; first issue of Vatican newspaper *L'osservatore romano* published; Frederick William IV of Prussia and Prince Albert, husband of Queen Victoria, die

**1862** Composer Claude Debussy born; premiere of Verdi's *La forza del destino*

**1863** Battle of Gettysburg; premieres of Georges Bizet's *Les pêcheurs de perles* and Hector Berlioz's *Les Troyens*; Edouard Manet paints *Le déjeuner sur l'herbe* and *Olympia*; composer Pietro Mascagni and writer Gabriele D'Annunzio born; painter Eugène Delacroix dies

**1864** **Father dies**
Composer Giacomo Meyerbeer dies; composer Richard Strauss born

**1865** **Attends seminary of San Michele, Lucca**
Florence becomes capital of Italy; surrender of General Robert E. Lee; assassination of Abraham Lincoln; end of American Civil War; 13th Amendment ratified; premieres of Richard Wagner's *Tristan und Isolde* and the revised version of Verdi's *Macbeth*; Telemaco Signorini paints *Hall of the Insane Women at the Asylum of San Bonifacio*; composers Carl Nielsen, Jean Sibelius, Paul Dukas, and Alexander Glazunov born

**1866** Italy joins Prussia in war against Austria; Italian army defeated at Custoza and Lissa; Garibaldi captures Trentino with volunteer army that includes the composer Arrigo Boito and Puccini's future publisher, Giulio Ricordi; Austria defeated by Prussians at Königgrätz; they cede Veneto to France who hands it over to Italy; premiere of Bedřich Smetana's *The Bartered Bride*; Giovanni Fattori, Tuscan painter belonging to the Macchiaioli movement, paints *Palmierie Terrace*; writer Beatrix Potter, painter Vasily Kandinsky, and composers Ferruccio Busoni, Francesco Cilea, and Erik Satie born

**1867** **Enters cathedral seminary, Lucca**
Garibaldi defeated at Mentana and arrested; execution of Emperor Maximilian I of Mexico; Charles Baudelaire dies; composers Umberto Giordano and Amy Beach, conductor Arturo Toscanini, writer Luigi Pirandello, and physicist Marie Curie born

**1868** Premieres of original version of Boito's opera *Mefistofele* and Wagner's *Die Meistersinger von Nürnberg*; Silvestro Lega, another "macchiaiolo," paints *The Visit*; composer Gioachino Rossini dies

**1870** Franco-Prussian War begins; French defeated at Sedan; Emperor Napoleon III deposed; Third Republic declared; first siege of Paris; unification of Italy completed with the annexation of Rome; Pope Pius IX proclaims papal infallibility as official dogma; writers Charles Dickens and Alexandre Dumas, père, and composer Saverio Mercadante die; operetta composer Franz Léhar born

**1871** German Empire proclaimed at Versailles; Commune and second siege of Paris ends with massacre of Communards; capital of Italy moved to Rome; reform of musical conservatories in Italy; Italian premiere of Wagner's *Lohengrin* in Bologna, the first of his operas to be performed in Italy; Verdi's *Aida* premieres in Cairo; revolutionaries Rosa Luxemburg and Karl Liebknecht, writers Marcel Proust and Paul Valéry born

Giuseppe Garibaldi

*Hall of the Insane Women at the Asylum of San Bonifacio*
Telemaco Signorini, 1865

Giulio Ricordi

*The Visit*, Silvestro Lega, 1868

*Amilcare Ponchielli*, Eleuterio Pagliano, 1887

From left: Antonio, Giacomo, and Elvira Puccini

**1873** Claude Monet paints *Impression, Sunrise*; Alessandro Manzoni, author of *I promessi sposi*, the novel hailed as a milestone in the development of a unified, modern Italian language, dies

**1874** **Begins studies at Istituto Pacini, Lucca; active locally as organist and piano accompanist**
Premieres of Verdi's Requiem, Modest Musorgsky's *Boris Godunov*, and Johann Strauss's *Die Fledermaus*; composer Arnold Schoenberg born

**1875** **Wins organ prize at Istituto; composes romance *A te***
Bizet dies three months after premiere of *Carmen*; composers Italo Montemezzi and Maurice Ravel born

**1876** **Walks from Lucca to Pisa to hear Verdi's *Aida*; completes *Preludio a orchestra***
Bayreuth Festival inaugurated with Wagner's *Ring*; premieres of Amilcare Ponchielli's *La Gioconda* and Johannes Brahms's First Symphony; composers Manuel de Falla and Ermanno Wolf-Ferrari born

**1877** **Performance of motet *Plaudite popoli*; enters cantata *I figli d'Italia* into a competition but it is rejected**
Russo-Turkish War begins; Thomas Edison announces invention of phonograph; premiere of Pyotr Tchaikovsky's *Swan Lake*; Giosuè Carducci publishes first volume of poetry collection *Odi barbare*

**1878** **Composes Credo for a composite Mass by pupils of the Istituto**
Vittorio Emanuele II dies and is succeeded by Umberto I; Pope Pius IX dies; Italian premiere of Jules Massenet's *Le roi de Lahore*

**1880** ***Messa a 4 voci* performed at church of San Michele in Lucca; admitted to Milan conservatory**
Second Anglo-Afghan War ends; First Boer War begins; Giovanni Verga publishes short-story collection *Life in the Fields*, which includes "Cavalleria rusticana"; Rome's Teatro Costanzi, location of the premiere of *Tosca*, among others, opens; Offenbach and writer George Eliot die; composer Ildebrando Pizzetti born

**1881** Premiere of Romualdo Marenco and Luigi Manzotti's ballet *Excelsior*, running for 103 performances; Pierre-Auguste Renoir finishes *Luncheon of the Boating Party*

**1882** **Begins to study with Ponchielli; *Preludio sinfonico* performed; arrival of Mascagni as fellow student at Milan conservatory**
Triple Alliance formed between Austria-Hungary, Germany, and Italy; Wagner's *Parsifal* performed at second Bayreuth Festival; Garibaldi dies; composers Gian Francesco Malipiero and Igor Stravinsky born

**1883** ***Capriccio sinfonico* is performed at Milan conservatory; his favorite sister, Ramelde, marries; enters *Le Villi* (libretto by Ferdinando Fontana) into Concorso Sonzogno for one-act operas but it fails to earn even honorable mention**
Carlo Collodi's *The Adventures of Pinocchio* published; Wagner dies; Benito Mussolini and composers Alfredo Casella, Anton Webern, and Riccardo Zandonai born

**1884** ***Le Villi* performed at Milan's Teatro Dal Verme and bought by Ricordi, who also provides him with a monthly stipend and commissions a new opera; revised version of *Le Villi* performed at Teatro Regio in Turin; mother dies**
Premiere of Massenet's *Manon*; Georges Seurat begins work on *Sunday Afternoon on the Island of La Grande Jatte*; Smetana dies

**1885** **Begins composition of new opera, *Edgar*, to a libretto by Fontana; probable beginning of love affair with Elvira Gemignani**
Actress Eleonora Duse on European tour with her Compagnia drammatica Città di Roma; writer Victor Hugo dies; composer Alban Berg born

**1886** **Moves with Elvira and her daughter, Fosca, to Caprino Bergamasco; son Antonio born**
Apache leader Geronimo surrenders after nearly 30 years of fighting in Arizona; King Ludwig II of Bavaria, composer Franz Liszt, and Ponchielli die

**1887** **Moves between Milan, Lucca, and Caprino Bergamasco**
Premiere of Verdi's *Otello*; composer Alexander Borodin dies; composers Heitor Villa-Lobos and Nadia Boulanger born

**1888** **Composes song "Sole e amore" for the periodical *Paganini*; visits Bayreuth with Fontana; completes *Edgar***
First Whitechapel Murders in London; George Eastman registers Kodak trademark; Italian premiere of Wagner's *Tristan und Isolde*; painter Giorgio de Chirico born

**1889** **Premiere of *Edgar* at La Scala in Milan; second visit to Bayreuth; playwright Marco Praga and poet Domenico Oliva contracted for libretto to *Manon Lescaut* (Praga withdraws in 1890 and libretto is finished in collaboration with Luigi Illica); revisions to *Edgar***
Premiere of Mahler's Symphony No. 1; completion of Eiffel Tower in Paris; Italian premiere of Wagner's *Die Meistersinger* in shortened version prepared by Puccini; publication of Verga's novel *Mastro-don Gesualdo* and D'Annunzio's *The Child of Pleasure*

**1890** **String quartet *Crisantemi* published**
Premiere of Mascagni's *Cavalleria rusticana* in Rome; Vincent van Gogh paints *Crows in a Wheatfield*; composer César Franck dies

**1891** **Completes Act 1 of *Manon Lescaut*; death of brother Michele in Brazil; rents rooms in Torre del Lago, near Lucca; revised version of *Edgar* performed in Lucca**
Italian premiere of Wagner's *Die Walküre*; composer Sergey Prokofiev born

**1892** **Attends performances of *Edgar* in Ferrara and Madrid; completes *Manon Lescaut*; attends German premiere of *Le Villi* in Hamburg conducted by Mahler**
Founding of Italian Socialist Party; premieres of Ruggero Leoncavallo's *Pagliacci* and Alfredo Catalani's *La Wally*; composers Arthur Honegger and Darius Milhaud born

**1893** **Premiere of *Manon Lescaut* at Teatro Regio in Turin; meets Toscanini; partnership of Illica and poet Giuseppe Giacosa set up by Ricordi for *La bohème* libretto; dispute with Leoncavallo over claim to subject; travels to Hamburg for German premiere of *Manon Lescaut***
Premieres of Engelbert Humperdinck's *Hänsel und Gretel* and Verdi's *Falstaff*; Edvard Munch paints *The Scream*; Catalani, Gounod, and Tchaikovsky die

**1894** **Attends performances of *Manon Lescaut* in Budapest and London; resumes work on *La bohème*; "Club La Bohème" at Torre del Lago established**
Composer Emmanuel Chabrier dies

**1895** **Sees Victorien Sardou's play *La Tosca* in Florence; completes *La bohème***
First Venice Biennale opened by Umberto I and Margherita di Savoia, attracting more than 200,000 visitors; publication of Debussy's *Prélude à l'après-midi d'un faune*; composers Mario Castelnuovo-Tedesco, Paul Hindemith, and Carl Orff born

**1896** **Premiere of *La bohème* in Turin, which is also given in Rome, Naples, and Palermo that year; completes song "Avanti Urania!"**
Italy is defeated at Battle of Adwa by Ethiopia; premiere of Giordano's *Andrea Chénier*; Giuseppe Tomasi di Lampedusa, author of *The Leopard*, and poet Eugenio Montale born; composer Anton Bruckner dies

**1897** **Extensive travels: Manchester (English premiere of *La bohème*), Paris, Brussels, Vienna (Austrian premiere of *La bohème*), Rome; meets Sardou; composes song "Inno a Diana"**
Premiere of Leoncavallo's *Bohème*; Brahms dies; composer Erich Wolfgang Korngold born

**1898** **Begins composition of *Tosca*; travels to Paris; consultations with Sardou; buys land for a villa at Chiatri, near Lucca**
Riots in Milan, put down by government troops; General Luigi Pelloux appoints himself prime minister, with dictatorial powers; premiere of Mascagni's *Iris* in Rome; composer George Gershwin born

**1899** **In Paris for revival of *La bohème*; awarded Légion d'Honneur; composes song "E l'uccellino"; completion of *Tosca***
Outbreak of South African War; premiere of Sibelius's Symphony No. 1; composer Francis Poulenc born


Left to right: Puccini, Giuseppe Giacosa, and Luigi Illica, 1890


*Port of Leghorn*, Guglielmo Micheli, 1893


Set design for *La bohème*, Act 2, Adolf Hohenstein, 1896


*The Fourth Estate*, Giuseppe Pellizza da Volpedo, 1901

Ottorino Respighi, 1901

*Le Villi*, Giuliano Bartolomeo, 1906

Sybil Seligman

**1900** **Premiere of *Tosca* in Rome; liaison with "Corinna"; first contacts with D'Annunzio; takes up permanent residence at Torre del Lago; travels to London (*Tosca* at Covent Garden), where he sees David Belasco's play *Madame Butterfly*, and to Brussels (*La bohème*)**
Umberto I assassinated, succeeded by Vittorio Emanuele III; composers Aaron Copland, Ernst Krenek, and Kurt Weill born

**1901** **Acquires rights to *Madame Butterfly*; buys first car; begins work on *Madama Butterfly***
Queen Victoria dies and is succeeded by Edward VII; Giuseppe Pellizza da Volpedo finishes painting *The Fourth Estate*, exhibited in Turin the following year; Luigi Capuana publishes novel *The Marquis of Roccaverdina*; Duse stars in first performance of D'Annunzio's play *Francesca da Rimini*; film director and actor Vittorio De Sica born; Verdi dies

**1902** **Travels to Monte Carlo for performances of *La bohème* with Nellie Melba and Caruso and later to Dresden for *Tosca*; begins correspondence with Gaston Knosp on Japanese folk music; Fosca marries**
Publication of Benedetto Croce's *Estetica*; International Decorative Arts Exposition in Turin; premieres of Cilea's *Adriana Lecouvreur* and Debussy's *Pelléas et Mélisande*; Caruso records "Vesti la giubba" from *Pagliacci*, the first sound recording to sell one million copies

**1903** **Severely injured in a car accident in February; death of Elvira's husband a day later; long convalescence in Torre del Lago; buys villa at Boscolungo and first motorboat; travels to Paris for rehearsals of *Tosca* at Opéra Comique and to Vienna for *La bohème* at the Court Opera; completes *Madama Butterfly***
Pope Pius X elected; first flight of the Wright brothers; Giovanni Pascoli publishes poetry collection *Canti di Castelvecchio*; writer George Orwell born; painters James McNeill Whistler, Camille Pissarro, and Paul Gaugin and composer Hugo Wolf die

**1904** **Marries Elvira; disastrous premiere of *Madama Butterfly* at La Scala in Milan, followed by successful revival of revised score at Brescia; composes song "Canto d'anime" for Gramophone and Typewriter Company; meets Sybil Seligman in London**
Entente cordiale between Britain and France; general strike in Italy; Russo-Japanese War begins; Pirandello publishes novel *The Late Mattia Pascal*; composer Antonín Dvořák and writer Anton Chekhov die; painter Salvador Dalí and composers Luigi Dallapiccola and Goffredo Petrassi born

**1905** **Revises *Edgar*; travels to Buenos Aires for premiere of definitive version of this opera; in London for revival of *Madama Butterfly* (third version completed later that year)**
Revolution in Russia: Bloody Sunday massacre in St. Petersburg, mutiny on battleship Potemkin, tsar grants constitution and establishes Duma, first parliament; first exhibit of Fauvists in Paris; premieres of Lehár's *Die lustige Witwe* and Richard Strauss's *Salome*

**1906** **Correspondence and discussions with D'Annunzio but no joint project results; spends summer with Seligmans at Boscolungo; travels to Budapest and Paris (both *Madama Butterfly*)**
Earthquake in San Francisco kills thousands; eruption of Vesuvius devastates towns around Naples; Alfred Dreyfus exonerated; Theodore Roosevelt receives Nobel Peace Prize; philosopher Hannah Arendt, film directors Luchino Visconti and Roberto Rossellini, and composer Dmitrii Shostakovich born; activist Susan B. Anthony, playwright Henrik Ibsen, and painter Paul Cézanne die

**1907** **First visit to New York for performances of his operas at Metropolitan Opera; sees Belasco's *The Girl of the Golden West* on Broadway; receives translation of play in July and begins work on scenario with poet and librettist Carlo Zangarini**
Writer Alberto Moravia born; composer Edvard Grieg dies

**1908** **Travels to Egypt for *Madama Butterfly* in Alexandria; contracts journalist and poet Guelfo Civinini for libretto for *La fanciulla del West* and begins composition; also composes song "Casa mia"**
Earthquake destroys Messina, killing over 70,000; Young Turk Revolution in Turkey; Ernest Shackelton's *Nimrod* expedition to Antarctica; composer Nicolay Rimsky-Korsakov and dramatist Victorien Sardou (*La Tosca*) die; composers Elliott Carter and Olivier Messiaen born

**1909** **Suicide of Doria Manfredi, a servant girl in the house, whom Elvira accused of having an affair with Puccini; Manfredi family files suit against Elvira; she is sentenced to five months' imprisonment but case is settled out of court; eventual reconciliation with Elvira; travels to Brussels (*Madama Butterfly*)**
First appearance of Ballets Russes in Paris; publication of the "Manifesto of Futurism" by Italian poet Filippo Tommaso Marinetti; premiere of Strauss's *Elektra*; Italian criminologist Cesare Lembroso dies

**1910** **Completes *La fanciulla del West*, which premieres in New York in December**
King Edward VII dies and George V ascends to throne; beginning of Mexican Revolution; first public radio broadcast, a live transmission from the Metropolitan Opera of *Cavalleria rusticana* and *Pagliacci*, featuring Caruso and Emmy Destinn; Umberto Boccioni paints *The City Rises*; composer Mily Balakirev and writer Leo Tolstoy die; composer Samuel Barber, Italian writer Ennio Flaiano, and Mother Teresa born

**1911** **London premiere of *La fanciulla del West*; promotional trips to Rome, Brescia, Liverpool, Turin, Naples**
Italy declares war on Turkey and invades Libya; *Mona Lisa* stolen from Louvre (recovered 1913); Triangle Shirtwaist Factory fire; premieres of Strauss's *Der Rosenkavalier*, Ravel's *L'heure espagnole*, Stravinsky's *Petrushka*, and Debussy's *Le martyre de Saint Sébastien* with a text by D'Annunzio; Mahler dies; composer Gian Carlo Menotti born

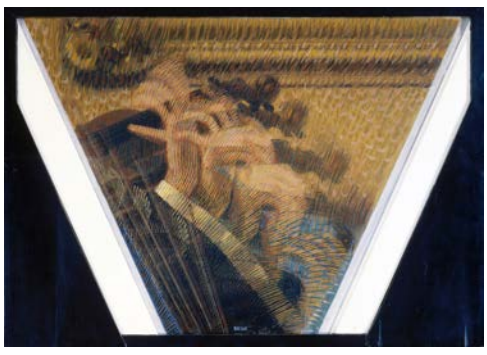
**1912** **Sister Ramelde and Giulio Ricordi die; liaison with Josephine von Stengel begins; travels with her to Munich and Bayreuth where he sees *Parsifal*; composes song "Sogno d'or" for periodical *Noi e il mondo*; publication of Fausto Torrefranca's anti-Puccinian pamphlet *Giacomo Puccini e l'opera internazionale*; interest in Oscar Wilde's *A Florentine Tragedy* and discussions with D'Annunzio about *La crociata degli innocenti***
Peace with Turkey ends Italy's Libyan war; Republic of China pronounced; RMS *Titanic* sinks on first voyage; premieres of Schoenberg's *Pierrot lunaire* and Strauss's *Ariadne auf Naxos* (first version); Massenet dies; composer John Cage born

**1913** **Secures rights to Didier Gold's drama *La houppelande*, the basis for *Il tabarro*; travels to Berlin for *La fanciulla del West* premiere; Stengel secures divorce; first meeting with playwright Giuseppe Adami; sees Ballets Russes in Paris; accepts commission for an operetta, the eventual *La rondine*, from directors of Carl Theater in Vienna; acquaintance with the Korngolds and Léhar**
Assassination of Francisco Madero in Mexico; premieres of Mascagni's *Parisina*, Montemezzi's *L'amore dei tre re*, and Stravinsky's *Le sacre du printemps*; Luigi Russolo publishes manifesto "The Art of Noises"; composer Benjamin Britten born

**1914** **Works with Adami on *La rondine*; fails to sign manifesto against German bombardment of Reims after outbreak of World War I; declines to contribute to Hall Caine's *King Albert's Book***
Assassination of Austrian Archduke Franz Ferdinand and beginning of First World War; Italy declares neutrality; premieres of Zandonai's *Francesca da Rimini* and film *Cabiria* by Giovanni Pastrone, which is credited with innovations such as tracking shots; composers Albéric Magnard and Giovanni Sgambati die

*Portrait of Marinetti*, Carlo Carrà, 1910

Enrico Caruso and Emmy Destinn in *La fanciulla del West*, 1910



*The Hand of the Violinist*, Giacomo Balla, 1912

*Reclining Nude with Blue Cushion*, Amedeo Modigliani, 1916

Still from *Rapsodia satanica*, 1917

Puccini with Maria Jeritza, who starred in the title role of *Turandot* in its American premiere at the Metropolitan on November 16, 1926

Costume design for *Turandot*, Umberto Brunelleschi, 1924

**1915** **Josephine von Stengel moves to Viareggio after her husband's death; son Antonio volunteers for military service; Josephine is banished from Italy as an enemy alien and moves to Switzerland; begins composition of *Il tabarro***
Italy declares war on Austria-Hungary; RMS *Lusitania* is sunk; Armenian Genocide; Albert Einstein completes general theory of relativity; Franz Kafka's *The Metamorphosis* first published; Charlie Chaplin's *The Tramp* released; composers Karl Goldmark and Alexander Scriabin die

**1916** **Completes *La rondine*, which is bought by publisher Sonzogno; composes short piano piece for benefit of wounded in Turin; completes *Il tabarro***
Battle of the Somme; composer Max Reger dies

**1917** **Composes *Suor Angelica*; premiere of *La rondine* in Monte Carlo; composes song "Morire?" for Italian Red Cross**
Russian revolution and abdication of Tsar Nicholas II; Italians defeated at Caporetto; premieres of Busoni's *Arlecchino* and *Turandot* and Hans Pfitzner's *Palestrina*

**1918** **Completes *Gianni Schicchi*; revises *La rondine*; premiere of *Il trittico* at the Metropolitan Opera in New York in December**
Italian victory at Vittorio Veneto; general armistice ends World War I; premiere of Béla Bartók's *Bluebeard's Castle*; Giorgio de Chirico finishes *The Disquieting Muses*; Boito and Debussy die

**1919** **Italian premiere of *Il trittico*; composes "Inno a Roma"; Tito Ricordi dismissed from family firm; construction of new villa in Viareggio**
Mussolini forms fascist paramilitary organization; Treaty of St.-Germain cedes Trieste, South Tyrol, and Istria to Italy; D'Annunzio occupies Fiume with corps of volunteers; publication of Giuseppe Ungaretti's poetry collection *Allegria di naufragi*; premiere of Strauss's *Die Frau ohne Schatten*; Leoncavallo and Illica die

**1920** ***Turandot* proposed by Renato Simoni; travels to London (*Il trittico*) and Vienna (*La rondine*)**
Beginnings of fascist squadrist activity in Po Valley; composer Bruno Maderna born; composer Max Bruch dies

**1921** **Begins composition of *Turandot*; travels to Monte Carlo and Bologna for *Il trittico* performances**
Second postwar election in Italy; fascists gain 35 out of 535 seats in parliament, movement becomes formal party: Partito nazionale fascista; premieres of Leoš Janáček's *Kát'a Kabanová,* Mascagni's *Il piccolo Marat,* and Pirandello's *Six Characters in Search of an Author*; Caruso and composer Camille Saint-Saëns die

**1922** **Moves to Viareggio; completes scoring of Act 1 of *Turandot* except for new finale; sister Iginia dies**
Fascist march on Rome; King Vittorio Emanuele III invites Mussolini to form coalition government; Mussolini becomes prime minister

**1923** **Thirtieth anniversary performance of *Manon Lescaut* at La Scala by Toscanini with last revisions; interview with Mussolini**
Law establishes fascist majority in Parliament; Italo Svevo's *La coscienza di Zeno* published; composer György Ligeti and writer Italo Calvino born

**1924** **Completes scoring of *Turandot* up to Liù's death; first signs of final illness; hears Schoenberg's *Pierrot lunaire* in Florence; nominated Senator of the Realm; to Brussels for operation, which takes place November 24; dies November 29**
Murder of Giacomo Matteotti, a socialist politician who accused fascists of election fraud; Busoni and composer Gabriel Fauré die; composer Luigi Nono born

**1926** **Premiere of *Turandot* at Teatro alla Scala under Toscanini (first night only music by Puccini, second night in completion by Franco Alfano)**


Caricature of Italy during the unification. Veneto, Piedmont, and Tuscany are trying to help the south of Italy (Pulcinella), but Rome, under papal rule, is blocking the road. Colored print by Montelli, from "Lo Stivale" (The Boot) by Giuseppe Giusti, 1866

# PUCCINI AND ITALIAN MUSICAL CULTURE

**PROGRAM ONE**

## *Opera, Politics, and the Italian*

Sosnoff Theater
Friday, August 5
7:30 p.m. Performance with commentary by Leon Botstein; with Bard Festival Chorale, James Bagwell, choral director; The Orchestra Now, conducted by Leon Botstein, music director

| | |
|---|---|
| Giuseppe Verdi (1813–1901) | **From *Nabucco* (1842) (Solera)**<br>Va, pensiero, sull'ali dorate |
| Giacomo Puccini (1858–1924) | **Requiem (1905)**<br>*Jessica Thompson, viola*<br>*Raymond Nagem, organ* |
| Saverio Mercadante (1795–1870) | ***Hymn to Garibaldi* (1861) (Delpreite)** |
| Pietro Mascagni (1863–1945) | **From *Cavalleria rusticana* (1890)**<br>Intermezzo |
| Arrigo Boito (1842–1918) | **From *Nerone* (incomplete; 1924) (Boito)**<br>Act 1 Finale<br>*Nerone* *Russell Thomas, tenor*<br>*Tigellino* *Paul Whelan, bass-baritone* |

**INTERMISSION**

| | |
|---|---|
| Amilcare Ponchielli (1834–86) | **From *I promessi sposi* (1856; rev. 1872)**<br>Overture |
| Alfredo Catalani (1854–93) | **From *Loreley* (1888) (Zanardini, Depanis, D'Ormeville, and others)**<br>Act 3 Finale<br>*Loreley* *Melody Moore, soprano*<br>*Walter* *Russell Thomas, tenor* |
| Giacomo Puccini | **From *Manon Lescaut* (1893; 1923 version) (Illica, Giacosa)**<br>Intermezzo and Act 4<br>*Manon Lescaut* *Melody Moore, soprano*<br>*Des Grieux* *Russell Thomas, tenor* |

**PROGRAM ONE NOTES**

Although the works in tonight's concert were written within a span of only 50 years, they propose a multiplicity of answers to the question of what it means to be Italian. Some celebrate the cultural and political heroes of the Risorgimento, or "Resurgence" (1815–71), the protracted, often bloody process through which a post-Napoleonic patchwork of tiny French and Austrian puppet states along the Italian peninsula struggled to break free of foreign rule and form the large and politically unified nation that exists today. Others grapple with anxieties about mass migration, regional factionalism, cultural autonomy, and cultural backwardness—problems that beset the new Kingdom of Italy almost as soon as it was formed in 1861.

The concert begins with a celebrated excerpt from *Nabucco*, Giuseppe Verdi's third opera, and his first unqualified success. Loosely inspired by the Book of Jeremiah, *Nabucco*'s plot dramatizes and reimagines the Babylonian captivity. Although its Jewish characters are the clear focus of the audience's sympathy, their more dysfunctional oppressors—from the mad, feminized King Nabucodonosor to his Amazonian presumptive daughter, Abigaille—lend the work much of its interest. One longstanding strain of criticism has interpreted the opera as a clandestine allegory of Italian suffering under Austrian rule; this is especially true of the famous Act 3, Scene 2 chorus "Va, pensiero, sull'ali dorate" (Fly, thought, on wings of gold), in which Hebrew slaves, "in chains, at forced labor," sing lines such as, "Oh, my country, so beautiful and so lost!"

Within decades of its premiere, "Va, pensiero" had become an icon of Risorgimento patriotism, and it continues to function as an unofficial anthem of the Italian republic. Yet no evidence exists that anyone in the early 1840s heard a subversive political message in Verdi's scene. Indeed, the gently lilting, static, and repetitive melody sounds more like a lullaby than the bellicose revolutionary songs popular throughout the decade. When an actual revolution broke out on the streets of Italy in 1848, one critic noted that *Nabucco* was being performed "with only scant success, because the public wants from Verdi the traditions of Italy, not those of the ancient Orient, and wishes that his rare musical genius for giving voice and power to the multitude should represent that breath of life [that] swells within the Italian people."

For a more straightforwardly celebratory representation of "the traditions of Italy" we might turn to Saverio Mercadante's festive "Hymn to Garibaldi," one of two choral hymns that the influential, if now largely forgotten, operatic composer dedicated to his nation's most famous (and, with his bright ponchos and death-defying exploits, most colorful) military hero. The song's jaunty, dotted melody imitates, without precisely quoting, a popular Risorgimento song known as "Garibaldi's Hymn." Mercadante would cite the tune more directly in his orchestral *Garibaldi Symphony* of 1861. Its famous refrain, "Va fuori d'Italia, va fuori, o stranier!" (Away from Italy, oh foreigners, away!), puts the more muted rhetoric of "Va, pensiero" to shame.

Mercadante's Garibaldi-inspired compositions suggest how actively the artists of postunification Italy labored to create a national culture founded on the veneration of great men. So too, in a more private way, does Giacomo Puccini's lapidary Requiem. Premiered in the chapel of the musicians' retirement home that Verdi had founded in Milan, it was designed to commemorate the fourth anniversary of the composer's death. One critic has described its prominent viola line as "an ideogram of elegiac sadness," which contracts, like the breath of a dying man, with every repetition.

Verdi, of course, had himself written a much more ambitious requiem in 1874, dedicating it to the memory of the Risorgimento writer Alessandro Manzoni. Amilcare Ponchielli's first full-length opera, based on Manzoni's celebrated novel *I promessi sposi* (The Betrothed; 1827), is a patriotic homage of

*The Landing at Sesto Calende on April 26, 1859* (Garibaldi and the Cacciatori delle Alpi landing in Lombardy)
Eleuterio Pagliano, 1865

a different sort. Its overture is written in the "potpourri" style that had been perfected decades before by Donizetti, Bellini, and early Verdi. Indeed, the backward-looking style of *I promessi sposi* seems to have accounted for its success with conservative Milanese audiences when a substantially revised version of the 1856 work premiered at the Teatro dal Verme in 1872.

If Ponchielli (who became Puccini's teacher) traveled carefully down the new paths open to Italian composers born in the generation after Verdi, the poet and composer Arrigo Boito was altogether more reckless. The most prominent member of the proudly avant-garde *scapigliatura* ("messy haired") circle in Milan, Boito fought to bring cutting-edge German and French ideas to a milieu he found provincial. His first opera, *Mefistofele*, provoked riots when it debuted in Milan in 1868; he would struggle with *Nerone*, his subsequent dramatic effort, for the last four decades of his life. In the grandiose, almost Mussorgskian conclusion of Act 1, the haunted and paranoid emperor Nero returns wearily to Rome, where he is greeted as the god Apollo by his people. Clearly delineated musical oppositions between good and evil, light and darkness, reflect some of Boito's lifelong themes. *Nerone* premiered posthumously at La Scala in 1924, and also inaugurated—with dark, if largely undetected, irony—Mussolini's new Roman opera house in 1928.

Boito and *scapigliatura*'s advocacy for Germanic culture made a strong impact on the composer Alfredo Catalani—like Puccini, the scion of one of Lucca's prominent musical families. He based his opera *Loreley* on a Romantic myth made famous by Heinrich Heine. In the opera's conclusion, the poor orphan Loreley is compelled to forsake her love for Walter when a spirit chorus reminds her that she had promised to marry Albrich, god of the Rhine; Walter throws himself into the river, and Loreley leaves the human world behind. Despite its "foreign" subject matter, Catalani's finale hews closely to the conventions of Italian love duets, with the tomb scene of Verdi's *Aida* lurking somewhere in the background.

When Catalani died in 1893 at the age of 39, his brand of trans-Alpine Romanticism was already going out of fashion. Three years earlier, the one-act opera *Cavalleria rusticana*, written by another

of Ponchielli's students (and Puccini's onetime roommate), Pietro Mascagni, had debuted to clamorous success in Rome. It inspired a vogue for verismo—realist—opera that would dominate Italian stages for the next two decades. Depicting the meager lives of Sicilian peasants, *Cavalleria rusticana* seemed to many like a rejection of German Romantic fantasy (and, indeed, of the more idealized characterizations of northern Italians in *I promessi sposi*). At the same time, Mascagni was far from uninterested in Wagnerian reforms. The famous intermezzo that links the two short scenes of his violent drama might be described as an attempt to come to terms with the "symphonism" that Italians considered one of the strangest and most menacing aspects of Wagner's style. Mascagni's instrumental interlude would be widely imitated, as the quite similar intermezzo from Puccini's *Manon Lescaut* makes clear.

*Arrigo Boito*
Leopold Metlicovitz, c. 1901–10

Written after his fantastical, "northern," and arguably "Catalanian" operas *Le Villi* (1884) and *Edgar* (1889) failed to find much favor with the public, *Manon Lescaut* transformed Puccini's fortunes. Premiering in Turin only one week before Verdi's final masterpiece, *Falstaff*, debuted at La Scala—and featuring a remarkable synthesis of Italianate lyricism, Wagnerian leitmotivic techniques, French salaciousness, and verismo innovations—Puccini's opera seemed tailor-made to comfort critics anxious about the survival of their nation's most important art. He would never compose another work that met with such universal acclaim.

Yet the short and fragmentary fourth act of *Manon Lescaut* left many in the audience confounded. Part of the problem was dramatic. The busy conclusion to Act 3 shows the beautiful, if maddeningly unfaithful, Manon condemned as a common prostitute and exiled to the New World. After such excitement, Act 4 can only seem like something of a comedown: finding themselves trapped in a mysterious "desert" somewhere on the edge of New Orleans, Manon and her lover, Des Grieux, do little more than declare their love and die. Here, Puccini's sparse and static music—in many regards, the score's most innovative—seems designed to emphasize the barren isolation of the landscape, nowhere more so than in Manon's audaciously repetitive aria "Sola, perduta, abbandonata." (Puccini himself seems never to have been entirely happy with his experiment. He would revise Manon's aria obsessively—at one point excising it completely—throughout his life.)

For some scholars, the radically individualist and psychological last act of *Manon Lescaut* seems a rejection of Verdi's more political and public dramaturgy. Does this rejection signal disillusionment with the national culture of postunification Italy? Does it encode the experience of the millions of Italians who emigrated to North and South America during the fin de siècle? Or does it provide a missing link of sorts between the last act of Wagner's *Tristan und Isolde* (1865) and the even more purely interior drama of Arnold Schoenberg's *Erwartung* (1909)? In the process of assuming Verdi's mantle, Puccini seems also to have placed the traditions of Italian opera on newly unsettled turf.

*—Arman Schwartz, University of Birmingham; Scholar in Residence, Bard Music Festival 2016*

**PANEL ONE**

## *Puccini: The Man and the Reputation*

Olin Hall
Saturday, August 6
10 a.m. – noon
Christopher H. Gibbs, moderator; Alessandra Campana; Arthur Groos; Arman Schwartz

**PROGRAM TWO**

## *Sons of Bach, Sons of Palestrina*

Olin Hall
Saturday, August 6
1 p.m. Preconcert Talk: David Rosen
1:30 p.m. Performance

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|---|---|
| Domenico Puccini (1772–1815) | **Piano Sonata No. 17 in A Major (n.d.)**<br>Allegro vivace<br>*Allegra Chapman '10, piano* |
| Ermanno Wolf-Ferrari (1876–1948) | ***Quattro rispetti*, for soprano and piano, Op. 11 (1902) (anon.)**<br>Un verde praticello senza piante<br>Io dei saluti ve ne mando mille<br>E tanto c'è pericol ch'io ti lasci<br>O sì che non sapevo sospirare<br>*Cecilia Violetta López, soprano*<br>*Brian Zeger, piano* |
| Antonio Bazzini (1818–97) | **From *Turanda* (1867) (Gazzoletti)**<br>Ella è qui . . .<br>*John Kawa, tenor*<br>*Brian Zeger, piano* |
| Amilcare Ponchielli (1834–86) | ***Il convegno*, divertimento for two clarinets and piano (1856)**<br>Allegro<br>Andante<br>Allegro<br>*Laura Flax, clarinet*<br>*Shari Hoffman, clarinet*<br>*Brian Zeger, piano* |
| Johann Sebastian Bach (1685–1750)/<br>Ferruccio Busoni (1866–1924) | **From *Ten Chorale Preludes* (arr. 1898)**<br>Ich ruf' zu dir, Herr Jesu Christ<br>Wachet auf, ruft uns die Stimme<br>Nun freut euch, leben Christen g'mein<br>*Orion Weiss, piano* |

Ottorino Respighi (1879–1936)

**Piano Quintet in F Minor, Op. 35 (1902)**
Allegro
Andantino
Vivacissimo
*Daedalus Quartet*
*Anna Polonsky, piano*

**INTERMISSION**

Giacomo Puccini (1858–1924)

***Crisantemi*** **(1890)**
*Daedalus Quartet*

Alfredo Casella (1883–1947)

***A la manière de Johannes Brahms: Intermezzo*** **(1911)**
*Anna Polonsky, piano*

Giacomo Puccini

***Sole e amore*** **(1888) (anon.)**
***E l'uccellino*** **(1899) (Fucini)**
***Ave Maria Leopolda*** **(1896) (Puccini)**
*Cecilia Violetta López, soprano*
*Brian Zeger, piano*

Giuseppe Verdi (1813–1901)

**String Quartet in E Minor (1873)**
Allegro
Andantino
Prestissimo
Scherzo fuga: Allegro assai mosso
*Daedalus Quartet*

**PROGRAM TWO NOTES**

"If the artists of the north and the south have different tendencies, let them be different!" Thus wrote the aging Giuseppe Verdi to a contrite Hans von Bülow in 1892. A firm believer in the superiority of his own country's music, the eminent German pianist and conductor had, in 1874, publicly denounced Verdi's *Messa da Requiem* as an "opera in ecclesiastical robes": like other critics, he did not believe that the popular Italian opera composer could leave the theater behind. When, shortly before his death, the ailing Bülow apologized for this affront, Verdi responded magnanimously. "You are fortunate to be still the sons of Bach!" he wrote. "But we? We, the sons of Palestrina, once had a great school, and it was our own! Now it is bastardized, and ruin threatens!"

Verdi thus supported the widespread idea of an opposition between Italian (or southern) and Germanic (or northern) styles in music. This opposition was based on the simplified notions of Italy as the cradle of vocal music and of the Austro-German lands as the home of "absolute," instrumental music. In typical 19th-century fashion, Verdi extended these traditions back to Palestrina and Bach, both of whom had been rediscovered as musical geniuses and national models only in the early 19th century. When conceding a current decline of Italian music, then, Verdi referred not only to the ubiquitous influence of Richard Wagner but also to a growing Italian fascination with non-operatic music. The string quartet, he declared in 1878, was "a plant out of its environment" in Italy. Alongside all those quartet societies that began mushrooming in the 1860s, he wished that Italian

"societies, high schools, and conservatories . . . would establish *vocal quartets*" to perform Italian Renaissance and Baroque polyphony as models for younger composers.

And yet, in 1873, Verdi himself had written a string quartet. As he hastened to explain at the time, this had come about merely as a pastime during "idle moments" in Naples, when rehearsals for *Aida* had to be suspended. Indeed, he initially refused publication or public performances of the quartet. But in 1876, encouraged by the international successes of *Aida* and the Requiem, he premiered the work in Paris. The impression is of a foreign-policy statement: Italy's leading composer demonstrated to the world his level of artistry outside of opera, while trying to salvage Italy's vocal and operatic tradition at home.

*Giuseppe Verdi*
André Adolphe-Eugène Disdéri, c. 1860

In fact, however, Italian composers had long practiced a range of instrumental and vocal chamber music. Today's program offers a broad selection of the results, mostly from Giacomo Puccini's lifetime but also earlier pieces by three of his models, beginning with his grandfather. Himself the grandson of the "founder" of the Puccini dynasty of composers, Domenico Puccini was the first in the family to turn primarily to the theater. But he left many instrumental works as well, among them more than two dozen short, one-movement keyboard sonatas, of which No. 17 is a spirited and charming example. More influential for Giacomo Puccini's career was Antonio Bazzini, his first teacher at the Milan conservatory. Known today mostly for virtuosic violin pieces, Bazzini wrote only one opera, *Turanda* (premiered at La Scala in 1867), which set a subject to which Puccini would return for his last opera, *Turandot*. Bazzini was soon succeeded as composition teacher by Amilcare Ponchielli, whose *La Gioconda* was the only truly successful Italian opera of the 1870s other than Verdi's *Aida*. Such recognition, however, came late: for decades, Ponchielli had earned his living as an organist and bandmaster. From this period stems the one-movement rhapsodic divertimento *Il convegno* (The Meeting). Starting in the ostentatious style of Risorgimento band music, it quickly turns into a virtuosic and often humorous "encounter" between two clarinets, whose accompaniment Ponchielli arranged for either piano, wind band, or full orchestra.

*Italia and Germania*, Friedrich Overbeck, 1828

The rich tradition of vocal chamber music is represented by Puccini and Ermanno Wolf-Ferrari, a Venetian composer educated in Munich. The three Puccini songs are occasional pieces from his prolific period between 1888 and 1899. He wrote both text and music of the short love song "Sole e amore" (Soul and Love) for a publication by his friend Camillo Sivori, a celebrated violinist, and later reused the melody in the famous quartet concluding Act 3 of *La bohème*. Perhaps Puccini's most widely known song, "E l'uccellino" (And the Little Bird) is an enticing lullaby dedicated to the infant son of a recently deceased friend. "Ave Maria Leopolda" can best be described as a musical joke: its text and melody formed the sole content of a letter with which Puccini conveyed his family's greetings to conductor Leopoldo Mugnone. Wolf-Ferrari's *Quattro rispetti* (Four Respects) are deeply felt settings of Tuscan love poems that betray the composer's simultaneous successes in opera: their lyricism, expressive declamation, and dramatic impact at times seem to explode the confines of short songs.

Like Wolf-Ferrari, Ferruccio Busoni was educated and active professionally in Austria and Germany, where his fame as a virtuoso pianist tended to eclipse his compositional output. But he became well known—as "Bach-Busoni"—for his many arrangements of works by J. S. Bach. The three selections from his *Ten Chorale Preludes* "transcribed for the piano in chamber style" reveal both his reverential lyricism and extraordinary dexterity. By contrast, the series of short piano pieces *A la manière de* . . . (In the style of) by the eminent modernist Alfredo Casella are not transcriptions but—as the title indicates—skillful (and sometimes tongue-in-cheek) imitations of various French and German composers of the late 19th and early 20th centuries. The "Intermezzo" captures Johannes Brahms's penchant for dark hues, low registers, rich chords, minor modes, and stormy outbursts. Similar traits also mark the Piano Quintet in F Minor by Ottorino Respighi, an exquisite early work of a composer who would later became famous for his lush orchestral tone poems. While its composition may have been inspired by the early piano quintet of Respighi's teacher Giuseppe Martucci, the first movement (in sonata form), with its opening unison exposure of thematic material, late-Romantic harmonies, frequently veiled meter, and an occasional showcasing of the viola (Respighi's own instrument), is strongly redolent of Brahms, whose own piano quintet even shares the same key. The second and third movements together form a ternary structure leading into a concluding fast section, whose rhythmic complexities and free-floating, enharmonic shifts suddenly disclose the work's 20th-century origin.

Puccini's elegy for string quartet, *Crisantemi*, is distinctly his own—so much so that he soon transplanted two of its melodies into the tragic final act of *Manon Lescaut*. He had, in fact, already started working on his third opera when the death of the Italian king's popular younger son, Duke Amedeo di Savoia, inspired this musical offering of chrysanthemums, which are traditionally associated in Italy with death. The outer sections' mournful homophonic textures and harmonic suspensions are contrasted by the middle section's expressive melody in the first violin, whose repetition at the octave, doubled in the cello, shows Puccini at his lyrical best.

With its traditional four movements, Verdi's string quartet displays more canonic ambitions. The opening Allegro is not only in a modified sonata form, but also features contrapuntal textures and imitative *fugato* interludes. Verdi's contemporary interest in polyphony is even more obvious in the final movement, a breakneck fugue whose mere existence evokes Beethoven. Verdi's pride in its sophistication is revealed in the autograph, where he assiduously annotated inversions and double canons of his markedly abstract theme. Yet the designation "Scherzo fuga" also signals an ironic distance from contrapuntal erudition; indeed, the opening exposition is followed by a series of loosely imitative episodes reminiscent of the scheming traitors in his opera *Un ballo in maschera* (1859). The second movement presents more lighthearted, dance-like themes in its outer sections, although (in another Beethovenian gesture) the first movement's *fugato* motif occasionally sneaks in. And the cantabile middle section of the whirlwind third movement offers a veritable operatic aria in the then traditional AABA form. Perhaps because of this idiosyncratic—and uniquely compelling—combination of operatic and instrumental inspirations, this quartet has found few imitators. For all his rhetorical posturing, Verdi musically declared himself a successor of both Bach and Palestrina.

*—Gundula Kreuzer, Yale University*

*The Festival thanks the staff of the Biblioteca Conservatorio di Musica "Luca Marenzio" di Brescia for providing the materials for Bazzini's* Turanda.

**PROGRAM THREE**

## *The Symphonic and the Operatic*

Sosnoff Theater
Saturday, August 6
7 p.m. Preconcert Talk: Ellen Lockhart
8 p.m. Performance: Members of the Bard Festival Chorale, James Bagwell, choral director;
American Symphony Orchestra, conducted by Leon Botstein, music director

Giacomo Puccini (1858–1924) — ***Capriccio sinfonico*** **(1883)**

Giuseppe Martucci (1856–1909) — **Piano Concerto No. 1, Op. 40 (1878)**
Allegro
Andante
Finale: Allegro
*Orion Weiss, piano*

**INTERMISSION**

Giacomo Puccini — ***Il tabarro*** **(1918) (Adami)**

| | |
|---|---|
| *Michele* | *Louis Otey, baritone* |
| *Giorgetta* | *Kelly Kaduce, soprano* |
| *Luigi* | *Michael Wade Lee, tenor* |
| *Il Tinca* | *Theo Lebow, tenor* |
| *Il Talpa* | *Aubrey Allicock, bass-baritone* |
| *La Frugola* | *Margaret Lattimore, mezzo-soprano* |
| *Organ Grinder* | *César Delgado, tenor* |
| *Two Lovers* | *Yungee Rhie, soprano, and Andrew Fuchs, tenor* |

**SYNOPSIS**

***Il tabarro***

At sunset on a barge on the Seine, Michele, the captain, watches the stevedores at work. Giorgetta, his young wife, is busy with her chores. He asks her for a kiss, which she gives him, but without affection. She offers wine to Luigi, one of the stevedores, and they are joined by Tinca and Talpa, two other dockworkers. They begin to dance to the music of an organ grinder, only to be interrupted by Michele. Giorgetta asks him why he seems so troubled, but he does not respond. Frugola, Talpa's wife, arrives to take him home and shows everyone the fruits of her scavenging. Tinca plans to drown his sorrows in drink; Luigi agrees that it is the only way to cope with their dreary lives. Frugola dreams of a little house in the country and Giorgetta wishes to leave the barge. She and Luigi reflect on the beauty of the city and its suburbs. When they are alone, Giorgetta and Luigi express their love for each other, but when Michele appears from the cabin, Luigi, unable to share Giorgetta with another man, asks to be dismissed and to be dropped off in Rouen. Michele convinces him to stay on, saying that there is no work in Rouen, and returns to the hold. Giorgetta and Luigi arrange to meet later that evening. She will light a match when Michele has gone to sleep. Luigi leaves. Michele returns to the deck and reminisces with Giorgetta about happier days before the death of their child, when he would cover them both under his cloak. He is distressed about being twice her age; Giorgetta comforts him but will not kiss him and goes off. Michele wonders aloud if Giorgetta is in love with another man, but dismisses all the men they know as improbable. He settles down on

deck and lights his pipe. Seeing the match and taking it for Giorgetta's signal, Luigi climbs on board and is confronted by Michele, who forces him to confess the affair before strangling him and hiding the body under his cloak. Giorgetta reappears on deck, feigning remorse, and Michele throws open his cloak to reveal Luigi's body.

**PROGRAM THREE NOTES**

Puccini entered the Milan conservatory in 1880 and soon wrote excited letters home about the musical scene around him. He had moved to the city from his native Lucca at exactly the right moment: a musical momentum was stirring that he would not have experienced even a decade earlier. By the 1870s, Milan's Teatro alla Scala was well established as the preeminent opera house in the nation and an important node on the international operatic circuit. For the first time, the theater's orchestra—under the new leadership of conductor Franco Faccio—launched an instrumental concert series, thus no longer limiting itself to the opera and ballet repertoire. In tandem, the conservatory established its own Concerti Popolari orchestral program; both ensembles promoted symphonic music from Beethoven to Mendelssohn to Brahms. Even if, as some reported, their concerts initially emptied the halls—so little accustomed were Italian audiences to instrumental music—these initiatives in time cultivated a taste for the nonoperatic.

*Giuseppe Martucci*
Giuseppe de Sanctis, 1904

Puccini moved with ease in this musical environment, and while records from the conservatory reveal a youthful resistance to some of the curriculum, he was nonetheless remarkably successful there. He graduated in July 1883 with honors and a medal, but the real mark of his achievement was the critical attention he received at his final student concert. It was for this occasion that Puccini penned the *Capriccio sinfonico*, and the critics took note. Filippo Filippi, one of the most esteemed of the time, even detected in the *Capriccio* a compositional voice altogether new. Writing in the periodical *La Perseveranza*, he declared: "In Puccini we have a decisive and rare musical temperament and one which is especially symphonic. . . . In his *Capriccio sinfonico* there is a good deal that more experienced composers . . . have not succeeded in doing. . . . There are no uncertainties or groping in the young author. . . . The ideas are clear, strong, effective, and sustained with much truth."

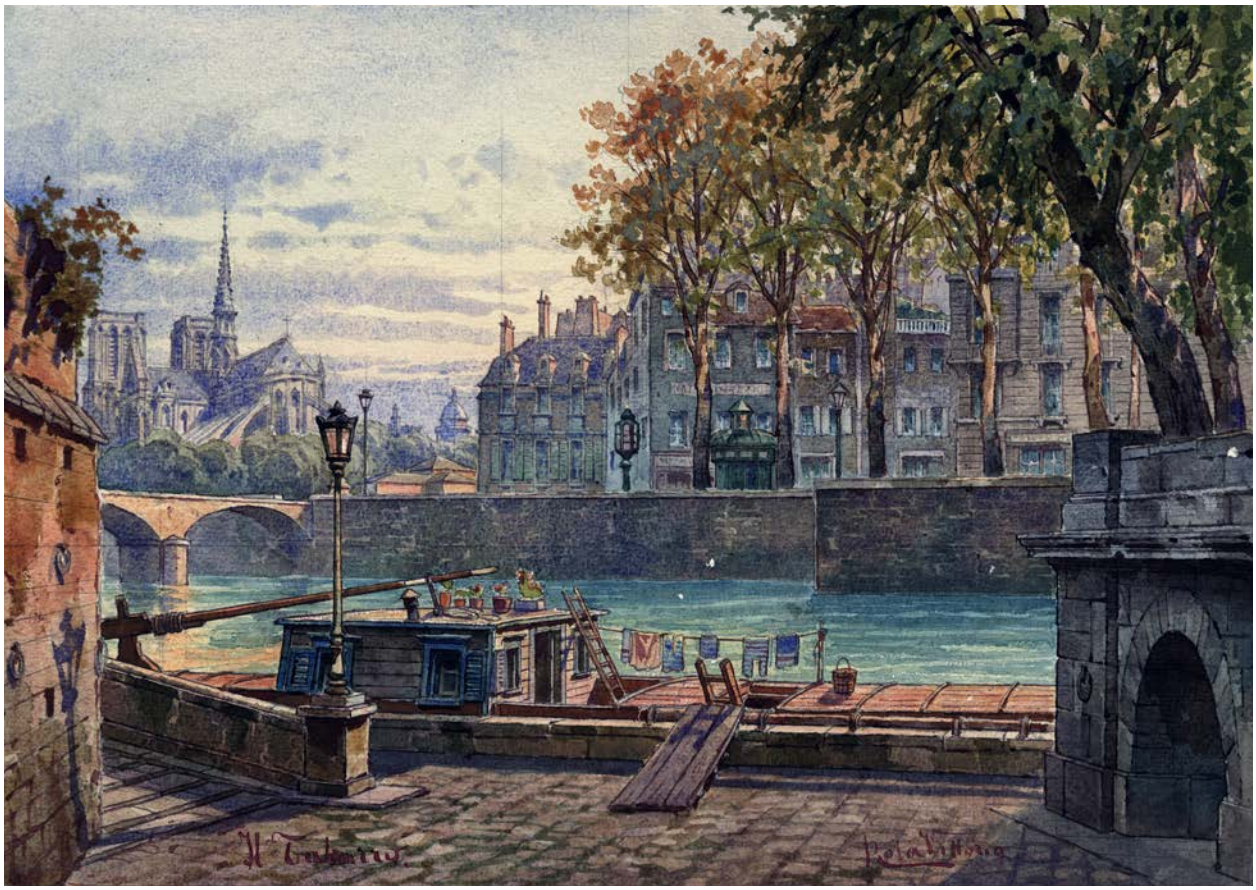
This is high praise indeed for a work Puccini claimed he wrote in fits and starts as he wandered around Milan and even as he dined at the Osteria Aida and Excelsior. But however the ideas came to him, the result was far more balanced and intricate than this anecdote would suggest. The *Capriccio* is in a distinct ABA form. The outer (A) sections contain contrasting themes: one rich in brass, another featuring plaintive cello melodies, and a third, luminous. The middle (B) section is announced with a timpani roll (as is the start of the work) and soon settles into a charming, dance-like scherzo. For those familiar with Puccini's operas but not the *Capriccio*, much of this music will seem to echo material in *Edgar*, *Manon Lescaut*, and *La bohème*. In fact, the compositional process

worked in the other direction: Puccini returned to the *Capriccio* to mine themes for these later works. But as Filippi's praise attests, the *Capriccio* was much more than an exercise in the working out of material that could later be repurposed. Indeed, the work soon held its own at the International Exhibition in Turin, where Faccio placed it between a performance of Beethoven's Symphony No. 1 and the March from Wagner's *Tannhäuser*.

Puccini, of course, went on to become the most celebrated Italian operatic composer after Verdi, and opera, not instrumental music, would predominate in his output. This makes it all the more interesting to compare him to Giuseppe Martucci, an almost exact contemporary, who established himself as the foremost Italian instrumental composer in the last third of the 19th century. Raised in the so-called land of song, Martucci was a rare creature indeed, since he never wrote a single opera. He entered the Naples conservatory as a pianist and composition student in 1868; he studied piano under Beniamino Cesi—a student of the celebrated virtuoso Sigismond Thalberg—and composition under Paolo Serrao. Martucci's formal education at the conservatory was cut short when his father removed him from the school so that he could tour as a pianist. This course of action was well calculated: Martucci's tours earned him the admiration of piano virtuosi Franz Liszt and Anton Rubinstein, while his appearances in Milan also excited Filippi, who likened him to none other than Rubinstein himself.

The closing scene of *Il tabarro* at its New York premiere in 1918, with Luigi Montesanto as Michele, Claudia Muzio as Giorgetta, his wife, and Giulio Crimi as Luigi, her murdered lover.

Martucci continued to compose while on tour. For the most part, he concentrated on small-scale compositions for piano, but he also completed the Piano Concerto No. 1 on June 24, 1878, in Paris, between recitals. This concerto is one of his earliest large-scale compositions, as well as his first work for orchestra since his student days. It is reasonable to assume that Martucci wrote it for himself to perform; there is, however, no evidence that the piece was performed at all during his lifetime. And while Martucci had an established relationship with the publisher Ricordi (to whom he entrusted those short, early piano works), the concerto was not published until the 1970s. Insofar as Martucci is remembered now as a composer, it is for his Second Piano Concerto and his First and Second Symphonies. But the First Piano Concerto has much to recommend it. For one, at a time when the concerto had become—in the hands of Liszt and others—a triumph of the virtuosic soloist over the orchestra, Martucci's three-movement piece was a refreshing example of how piano and orchestra could work in a far more cooperative fashion.



Set design for *Il tabarro*, Vittorio Rota

The final item on tonight's program, Puccini's *Il tabarro* (The Cloak), was written when Puccini was in his late fifties, in collaboration with the librettist Giuseppe Adami. That it can be performed in the same concert as the *Capriccio* and Martucci's Piano Concerto is due to its concise, one-act format. Puccini was in fact adamant that *Il tabarro* be heard within a set that included two more one-acters—*Suor Angelica* and *Gianni Schicchi*—and ensured that the three works premiered as a triple bill, first at the Metropolitan Opera in New York in December 1918, a month after the end of World War I, and then in Rome. However concise each work was, together they made for a substantial—even too substantial—evening of entertainment. (Puccini once remarked that his *trittico* [triptych] seemed "as long as a transatlantic cable.") It is now common to see the operas performed separately, but worth remembering what the unusual (indeed, unprecedented) set of three one-acters offered its audiences. No obvious thread links these works, but that is the entire point. Puccini assembled a triple bill of contrasts, in which the cheerful antics of *Gianni Schicchi*—an opera about claims to a relative's inheritance, on his deathbed—can, for instance, make the death scene with which *Il tabarro* ends seem all the darker.

*—Laura Protano-Biggs, Peabody Institute, Johns Hopkins University*

**PANEL TWO**

## *Defining the Italian: The Role of Music*

Olin Hall
Sunday, August 7
10 a.m. – noon
Emanuele Senici, moderator; Linda Hutcheon; Michael Hutcheon

**PROGRAM FOUR**

## *The Search for a Successor: Opera after Verdi*

Olin Hall
Sunday, August 7
1 p.m. Performance with commentary by Emanuele Senici; with Aubrey Allicock, bass-baritone; Teresa Buchholz, mezzo-soprano; Allegra Chapman '10, piano; César Delgado, tenor; Steven LaBrie, baritone; Theo Lebow, tenor; Cecilia Violetta López, soprano; Anna Polonsky, piano; Erika Switzer, piano

| | |
|---|---|
| Giuseppe Verdi (1813–1901) | **From *Falstaff* (1893) (Boito)**<br>Dal labbro il canto estasiato vola |
| Giacomo Puccini (1858–1924) | **From *Edgar* (1888) (Fontana)**<br>Questo amor, vergogna mia<br>**From *Suor Angelica* (1917) (Forzano)**<br>Amici fiori che nel piccol seno |
| Ruggero Leoncavallo (1857–1919) | **From *Zazà* (1900) (Leoncavallo)**<br>Zazà, piccola zingara<br>**From *La bohème* (1896) (Leoncavallo)**<br>Gavotte<br>Mimì Pinson la biondinetta |
| Amilcare Ponchielli (1834–86) | **From *I Lituani* (1874) (Ghislanzoni)**<br>Il sospiro estremo |
| Italo Montemezzi (1875–1952) | **From *L'amore dei tre re* (1913) (Benelli)**<br>Italia! Italia! è tutto il mio ricordo! |
| Francesco Cilea (1866–1950) | **From *L'arlesiana* (1897) (Marenco)**<br>È la solita storia del pastore<br>**From *Adriana Lecouvreur* (1902) (Colautti)**<br>Ecco: respiro appena . . . Io son l'umile ancella |

| | |
|---|---|
| Alberto Franchetti (1860–1942) | **From *Germania* (1902) (Illica)**<br>Studenti! Udite |
| Pietro Mascagni (1863–1945) | **From *L'amico Fritz* (1891) (Suardon)**<br>Per voi, ghiottoni inutili<br>Bel cavalier, che vai per la foresta |
| Umberto Giordano (1867–1948) | **From *Fedora* (1898) (Colautti)**<br>Amor ti vieta<br>**From *Madame Sans-Gêne* (1915) (Simoni)**<br>Gli avrei detto: tenetevele! |
| Antônio Carlos Gomes (1836–96) | **From *Il Guarany* (1870) (Scalvini and D'Ormeville)**<br>Senza tetto, senza cuna |
| Riccardo Zandonai (1883–1944) | **From *Francesca da Rimini* (1914) (T. Ricordi)**<br>Paolo, datemi pace |
| Giacomo Puccini | ***Sogno d'or* (1912) (Marsili)**<br>**From *La rondine* (1917) (Adami, after Willner and Reichert)**<br>Bevo al tuo fresco sorriso |

**PROGRAM FOUR NOTES**

The search for Verdi's successor was a very serious matter in late-19th-century Italy. The composer had come to epitomize the whole tradition of Italian opera at a time when it—and the nation itself—were at a particularly delicate historical moment. New and tough challenges urgently required a younger figure who could fill Verdi's exemplary role.

Some of Verdi's works had quickly established themselves at the forefront of the operatic repertory, and were repeated over and over again in all kinds of theaters up and down the Italian peninsula. His most popular tunes could be heard in both public and private spaces in all sorts of vocal and instrumental arrangements. The exceptional dissemination and fame of Verdi's music corresponded with a surge in the popularity of opera in late-19th-century Italy, due in significant part to the widespread building of the so-called *politeami*. These were theaters conceived for a more "democratic" audience: larger than was usually the case up until then, with most or all of the boxes replaced by tiers holding several rows of seats. For the first time, opera performances became affordable to lower-middle-class and even working-class audiences.

The only art form truly popular across all social classes in recently unified Italy was opera, with Verdi as its exemplary figure. The country, however, was plagued by bitter social conflict. The immense gulf separating the wealthy from the poor became the source of profound tensions that often erupted in violent revolts no less violently repressed. In this context, an artistic expression that could unite society mattered a great deal. Thus the crucial importance of finding a worthy successor to Verdi: somebody who could "give voice to our hopes and sorrows," who could "weep and love for us all," just as Verdi had done in poet Gabriele D'Annunzio's once-famous lines, "Diede una voce alle speranze e ai lutti. Pianse ed amò per tutti."

A concert composed mostly of arias offers a good viewpoint from which to consider some of the reasons why Puccini came the closest to claiming Verdi's mantle. Since the early 19th century, opera had aspired to the dramatic time flow of spoken drama, progressively reducing the number and length of static solos in favor of action set to music. In Italy, Verdi's two last operas, *Otello* and *Falstaff*, placed themselves at the forefront of this development. But, as the decidedly mixed popular reception to *Falstaff* in its initial decades makes abundantly clear, the scarcity of arias could seriously compromise the success of a new work. Including arias was not enough, though; they needed to be sufficiently tuneful and memorable to implant themselves in the minds of audiences, who would then want to play them at home on the piano or, beginning at the turn of the century, hear them on the gramophone. And "tuneful" and "memorable" means "repetitive," since repetition is the prerequisite for musical memory. Static solo numbers, however, work against the continuous dramatic flow so prized by opera at this time. The arias and duets performed as part of this concert demonstrate the wide range of approaches on the part of late-19th- and early-20th-century Italian composers to the problem of finding a balance between these conflicting demands.

*Pietro Mascagni*

Antônio Carlos Gomes was Brazilian, but worked in Italy for many years: his opera *Il Guarany* premiered at La Scala in 1870 and immediately entered the repertory. None of his other works, however, found lasting success. His approach to operatic dramaturgy, still attached to the stop-and-go dramatic time of number opera, was the most old-fashioned among the composers represented this afternoon.

Ruggero Leoncavallo was almost exactly Puccini's contemporary, and probably his most feared rival in the 1890s. *Pagliacci* proved hugely popular worldwide, but, like Gomes, Leoncavallo was never to repeat this success; and he too remained rather partial to a set-piece-oriented idea of opera. He and Puccini had a public dispute when it was revealed that both were working on operas based on Henri Murger's novel *Scènes de la vie de bohème*. Leoncavallo, who wrote his own libretto (in fact, he had previously contributed to the multi-authored libretto for Puccini's *Manon Lescaut*), started composition earlier, but his *La bohème* premiered a year after Puccini's: it never achieved significant success, although it contains some memorable arias.

Alberto Franchetti, a Jewish aristocrat, was probably the best schooled among Puccini's contemporaries, having studied composition in Dresden and Munich. His operas were noted for their "German" symphonic textures (he was a great admirer of Wagner) and grand choral scenes, which set them apart from the verismo idiom popular in turn-of-the-century Italy. His most popular success was *Germania*, thanks mainly to the advocacy of Enrico Caruso, who sang it many times and recorded its tenor arias.

Pietro Mascagni, who at one point was Puccini's roommate in 1880s Milan when they were both students at the local conservatory, is of course the author of the quintessential, epoch-making verismo work, *Cavalleria rusticana*. But like all these composers, he immediately felt the pressure to

change his game, in terms of subjects as well as dramaturgy. Many of the resulting works were only partially successful at best, but two managed to find a place in the repertory: *L'amico Fritz*, a sentimental "lyrical comedy," and *Iris*, a symbolist, orientalist story set in Japan, and an important precedent for Puccini's *Madama Butterfly*.

Francesco Cilea and Umberto Giordano had comparable careers and similar dramatic outlooks: both started out in full verismo mode with short works, and both found lasting success around the turn of the century, the first with *Adriana Lecouvreur*, the second with *Andrea Chénier*. Giordano's later works were more successful than Cilea's, however, especially *Fedora* and *Siberia*. The dramatic pacing of their most prominent operas is probably the closest to that of Puccini's works of the same years, with a basically continuous action interrupted by a few memorable arias.

Italo Montemezzi and Riccardo Zandonai, considerably younger than Puccini, composed their most famous operas, *L'amore dei tre re* and *Francesca da Rimini*, respectively, just before World War I: both are set in the Middle Ages and were clearly influenced by Debussy's *Pélleas et Mélisande*. The imperative of dramatic continuity dominates these works, and therefore it is often difficult to speak of arias proper: "monologues" comes closer to conveying the ever-shifting and often unexpected unfolding of these operas' solos, which, however, often fail to implant themselves in the listeners' minds.

*Ruggero Leoncavallo*

Puccini was the most successful composer of Italian opera in the late 19th and early 20th century, primarily because he came closest to finding the elusive balance between the opposite forces of dramatic continuity and memorable tunes, thus meeting the expectations of the vast majority of the audience. It is for this reason that he was often hailed as Verdi's successor, able to please both *Kenner* and *Liebhaber*, both metropolitan and small-town publics, both the wealthy patrons sitting in the parterres of the major theaters and the lower-class workers filling the upper tiers of the *politeami*. But it was clearly a serious challenge even for him, as proved by his frequent changes of heart when it came to arias: witness what happened with Manon's "Sola, perduta, abbandonata" (see Program One Notes).

The case of the so-called flower aria from *Suor Angelica*, performed this afternoon, is a fitting concluding example of the nature of this challenge. This piece, which appeared in the original version of the opera, was repeatedly tinkered with by Puccini after the 1918 premiere, and eventually cut in 1922. The usual reason given by commentators is that "Amici fiori" slows down the action unnecessarily. But this solo is also much less memorable than Angelica's other aria, "Senza mamma," which has the catchy "Ora che sei un angelo del cielo" in its favor. Given the constraints discussed above, Puccini was probably right to cut it. But almost a century later and with the pressure to find a successor to Verdi long behind us, we can enjoy the blurred tonality, unsettling harmonic tensions, and seemingly directionless melody of this short piece, daring even for late Puccini but disturbingly suggestive of Angelica's increasingly alienated state of mind.

*—Emanuele Senici, Sapienza–University of Rome; Scholar in Residence, Bard Music Festival 2016*

**PROGRAM FIVE**

## *Realism and Fantasy: New Directions in Opera*

Sosnoff Theater
Sunday, August 7
3:30 p.m. Preconcert Talk: Arman Schwartz
4:30 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director; directed by Mary Birnbaum; scenic design by Grace Laubacher; lighting design by Anshuman Bhatia; projection design by Andrew Lazarow; costume design by Moe Schell

Giacomo Puccini (1858–1924) — ***Le Villi*** **(1884) (Fontana)**

| | |
|---|---|
| *Anna* | *Talise Trevigne, soprano* |
| *Roberto* | *Sean Panikkar, tenor* |
| *Guglielmo* | *Levi Hernandez, baritone* |

**INTERMISSION**

Jules Massenet (1842–1912) — ***La Navarraise*** **(1894) (Claretie, Cain)**

| | |
|---|---|
| *Anita* | *Nora Sourouzian, mezzo-soprano* |
| *Araquil* | *Sean Panikkar, tenor* |
| *Garrido* | *Paul Whelan, bass-baritone* |
| *Remigio* | *Levi Hernandez, baritone* |
| *Ramon* | *Alexander McKissick, tenor* |
| *Bustamante* | *Steven LaBrie, baritone* |

**SYNOPSES**

***Le Villi***

**Act 1**

Family and friends celebrate Roberto and Anna's engagement. However, before the wedding Roberto must go to Mainz to collect a large inheritance. Anna fears she may not see her fiancé again, but Roberto assures her that the wedding will take place soon after his return. Anna relates a dream in which she was dying while waiting for him to return, but Roberto tells Anna not to worry and that she may doubt God but not his love for her. He asks Anna's father, Guglielmo, for his blessing and sets off for Mainz.

**Intermezzo**

In Mainz, Roberto is seduced by a siren and forgets about his fiancée. In the meantime, Anna dies of a broken heart, turning into a *Villi*, the spirit of an abandoned girl waiting for her unfaithful lover.

**Act 2**

Anna's father asks the *Villi* to avenge his daughter's death. Forsaken and penniless, Roberto returns and hears of Anna's death. The *Villi* observe Roberto mourning his loss. Anna's spirit appears and tells of her sorrows. Roberto asks for forgiveness, which he does not receive. Anna gathers the *Villi*, who place a curse on Roberto, and she and the other *Villi* dance with Roberto until he collapses and dies.

*The Masked Ball at La Scala*
Aroldo Bonzagni, 1912

***La Navarraise***

**Act 1**

Civil war has torn Spain into bitter factions. One side, led by Zuccaraga, has taken the city of Bilbao. Garrido, the opposing general, stops in a village with his troops and explains to his forces that only Zuccaraga stands between them and success. Anita, a young woman from Navarre, is in love with Araquil, one of his men. She comes looking for him and the two are joyfully reunited, with Anita convinced that her little statue of the Virgin Mary protected him in battle. However, Araquil's rich father, Remigio, looks down on the foreign and humbly born Anita. Before he will allow his son to marry her, he demands a dowry of 2,000 *douros*, knowing that Anita cannot possibly raise such a sum. Anita sings a song of lament, and commander Garrido sings of his hatred for Zuccaraga, who has killed one of his friends. He promises a fortune to the soldier who kills Zuccaraga in battle; Anita overhears this and tells Garrido that she will do it. As she slips away she is seen by Araquil's friend Ramon, who tells Araquil that Anita has gone to the enemy camp and suggests that she is a spy. Araquil refutes this, but wonders if she has gone to see a secret lover.

**Act 2**

After an orchestral interlude Anita reappears, wounded and with her clothes torn. She convinces Garrido that she has killed Zuccaraga and he insists that she must not tell anybody. Having received the reward, she believes that her dream of happiness with Araquil will now come true. But Araquil is brought in, mortally wounded during his search for Anita. She cannot tell him the truth, and when he sees the money he accuses her of having prostituted herself. His father and Ramon tell him that the church bells are tolling for Zuccaraga, who has been assassinated. Horrified, Araquil realizes the truth and dies. Anita mistakes the bells for wedding bells, turns to the dead Araquil and tells him that the dowry is there, the church is full, and they can get married. The crowd falls back in horror as she laughs wildly and senselessly and collapses onto Araquil's body.

**PROGRAM FIVE NOTES**

Writing to his publisher in 1895, Puccini griped that his first opera, *Le Villi,* "initiated the style which is nowadays called 'mascagnano' and nobody gives me the credit." Puccini had composed *Le Villi* more than 10 years earlier and was alluding to Pietro Mascagni's one-act opera *Cavalleria rusticana* (Rustic Chivalry), whose 1890 premiere was one of the biggest hits of the day. *Cavalleria* haunts both works on today's program: Puccini seemed to believe that *Le Villi* had anticipated Mascagni's breakthrough, and Massenet's *La Navarraise* was written in response to it. Both works are in the larger orbit of verismo, an Italian variety of naturalism.

Like the novels of Émile Zola and Thomas Hardy, verismo literature and its operatic offspring apply a quasi-scientific lens to the difficulties of the poor, revealing human nature at its most primal. *Cavalleria*'s seemingly unappealing setting is a contemporary rural village populated by violent, adulterous Italian peasants, a radical departure from Italian opera's more customary, historic drama. The score is brief and intense, relying on raw declamation and climactic orchestral themes for dramatic effect. The length, in fact, usually necessitates that *Cavalleria* share a program with another work (most commonly Ruggero Leoncavallo's 1892 *Pagliacci*, though this role has also been filled by *La Navarraise*). Compared to the lofty metaphysics of Wagner, verismo is nasty, brutish, and short. For many of *Cavalleria*'s audience, the opera was a kind of poverty tourism, bringing a daringly raw vision of humanity into the theater and wallowing in its most sordid, noisiest deeds.

*Jules Massenet*

Of all Puccini's works, *Le Villi* is hardly the best fit for verismo. Only a few years after his 1895 letter, his *La bohème* would put the mundane lives of the urban poor on stage; more romantic than *Cavalleria* to be sure, but still filled with the kind of texture verismo had brought into fashion. Years later, the action-packed *Tosca* would provide the blood and guts, but with the ethnographic examination replaced by a historical setting. Verismo is amorphous, more notable in its diffuse influence than its few complete manifestations.

Puccini's complaint also points to the parallel paths *Cavalleria* and *Le Villi* took to the stage. Both began in the very same Sonzogno publishing competition, albeit in different years. In 1883, the 25-year-old Puccini entered his one-act collaboration with experienced librettist Ferdinando Fontana. Their work scraped in just under the deadline. Unlike *Cavalleria*, which won first prize in 1890, Puccini's entry did not achieve so much as an honorable mention. (Some historians have suggested he was done in by his poor handwriting—he lacked the time to make a clean copy.) Convinced of *Le Villi*'s merits, Fontana arranged for a premiere at Milan's Teatro dal Verme. It took place on May 31, 1884, and made Puccini famous overnight. He later revised and expanded the score for publication—not by Sonzogno but by rival firm Ricordi, to whose representative Puccini would eventually address his grievance—into the two-act version performed today.

*Le Villi*'s subject is closer to fairy tale than to social reality. While the protagonists are simple folk, they wander through the medieval Black Forest and encounter the Wilis (the *Villi* of the title), the ghosts of forsaken maidens who had already starred in the ballet *Giselle* (1841). Fontana and Puccini's streamlined version of a similar plot, based on a short story by Alphonse Karr, does not include the ballet's first-act love triangle and class conflict, eliminating the character of Albrecht. The central male figure is Roberto (more or less equivalent to the ballet's Hilarion), who leaves Anna (Giselle) to claim an inheritance and is seduced by a siren along the way. Even in an opera, the crowd of Wilis cannot but dance, appearing in an extended pantomime that links the opera's two acts. This section gives *Le Villi* the unusual genre designation of *opera-ballo* (opera-ballet).

*Le Villi* is filled with melancholy and death, but hardly features the dramatic concentration or violent contrasts of *Cavalleria*. The medieval Black Forest setting is more fantasy than naturalism (as is the occasionally almost-Mendelssohnian music). Where Puccini and Mascagni overlap is an obvious knack for melody and vocal writing. For a first opera, *Le Villi* is remarkably assured, sustaining a gentle, melancholy atmosphere and featuring one number that remains popular in excerpt, Roberto's *romanza* "Torna ai felici dì." And *Le Villi* is particularly notable as the first opera by a composer who had not, at that point, shown any sign of becoming an opera specialist. Puccini's experience with orchestral composition was obvious to critics, many of whom described the opera as "symphonic." The expansive orchestration and rich harmonies would later help mark Puccini as a cosmopolitan.

Similarities to *Cavalleria* are far more obvious in Jules Massenet's *La Navarraise* (The Woman from Navarre), and were so obvious to Parisians that they soon called it *Calvélleria española*—in part after soprano Emma Calvé, for whom the title role of Anita was written. Even as the opera's brevity and sordid plot were immediately seen as a response to Italian verismo, the Spanish setting and outsider leading character recall an earlier *opéra-comique* piece of naturalism: *Carmen*. Massenet's score assumes a similar Spanish guise. Its premiere took place in London on June 20, 1894; the Parisian premiere followed soon after.

All these resonances were present in Calvé, the first Parisian Santuzza and a major Carmen. (Her repertoire encompassed roles today identified with both sopranos and mezzo-sopranos.) Calvé had, in fact, first recommended the libretto (written by her lover, Henri Cain) to the composer. Like many singers of her era, she was at least as famous for her commitment to acting as she was for her voice: she claimed that her preparations for *Carmen* included a trip to Spain to study dance and meet factory workers—the kind of anthropological accuracy valued by verismo. The role also attests to Calvé's preference for extremes. Anita is, for a 19th-century operatic woman, remarkably proactive, murdering rebel commander Zuccaraga (granted, this is accomplished offstage) for a bounty to pay her own dowry, only to see her lover die before her eyes.

The music Massenet wrote for Anita requires dives into chest voice alternating with lyric effusion and ends with a kind of pre-*Elektra* mad scene (as she clutches a small statue of the Virgin Mary, no less). Anita's final utterance is not musically notated. Massenet writes that she "bursts out laughing, following an attack of hysteria she falls inanimate." The composer even quiets the orchestra for two and a half measures, Anita's laughter ringing out over only the "realistic" clamor of bells. For Calvé, this was a chance to enact the histrionics for which she had become famous; for audiences, a catharsis achieved not only through music but also through shocking noise. For verismo audiences, the magic of opera was no longer confined to glamorous song.

*—Micaela Baranello, Smith College*

*Triptych of Speed: Running*, Gerardo Dottori, 1925

# BEYOND VERISMO

**SPECIAL EVENT**

## *Spaghetti Western*

Spiegeltent
Thursday, August 11
8 p.m. Performance: Contemporaneous

| | |
|---|---|
| Ennio Morricone (b. 1928) | From *The Good, the Bad and the Ugly* (1966)<br>Final Duel (arr. Alexim, 2016) |
| David Lang (b. 1957) | *ark luggage* (2012) |
| Clara Iannotta (b. 1983) | *D'après* (2012) |
| Andrew Norman (b. 1979) | *Music in Circles* (2012) |
| Yotam Haber (b. 1976) | *New Ghetto Music* (2011) |
| Ennio Morricone | From *Il mercenario* (1968)<br>Il mercenario (arr. Mattingly '14, 2016) |
| David Lang | *Simple Song #3* (2015) |

**PROGRAM SIX**

## *Futurism, Popular Culture, and Technology*

Sosnoff Theater
Friday, August 12
8 p.m. Performance with commentary by Anna Harwell Celenza

| | |
|---|---|
| Giacomo Puccini (1858–1924) | *Scossa elettrica—marcetta brillante* (1899)<br>*Blair McMillen, piano* |
| Filippo Tommaso Marinetti (1876–1944) | *Zang Tumb Tumb: Adrianopoli, Ottobre 1912* (1914)<br>as recorded by Marinetti in 1924 |
| Francesco Balilla Pratella (1880–1955) | From *La guerra* (1913)<br>La battaglia<br>*Blair McMillen, piano* |
| Silvio Mix (1900–27) | *Profilo sintetico musicale di F. T. Marinetti* (1923)<br>*Blair McMillen, piano* |

**Luigi Russolo (1885–1947)**

**From *The Art of Noises* (1913) and *Il risveglio di una città* (1913–14)**
Sound samples of various *intonarumori*
As recorded by Daniele Lombardi in 1978

**FILM**

**George Méliès (1861–1938)**

***Le cake-walk infernal* (1903)**
*Live piano accompaniment by Blair McMillen*

**Alfredo Casella (1883–1947)**

**From *Cinque pezzi* (1920)**
Valse ridicule
Fox-trot
*Shuang Yang '17 and Bihan Li '18, violin*
*Marka Gustavsson, viola*
*Robert Martin, cello*

**Franco Casavola (1891–1955)**

**From *Hop Frog*, ballet (1925)**
La danza delle scimmie
*Blair McMillen, piano*

**Aldo Giuntini (1896–1969)**

***The India Rubber Man*, foxtrot (1930)**
*Blair McMillen, piano*

**Nick LaRocca (1889–1961), Original Dixieland Jazz Band**

***Livery Stable Blues* (1917)**
*Dominick Farinacci and Friends*

**Zez Confrey (1895–1971)**

***Dumbell* (1922)**
*Dominick Farinacci and Friends*

**Dino Olivieri (1905–63) (Rastelli)**

***Tornerai* (1933)**
*Kelly Newberry '16, mezzo-soprano*
*Allegra Chapman '10, piano*

**INTERMISSION**

**Giuseppe Blanc (1886–1969) (Oxilia)**

***Il commiato* (1909)**
*Kelly Newberry '16, mezzo-soprano*
*Allegra Chapman '10, piano*

**FILM**

**Nino Oxilia (1889–1917), with music by Pietro Mascagni (1863–1945)**

***Rapsodia satanica* (1917)**
*The Orchestra Now*
*James Bagwell, conductor*

*Armored Train in Action*, Gino Severini, 1915

**PROGRAM SIX NOTES**

At first glance, a concert such as this might seem out of place at a music festival celebrating the world of Giacomo Puccini. How could the composer of *La bohème*, *Madama Butterfly*, and *Tosca* be connected with the avant-garde sonic experiments carried out by the Italian futurists? Even more perplexing, what are works by Zez Confrey and the Original Dixieland Jazz Band doing on the program? The linchpin holding it all together is technology. The gramophone, radio, and film transformed Italian society during the early decades of the 20th century, and among the early adopters were the futurists and Puccini.

The basic tenets of futurism included a fascination with speed, urbanism, modern industry, and electricity. Futurism called for a rejection of the past in favor of embracing all that was new, mechanized, and shocking. In its infancy, futurism was tied to live performance. The movement's founder, F. T. Marinetti, advocated for new forms of poetry called *versi liberi* (free verse) and *parole in libertà* (liberated words), both of which emphasized the importance of rhythm and improvisation. Marinetti's literary style was largely performative in nature; he regularly dispensed with syntax to experiment with disjunctive words, onomatopoeia, and sound effects.

One of Marinetti's most innovative works was *Zang Tumb Tumb*, a sound poem capturing the sonic essence of the siege of Adrianople. Marinetti witnessed the battle as a war reporter for *L'Intransigeant*. Although excerpts of the poem appeared in journals as early as 1912, it was Marinetti's live recitations at "riotous soirées" across Europe during World War I that made the work famous. In these performances, a barrage of exclamations and explosions evoked the grinding screech of trains and the rat-a-tat-tat of gunfire. They also inspired new musical explorations, as heard in Francesco Balilla Pratella's *La guerra* and Luigi Russolo's *intonarumori* (noise instruments). No doubt, these screeches and whirring bangs of the mechanized world so valued by the futurists opened their ears to the smears and syncopations of jazz when it arrived on Italian shores at the end of the war.

In 1917, the first mass-market jazz recording, "Livery Stable Blues," was made by a New Orleans quintet called the Original Dixieland Jazz Band. Within a year, the record had sold over one million copies; in Italy the music received an especially warm reception, thanks to the Italian ancestry of the band's leader–trumpet player Nick LaRocca and drummer Tony Sbarbaro. As Franco Casavola noted in his manifesto *La musica futurista* (1924): "The modern jazz band represents the practical actualization of our principles. . . . And the bold and necessary persistence of its rhythms forms the basis of futurist music."

Like the futurists, Puccini was fascinated by the speed and rhythms of the new mechanized world. Although he never composed music that could be confused with that of the futurists, his "Scossa elettrica" (Electric Shock), an upbeat march, celebrated the glories of modern innovation, namely the invention of the electric battery by the Italian physicist Alessandro Volta. Puccini also followed the pulse of popular culture, including the arrival of titillating new dances from the United States. Like Alfredo Casella and Aldo Giuntini, he was especially enamored of the foxtrot. According to Amedeo Escobar, one of Italy's first native jazz musicians, Puccini spent the last summer of his life listening to jazz at a nightclub in Viareggio. "He told me that he wanted to compose a lyric opera using certain musical ideas that he heard while listening to us play," explained Escobar. "He was very passionate about it all. There was one tune in our repertoire that he especially liked, a Zez Confrey tune called 'Dumbell.'" Even after his death, Puccini left his mark on Italian jazz: his "Coro a bocca chiusa" (Humming Chorus) from *Madama Butterfly* served as the basis for Dino Olivieri's "Tornerai" (You Will Return), a jazz ballad from 1936, which was later chosen by Mussolini as the sign-off tune for radio broadcasts in the Italian Social Republic.

Given Puccini's fascination with technology and popular culture, it is interesting to note that the first futurist music manifesto, *Musica futurista* (1910) by Pratella, belittled Puccini for his "rickety and vulgar" operas. According to Pratella, the only Italian who had shown "the spirit and power to rebel against the traditions of art" was his own teacher, Pietro Mascagni. But even Pratella had to admit that when it came to embracing the soundscape of modern society, Mascagni had "not yet succeeded in freeing himself from traditional forms." Such a critique is validated by the score to *Rapsodia satanica*, Mascagni's sole attempt at writing for film.

*Rapsodia satanica* represents a crossroads in the history of Italian cinema. As opera scholar Alessandra Campana has noted, when Alberto Fassini (general director of Cines, Italy's top film production company) commissioned Mascagni to compose the score, he was hoping to bridge the cultural gap between traditional Italian opera and the new commercial success of silent film. At the movie's premiere, which took place in the prestigious Teatro Augusteo in Rome, the audience received a program booklet with a classicizing preamble and three-part poem that served as a "libretto." This narrative in verse, written by the well-known dramaturge and poet Fausto Maria Martini, expanded upon the intertitles provided in the film and offered a description of the artistic goal he shared with director Nino Oxilia, namely, to provide "a valid contribution to the intellectual improvement of the cinematographic work" and in doing so transform it, at last, into "pure art . . . a very new cinema-lyric art." Although Mascagni agreed that filmmaking was in need of "intellectual improvement," he rejected Martini's reference to *Rapsodia satanica* as a "cinema-lyric art," preferring instead to call it "a symphonic-cinematic production." This difference in nomenclature says a great deal about Mascagni's approach to the score and his insistence that the music exist as an autonomous entity, not a mere accompaniment to the images flashing across the screen.

The simple plot offers a retelling of the Faust legend with Lyda Borelli, one of Italy's most popular actresses, playing the lead role. Both the film and Mascagni's score are divided into three parts. In the prologue, an elderly countess named Alba d'Oltrevita (which translates as "Dawn beyond Life") yearns for the beauty of her youth. Sensing her anguish, Mephistopheles appears and offers to fulfill her wish on one condition: that she never fall in love. The countess agrees, and the prologue ends with her transformation. Part one is devoted to showing the frivolity of Alba's new life as she frolics and flirts in the company of two suitors, Sergio and Tristano. Part two consists of a 15-minute "cinematic rhapsody" for Borelli. Alone with her thoughts, the countess reflects on her current existence and eventually comes to the realization that she cannot live without love. In this lengthy, choreographed scene there is no plot or action to move the film forward, just the spectacle of Borelli's haunting expressions and dance-like, dramatic gestures with floating silk wraps and draped veils.

We know from Mascagni's letters that he spent countless hours in a small room with a projector, stopwatch, and a piano trying to "obtain perfection in aligning the music with the images on the screen." But as Campana writes, close study of the score shows "the music patently avoids any suggestion of iconic sounds . . . and relegates synchronization mostly to a matching of two temporal dimensions." In fact, the only times Mascagni's score connects with the soundscape on the screen is when Alba sits down at the piano, in an effort to calm her emotions, and plays Chopin.

*Rapsodia satanica* is a marvel of Italian cinematography, not so much for the action on screen but for the overwhelming presence of the music that runs parallel to it. Unlike many of his Italian colleagues, Mascagni was never overly impressed by technology. His luxuriant music for *Rapsodia satanica* reveals that, at least in his mind, the film score was meant to do more than enhance the actions and emotions projected through flashes of light on a silver screen.

*—Anna Harwell Celenza, Georgetown University*

*The Festival thanks Piers Playfair and Catskill Jazz for their help in arranging the appearance of Dominick Farinacci and Friends.*

**PANEL THREE**

## *Artists, Intellectuals, and Mussolini*

Olin Hall
Saturday, August 13
10 a.m. – noon
Joseph Luzzi, moderator; Victoria de Grazia; Benjamin Martin; Ben Earle

**PROGRAM SEVEN**

## *Reinventing the Past*

Olin Hall
Saturday, August 13
1 p.m. Preconcert Talk: Byron Adams
1:30 p.m. Performance

**Alessandro Parisotti (1853–1913), ed. and arr.**

**From *Arie antiche* (1885–88)**

***Intorno all'idol mio***
by Antonio Cesti (1623–69)

***Se tu m'ami, se sospiri***
attributed to Giovanni Battista Pergolesi (1710–36)

***Già il sole dal Gange***
by Alessandro Scarlatti (1660–1725)
*Kelly Newberry '16, mezzo-soprano*
*Rieko Aizawa, piano*

**Giuseppe Tartini (1692–1770)**

**Sonata in G Major, Op. 6, No. 1 (c. 1731)**
Adagio
Allegro
Presto
*Jesse Mills, violin*
*Thomas Kraines, cello*
*Christopher Oldfather, harpsichord*

**Gian Francesco Malipiero (1882–1973)**

**String Quartet No. 3, "Cantari alla madrigalesca" (1931)**
*Daedalus Quartet*

**Luigi Dallapiccola (1904–75)**

***Tartiniana*, divertimento for violin and orchestra (1951)**
Larghetto; molto espressivo, ma semplice
Allegro misurato, ma con fuoco
Molto sostenuto
Allegro assai, ma non precipitato
*Jesse Mills, violin*
*The Orchestra Now*
*Zachary Schwartzman, conductor*

**INTERMISSION**

| | |
|---|---|
| Ottorino Respighi (1879–1936) | **From *Quattro liriche* (1920) (D'Annunzio)**<br>La sera<br>Sopra un'aria antica<br>*Kelly Newberry '16, mezzo-soprano*<br>*Rieko Aizawa, piano* |
| Domenico Scarlatti (1685–1757) | **Sonata in E Major, K.380 (n.d.)**<br>**Sonata in D Major, K.492 (n.d.)**<br>*Rieko Aizawa, piano* |
| Alfredo Casella (1883–1947) | **From *11 pezzi infantili*, Op. 35 (1920)**<br>6. Siciliana<br>7. Giga<br>*Rieko Aizawa, piano* |
| Giacomo Puccini (1858–1924) | ***Salve del ciel regina* (c. 1883) (Ghislanzoni)**<br>*Margaret Dudley, soprano*<br>*Rieko Aizawa, piano* |
| Claudio Monteverdi (1567–1643)<br>(ed. Gian Francesco Malipiero) | ***Chiome d'oro* (1619) (anon.)**<br>***Zefiro torna* (1632) (Rinuccini)**<br>*César Delgado and Theo Lebow, tenors*<br>*Members of The Orchestra Now, violins*<br>*Christopher Oldfather, harpsichord* |
| Ottorino Respighi | ***Antiche danze ed arie per liuto*, Suite No. 1 (1917)**<br>Ballet from *Il conte Orlando* (Simone Molinaro)<br>Gagliarda (Vincenzo Galilei)<br>Villanella (anon.)<br>Passo mezzo e mascherada (anon.)<br>*The Orchestra Now*<br>*Zachary Schwartzman, conductor* |

**PROGRAM SEVEN NOTES**

In 1920, the French music critic Georges Jean-Aubry wrote an opinionated survey of modern Italian music for *The Musical Quarterly*. He was careful to pay tribute to the important role of Italy in shaping the development of music: "From whichever side we may study the sources of modern musical inspiration, we invariably find that they have sprung from Italian soil." Even so, he dismissed 19th-century Italian opera and the entire verismo school (including Puccini, Mascagni, and Leoncavallo); it represented "only the most mediocre and perishable part of Italian musical expression." Given this present condition of Italy's once-great musical culture, Jean-Aubry was sympathetic to the plight of the post–World War I generation, writing, "It is easy to understand the impatience of young Italians today, when they are forever opposed by things of the past."

Paradoxically, Jean-Aubry then went on to declare that the only way out of this stagnation for Italian music was to rediscover the past. Not the "poor, shoddy, conventional past" of 19th-century opera,

of course, but a more distant and thus authentic "great past" that included "the poignant simplicity of Monteverdi" and the "exquisite spirit of Domenico Scarlatti." By prescribing such a remedy for Italian music, Jean-Aubry conflated neoclassicism with nationalist ideology. Neoclassicism's rejection of Romanticism as decadent and bourgeois in favor of the "purer" and more "objective" music of earlier centuries lent 20th-century Italian nationalism the imprimatur of Italy's unquestionably "great past."

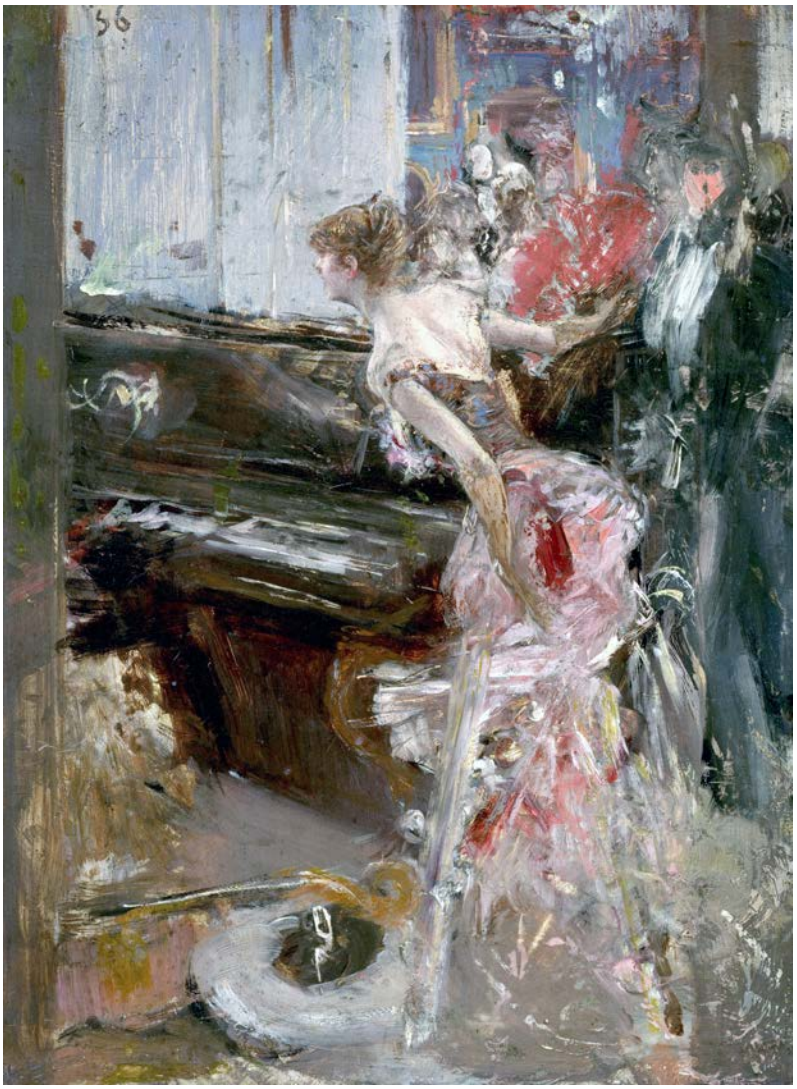
Jean-Aubry does not mention that the reclamation of early music was at least 50 years old by 1920, and he ignores efforts to reconnect with the musical past beyond purely national traditions. Puccini, for example, hardly thought about a nationalistic agenda when he composed his *Salve del ciel regina*. This touching piece is a setting of a poem by the librettist of Verdi's *Aida*, Antonio Ghislanzoni, and its gentle archaism honors his forefathers, who had been distinguished composers and choirmasters in Lucca for generations.

Many pioneering Italian musicologists, on the other hand, had an overtly nationalistic agenda that stood in distinct contrast to Puccini's filial piety. In the 1880s, the lutist and musicologist Oscar Chilesotti published editions of music by 16th- and 17th-century Italian composers. Alessandro Parisotti completed editing three volumes of *Arie antiche ad una voce per canto e pianoforte* around 1890. These volumes comprised a collection of pieces largely by 17th- and 18th-century composers, including Antonio Cesti and Alessandro Scarlatti. In 1906, Alessandro Longo published a substantial collection of sonatas by Scarlatti's son Domenico. By today's musicological standards, these editions were created using less than exacting editorial methods. Parisotti especially was not above "improving" his sources to suit his taste. In at least one case, he simply fabricated an "aria antica" out of whole cloth: his own song "Se tu m'ami, se sospiri" appears in the *Arie antiche* attributed to Giovanni Battista Pergolesi.

Jean-Aubry mentioned neither Puccini's *Salve del ciel regina* nor the work of these patriotic antiquarians. He nevertheless singled out his contemporaries Gian Francesco Malipiero and Alfredo Casella for special praise. Both composers had developed individual styles based upon the music of Italian composers of the 17th and 18th centuries. Jean-Aubry observed, "These young people show varying tastes in their predilections . . . but they have in common the feeling for Italian tradition in music." Casella's taste led him to rediscover Domenico Scarlatti's keyboard music, an influence heard in the Siciliana and Giga from his delicious *11 pezzi infantili*. By bringing Scarlatti's keyboard figuration "up-to-date," Casella was following a trend for spicing up 18th-century Italian music with the kinds of spiky dissonances popularized by Igor Stravinsky's ballet *Pulcinella* (1920), which transmogrified music attributed to Pergolesi. (Thinking it an authentic song by Pergolesi, Stravinsky unwittingly included Parisotti's imposture "Se tu m'ami" in the complete score of *Pulcinella*.)

Stravinsky and Casella were hardly the only composers of the period who expropriated Italian music of the past for their own purposes. Three years before the premiere of *Pulcinella*, Ottorino Respighi had assembled and orchestrated his first suite of *Antiche danze ed arie per liuto* for small orchestra. The composer selected music by Renaissance composers from Chilesotti's editions, including Simone Molinaro, Vincenzo Galilei (father of Galileo), and several anonymous sources. This practice of updating old Italian music persisted until as recently as 1951, when Luigi Dallapiccola pounced upon the music of violinist and composer Giuseppe Tartini to fashion *Tartiniana*, a coruscating divertimento for violin and chamber orchestra.

Jean-Aubry's survey mentions the poet Gabriele D'Annunzio only in passing, deftly sidestepping a controversial cultural figure. D'Annunzio was passionately interested in Italian composers of earlier



*Recital*
Giovanni Boldini, c. 1884

periods, especially Claudio Monteverdi, whose music he celebrated as an exemplar of Italian cultural supremacy. Indeed, his own press published Monteverdi's complete works, edited by D'Annunzio's ardent admirer Malipiero. Unsurprisingly, Malipiero's editorial work on Monteverdi's music had a deep and lasting effect on his own compositional style. Seventeenth-century Italian musical influences are clearly evident in Malipiero's concise Third String Quartet, which he entitled "Cantari alla madrigalesca." The quartet is an elegant combination of Stravinskian neoclassicism and the lyricism of Monteverdi's *concertante* madrigals such as "Chiome d'oro" and "Zefiro torna."

Perhaps the most extraordinary tribute to D'Annunzio's influence and his obsession with early music is found in "Sopra un'aria antica," the final song of Respighi's settings of his poetry, *Quattro liriche*. Here Respighi sets D'Annunzio's erotically charged text by having the singer declaim the poem over a piano part based on Cesti's "Intorno all'idol mio," an *aria antica* that the composer doubtless found in the first of Parisotti's volumes. By so doing, Respighi brilliantly unites the old and the new, Italian music's glorious past with what must have seemed at the time the limitless promise of the future.

*—Byron Adams, University of California, Riverside*

**PROGRAM EIGHT**

# *Music and Fascism in Italy*

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

| | |
|---|---|
| Alfredo Casella (1883–1947) | ***Elegia eroica*, Op. 29 (1916)** |
| Luigi Dallapiccola (1904–75) | **Partita for Orchestra (1932)**<br>Passacaglia<br>Burlesca<br>Recitativo e Fanfara<br>Naenia B. M. V. (Prampolini)<br>*Marnie Breckenridge, soprano* |

**INTERMISSION**

| | |
|---|---|
| Giacomo Puccini (1858–1924) | ***Inno a Roma* (1919) (Salvatori)** |
| Ildebrando Pizzetti (1880–1968) | **From *Lo straniero* (1925)**<br>Preludio |
| Goffredo Petrassi (1904–2003) | ***Magnificat* (1939–40)**<br>*Marnie Breckenridge, soprano* |

**PROGRAM EIGHT NOTES**

In his *Breve storia della musica* (Short History of Music) of 1946, the Turinese critic Massimo Mila grouped together five composers as "La generazione dell'ottanta," the generation of 1880. They were Franco Alfano, Ottorino Respighi, Ildebrando Pizzetti, Gian Francesco Malipiero, and Alfredo Casella. For Mila, these composers were distinguished from their immediate predecessors (the *giovane scuola* of Puccini, Pietro Mascagni, Umberto Giordano, Ruggero Leoncavallo, and Francesco Cilea) by their rejection of the Italian operatic tradition. Purely instrumental composition had not been absent from 19th-century Italy, as the works of Giovanni Sgambati and Giuseppe Martucci attest. But while the *giovane scuola* contented itself with imitation of German masters of the past, the generation of 1880, Mila argued, took its cue from the present (Claude Debussy and Richard Strauss) and looked to the future.

When Benito Mussolini took control of the government in October 1922, these composers were at the height of their careers. Roughly the same age as Italy's new prime minister (he would not assume dictatorial powers until 1925), they shared many of his ideals. Translated into compositional terms, the fascist goal of national rebirth took the form of a strikingly elitist movement away from the "bourgeois" commercial imperatives of verismo, and toward a high-flown aesthetic of art for art's sake. Respighi's tone poems, his Roman trilogy in particular (*Fontane di Roma*, *Pini di Roma*, and *Feste romane*), represent the one lasting success scored by this generation of composers. More characteristic were their stage works, which have been almost entirely forgotten. Thus Pizzetti created

"ethical" music dramas in which vocal lyricism was excised in favor of continuous recitative, while Malipiero concocted an operatic theater of the grotesque, in which plot was abandoned and a special emphasis placed on mime.

The roots of this "spiritual aristocratism" lay in the powerful influence exerted by the poet, novelist, and playwright Gabriele D'Annunzio. Both Pizzetti and Malipiero wrote operas directly based on plays by D'Annunzio, as did Riccardo Zandonai. D'Annunzio was also important for the impetus he gave to the rediscovery of pre-19th-century Italian music, in which the fascist hierarchy took a special interest. Malipiero was a musicologist as well as a composer, presiding over the first modern editions of the complete works of Monteverdi and Vivaldi. Pizzetti cultivated an archaizing a cappella choral idiom modeled on 16th-century polyphony, while Respighi was an enthusiast of Gregorian chant. Most influential, so far as the next generation of Italian composers was concerned, was Casella's development in the 1920s of a neoclassical idiom (heavily influenced by Stravinsky). Casella sought both to recover a link to the true spirit of Italian music (before it was corrupted by 19th-century opera) and to embody various characteristics—discipline, clarity, a virile athleticism—that he saw as typical of an Italy remade by the fascist revolution.

*Benito Mussolini*
Gerardo Dottori, 1933

There is no getting away from politics here. Casella may have been the most stridently fascistic of these composers, but all of them either accepted honors from Mussolini's regime or else cravenly begged for them, with many an avowal of "fascist faith." During the 1920s, the generation of 1880 began to fall ever more clearly into two camps: the conservatives (Alfano, Respighi, Pizzetti, Zandonai) on one side, the progressives (Malipiero, Casella) on the other. Matters came to a head in a manifesto of 1932, which attempted to portray musical modernism as un-Italian, that is, antifascist. But as Casella argued in response, fascism was itself an essentially modernist force. He and Malipiero were the genuine musical representatives of the new Italy. Meanwhile, the authorities wisely took care to ensure that both camps had their music performed as frequently as possible.

The following generation, most prominently Luigi Dallapiccola and Goffredo Petrassi, benefited enormously in their early careers from the regime's desire to promote the talents of its youthful male population. Petrassi emerged as a follower of Casella's neoclassicism, later veering stylistically toward Hindemith and Stravinsky. Having arrived at a hard-edged, folksy idiom by the mid-1930s, Dallapiccola turned to the very different sound world of the Second Viennese School (Alban Berg was quite frequently played in fascist Italy). After the imposition of anti-Semitic legislation in 1938, which affected him directly since his wife was Jewish, Dallapiccola became disenchanted with the regime, to the extent of composing a piece of "protest music," the *Canti di prigionia* (Songs of Imprisonment) for chorus and instrumental ensemble (1938–41). It is a work that stands apart, amid the copious musical production of Mussolini's Italy, in its expression of anything even approaching a resistance to fascism.

Resident in Paris between 1896 and 1915, Casella alone of his generation of Italian composers managed to avoid the influence of D'Annunzio. Unconstrained by any aestheticizing concern for beauty, in the music of his so-called *seconda maniera* (roughly 1913–20) he launched into a fully modernist

idiom, as chromatic and dissonant as anything composed by Schoenberg or Stravinsky during the period. The *Elegia eroica* on tonight's program was composed "to the memory of the sons of Italy fallen for her greatness." But these patriotic intentions were not enough to placate the first audience of the work (the premiere took place in Rome in January 1917), which matched the music's expressionistic violence with noisy contributions of its own, completely drowning out the delicate final moments, which Casella described as "evoking the image of the country as a mother cradling her dead son."

Dallapiccola is best remembered as the composer who introduced 12-tone technique to Italy. But his Partita, effectively a graduation piece, composed at the end of his studies in Florence with the local maestro Vito Frazzi, gives few hints of later developments. It is the third movement that sounds most like Dallapiccola, particularly in the louder, gestural passages, which look forward to his operatic scores of the late 1930s and '40s. The rather beautiful finale, a setting for soprano of a medieval lullaby of the Virgin, hovers stylistically somewhere between Respighi and Ralph Vaughan Williams.

*Alfredo Casella*
Giorgio de Chirico, 1924

In 1924, the ailing Puccini accepted the Fascist Party card. His reasons for doing so are not clear, but his act certainly permitted the regime to claim the composer for its own. It seems, however, that only around 1935 (perhaps not coincidentally, a year of celebrations of the 2,000th anniversary of the birth of Horace) did the "Inno a Roma" start to be widely sung. Puccini unwillingly made this setting of the Roman poet's *Carmen saeculare*, from an Italian version by Fausto Salvatori, at the request of Rome's mayor, his friend Prospero Colonna. The composer himself was unimpressed: "*una bella porcheria*," he said: "a fine piece of rubbish."

Pizzetti composed *Lo straniero* (The Stranger), to his own libretto, between 1922 and 1925. The opera relates closely to his immediately preceding work in the genre, *Dèbora e Jaéle*, in its presentation of a Christian conception of love within an Old Testament setting. The stormy Prelude sets the scene in the Valley of the Acacias (see Joel 3:18), at the court of King Hanòch.

The grandiose setting of the *Magnificat* was begun during the period (1937–40) when Petrassi was musical director of the Teatro La Fenice, the opera house in Venice. He was given the job on the basis of virtually no previous experience: a perfect example of the faith fascism placed in its talented young men. Work on the *Magnificat* went slowly; the composer was frequently up late playing poker. Not until Petrassi moved back to Rome, to become professor of composition at the Conservatorio di Santa Cecilia, was he able to bring the *Magnificat* to completion. His late nights seem to have had no ill effect on the composition itself, a splendid example of late-fascist, Stravinskian neo-Baroque with well-contrasted, often busily contrapuntal sections.

*—Ben Earle, University of Birmingham*

**PROGRAM NINE**

## *Italian Choral Music since Palestrina*

Olin Hall
Sunday, August 14
10 a.m. Performance with commentary by James Bagwell; with Bard Festival Chorale, James Bagwell, choral director; Alexander Bonus, organ; members of The Orchestra Now

| | |
|---|---|
| Giovanni Pierluigi da Palestrina (c. 1525–94) | ***Assumpta est Maria*** **(early 1590s)** |
| | **From *Missa Assumpta est Maria* (early 1590s)**<br>Kyrie |
| Giuseppe Verdi (1813–1901) | **From *Quattro pezzi sacri* (1898)**<br>Laudi alla Vergine Maria (Dante)<br>Ave Maria |
| Luca Marenzio (1553–99) | ***Basciami mille volte*** **(1585) (anon.)**<br>***Liquide perle, Amor, dagli occhi sparse*** **(1580) (anon.)** |
| Carlo Gesualdo (1566–1613) | ***Luci serene e chiare*** **(1596) (Arlotti)** |
| Claudio Monteverdi (1567–1643) | ***Ecco mormorar l'onde*** **(1590) (Tasso)** |
| Orazio Vecchi (1550–1605) | **From *L'Amfiparnaso* (1594) (Croce)**<br>So ben mi c'hà bon tempo |
| Ildebrando Pizzetti (1880–1968) | **From *Messa di Requiem* (1922)**<br>Sanctus |
| Antonio Vivaldi (1678–1741) | ***Lauda Jerusalem*** **(c. 1739)** |
| Giacomo Puccini (1712–81) | ***Laudate pueri*** **(1741)** |

**PROGRAM NINE NOTES**

In an oft-quoted letter to Hans von Bülow dated April 14, 1892, the elderly Giuseppe Verdi drew a sharp distinction between German musicians, the "sons of Bach," and the heirs to the Italian tradition, the "sons of Palestrina." By invoking Giovanni Pierluigi da Palestrina, Verdi was calling forth a heritage that centered on that most essential of instruments: the human voice. Insofar as 19th-century composers understood Palestrina, this meant unaccompanied choral singing. Although recent scholarship suggests that Renaissance sacred choral music may have been doubled by viol or portative organ, Verdi and his contemporaries saw Palestrina as requiring no instrumental support to compose his eloquent masses, litanies, hymns, and motets for the Roman Catholic liturgy.

A Palestrina revival had already begun during Verdi's lifetime: the first complete edition of the Renaissance composer's oeuvre was started in 1862 and completed in 1903. A few years before his letter to Bülow, Verdi, by then in his eighties, paid homage to Palestrina with two a cappella choral pieces. From 1886 to 1888, he composed his "Laudi alla Vergine Maria," a radiant setting for women's

voices of an excerpt from Dante's *Paradiso*. This was followed in 1889 by his haunting Ave Maria, composed after reading an article in the *Gazzetta musicale di Milano* by composer Adolfo Crescentini about an "enigmatic scale." Verdi sent both the "Laudi alla Vergine Maria" and the Ave Maria to his publisher Ricordi, who issued them alongside a Stabat Mater and a Te Deum as *Quattro pezzi sacri*.

Verdi studied the music of Palestrina as a matter of national pride as well as for his own edification. According to hagiographic biographers such as Father Giuseppe Baini, Palestrina was the "Savior of Church Music," whose pure and transparent compositions convinced the Council of Trent not to do away with polyphonic music altogether. This is, of course, the stuff of legend rather than accurate historical reporting. On April 28, 1565, however, a group of papal singers was invited to the Roman palazzo of Cardinal Vitellozzo Vitelli to perform some newly composed sacred music before a group of prelates that may have included Cardinal (later Saint) Carlo Borromeo. A work by Palestrina may (or may not) have been sung on that occasion. The assembled clergy were pleased that the music projected the liturgical text clearly, and they commended this dignified Roman style to the Council. This style, which came to be known as the *stile antico*, became the accepted musical idiom in the Vatican for centuries; Palestrina's biographer Father Baini was composing in this manner in the early 19th century.

Despite his posthumous reputation for serenity, Palestrina's temperament was volatile at best: he was always quarreling with the ecclesiastics for whom he worked, invariably demanding a salary commensurate with his musical fame. But he also experienced his share of adversity. His brother and two of his sons died of the plague during the 1570s, and his first wife perished in 1580. Palestrina briefly toyed with ordination as a priest but instead married Virginia Dormoli, the widow of a wealthy Roman fur merchant, in 1581. His motet *Assumpta est Maria* and the sumptuous six-part *Missa Assumpta est Maria* predicated upon that motet were written for the Feast of the Assumption of the Blessed Virgin Mary on August 15. As both motet and mass were published in 1593, after the composer's death, scholars have reasonably posited that these are late works.

Although Palestrina composed secular music as well, his madrigals pale by comparison with the fevered eroticism of the mannerist scores by Luca Marenzio and Carlo Gesualdo, the homicidal Prince of Venosa. None of Palestrina's more than 140 madrigals evinces the wondrous word painting of Claudio Monteverdi in "Ecco mormorar l'onde." Nor did Palestrina espouse the earthy vivacity of "So ben mi c'hà bon tempo" from *L'Amfiparnaso*, a "madrigal comedy" by Orazio Vecchi.

Outside of the Vatican, the *concertante* style of church music triumphed throughout Italy in the early 18th century. In Venice, Antonio Vivaldi, who was an ordained but feckless priest, wrote flamboyant scores such as the *Lauda Jerusalem*. In Lucca, Giacomo Puccini, the great-great-grandfather of the composer of *Turandot*, was the organist of San Martino Cathedral and music director of the Cappella Palatina. A busy musician who founded a dynasty of composers, the first Giacomo Puccini wrote mostly church music, such as the *Laudate pueri*, which displays both his contrapuntal skill and his expert writing for voices.

By the 19th century, however, Italian sacred music had reached its nadir. Organists regularly played Rossini overtures as voluntaries during Mass and liturgical texts were routinely superimposed upon the most lascivious operatic arias. The rediscovery of Italian sacred music of the 16th and 17th centuries just before and after the Risorgimento eventually swept away such practices. Pope Pius X codified these musical reforms in his 1903 *motu proprio* "Tra le sollecitudini," which mandated a return to plainchant and the *stile antico*. This papal document inspired Italian composers such as Ildebrando Pizzetti to fashion scores that were modern reinterpretations of Palestrina's style. Pizzetti

*The Assumption* (ceiling fresco detail), Domenico Morelli, c. 1869

composed his *Messa di Requiem* for unaccompanied chorus for the Accademia Filarmonica Romana. The piece was commissioned in memory of King Umberto I, who had been assassinated by an anarchist in 1900. The first performance of this deeply touching neo-Renaissance requiem was in front of King Umberto's tomb in the Pantheon in Rome on March 14, 1923.

Pizzetti's evocation of Palestrina was particularly appropriate for a solemn state occasion. By the turn of the 20th century, Italians considered the unaccompanied choral style a national treasure. It is therefore no surprise that a man of Verdi's patriotic ardor would hold the unaccompanied sacred music of Palestrina as an Italian contribution to Western music in the same vein as Bach's Teutonic legacy.

*—Byron Adams, University of California, Riverside*

**PROGRAM TEN**

# *After Puccini*

Olin Hall
Sunday, August 14
1 p.m. Preconcert Talk: Richard Wilson
1:30 p.m. Performance

**Giacomo Puccini (1858–1924)**

***Pezzo per pianoforte* (1916)**
*Blair McMillen, piano*

**Luigi Dallapiccola (1904–75)**

***Quaderno musicale di Annalibera* (1952)**
Simbolo—Accenti—Contrapunctus primus—
Linee—Contrapunctus secundus—Fregi—
Andantino amoroso e contrapunctus tertius—
Ritmi—Colore—Ombre—Quartina
*Anna Polonsky, piano*

**Mario Castelnuovo-Tedesco (1895–1968)**

**From *The Divan of Moses-Ibn-Ezra*, Op. 207 (1966)**
When the Morning of Life Had Passed
The Dove That Nests in the Tree Top
Drink Deep, My Friend
*Teresa Buchholz, mezzo-soprano*
*Colin Davin, guitar*

**Gian Carlo Menotti (1911–2007)**

**Ricercare and Toccata on a theme from *The Old Maid and the Thief* (1953)**
*Anna Polonsky, piano*

**Luciano Berio (1925–2003)**

***Chamber Music*, for female voice, clarinet, cello, and harp (1953) (Joyce)**
Strings in the Earth and Air
Monotone
Winds of May
*Teresa Buchholz, mezzo-soprano*
*Viktor Tóth '16, clarinet*
*Xing Gao '17, harp*
*Robert Martin, cello*

**Franco Alfano (1875–1954)**

**Concerto, for violin, cello, and piano (1932)**
Con dolce malinconia
Allegretto fantastico
Presto
*Elmira Darvarova, violin*
*Samuel Magill, cello*
*Blair McMillen, piano*

**PROGRAM TEN NOTES**

On a dreary December day in 1924, thousands lined the streets of Brussels to witness Puccini's funeral cortege pass by. The composer had died in the city, where he was receiving treatment for throat cancer, and efforts were soon under way to transport his body back to Italy. In New York City, the Metropolitan Opera paid tribute to Puccini when it interrupted a sold-out performance of *La bohème* before Act 4 so that the orchestra could play Chopin's Funeral March. They might just as well have been commemorating the art form itself: Puccini's death was quickly seen as a mortal blow to the tradition of Italian opera, a genre long understood to be in a state of "crisis."

Such a belief lingers to this day: Puccini is seen as one of the last great opera composers in the 19th-century mold. He wrote a few small-scale instrumental works, however, that complicate his operatic legacy and had an important influence on the composers who came after him. Just as Puccini was famed for his love of the latest mechanical gadgets—fast cars, speedboats, and electronic devices—so, too, do several of his later instrumental works gesture toward a more modern world of sound, to a conciseness and clarity that foreshadow the miniatures of the Second Viennese School. And yet they never shed the Italianate lyricism for which Puccini's operas were renowned. The half-dozen pieces Puccini wrote for solo piano trace a trajectory from post-Wagnerian late Romanticism to a more subdued, Satie-esque modernity. In the last of these, his *Pezzo per pianoforte*, the impressionistic harmonies, Debussyian wandering melodies, and ornamentation seem far removed from the passionate intensity of his operatic output.

Today's concert unearths some of these other stories of modern Italian music, removing them from the long shadow of opera. The composers represented here were all connected to one another, and they all, in different ways, responded to contemporaneous political upheavals in their home country. Nearly all spent some time in the United States, but none entirely shrugged off the weight of Italy's heritage. Luigi Dallapiccola and his onetime pupil Luciano Berio developed their own brand of serialism (arranging the chromatic scale into a post-tonal row), while retaining vestiges of operatic lyricism. Mario Castelnuovo-Tedesco, Gian Carlo Menotti, and Franco Alfano forged their own neoclassical paths, deriving forms and gestures from music ranging from the 16th to the early 19th centuries. The question they all had to contend with was: what direction was music to take after Puccini and the perceived end of opera?

The music presented here demonstrates both the continuities and the surprising fragmentations of styles in the first half of the century. Dallapiccola's masterpiece for the piano, the *Quaderno musicale di Annalibera* (Musical Notebook of Annalibera), was commissioned by the 1952 Pittsburgh International Contemporary Music Festival. The opening initially sounds like a continuation of Puccini's miniature, despite being written nearly 40 years later. Yet as the piece unfolds, the individual movements point in myriad directions. On the one hand, the work displays elements of the neo-Baroque: the alternation of noncontrapuntal and contrapuntal movements echoes the prelude-fugue arrangement of Bach's *Well-Tempered Clavier*. The individual movements—the first in particular—pervasively deploy the famous BACH motif (the four-note melodic cell that Bach derived from the letters of his name). On the other hand, Dallapiccola, the pioneer of serialism in Italy, subjects this motif to 12-tone technique.

At the same time, the 1950s saw Dallapiccola turn to a more muted and reflective style, in contrast to the passionate and political works of his youth. As with Puccini, however, it is the melodic lyricism that permeates most of all. After giving a summer course at Tanglewood in 1951, Dallapiccola started to visit the United States regularly. Berio first met him at Tanglewood and reported that "as often happens to me with important encounters, I reacted to Dallapiccola with four works"—*Chamber*

*Music* being one of them. Here Berio combines two of Dallapiccola's interests: the poetry of James Joyce and serial technique. At times the voice is treated as simply one element of the ensemble, most notably in the middle song, "Monotone," where the vocal part holds just one note almost throughout. The sense of theater that was to pervade Berio's output is already evident here, not just in the vocal declamation of the third song but also in the contrast created between the movements. If the poems offer three views on love, the settings offer three perspectives on postwar serialism.

Two other composers in today's concert—Castelnuovo-Tedesco and Menotti—became permanent residents of the United States. (While the latter retained his Italian passport, the former became a citizen in 1946.) An Italian Jew, Castelnuovo-Tedesco grew increasingly concerned about the political situation in his home country during the 1930s, as fascism became intertwined with German National Socialism. He emigrated with his family in the summer of 1939, eventually settling in California, where he signed a contract with Metro-Goldwyn-Mayer and began writing music for major Hollywood studios.

Franco Alfano (right) and Luigi Illica, 1900

The setting of poems by Moses Ibn Ezra—an 11th-century philosopher-poet from Spain—was one of Castelnuovo-Tedesco's last pieces and one of nearly 100 he wrote for guitar. It bears witness to his move to a more neoromantic and programmatic style after the Ravelian and Debussyian echoes of his youth, often evoking the pictorialism of his film scores. Each song is a miniature, an evocative snapshot. The first is imbued with lyricism and employs a tonal palette. The second calls to mind a Renaissance lament, with descending lines capturing the grief of the text. The third setting is a drinking song that, despite the melancholy of the words, is musically cheerful and buoyant.

Menotti first traveled to America to study at the Curtis Institute of Music in Philadelphia. He stayed there throughout the Second World War and remained in the country for most of his life. Primarily an opera composer, Menotti wrote only three pieces for solo piano. Although the Ricercare and Toccata was composed around the same time as the pieces by Dallapiccola and Berio, Menotti's work forged a very different musical style. Avoiding the serialism of the Second Viennese School, he adopted a more tonal, neoclassical idiom. The near-ubiquitous three-measure motif is derived from one of his operas, *The Old Maid and the Thief*, which was commissioned by NBC radio and premiered in 1939. In both the ricercare and the toccata—as befits their 16th-century forebears—the virtuosic skill of the performer is showcased above all, with an abundance of fugue-like writing, cadenza-style flourishes of technique, and cascading waves of 16th notes.

That Alfano is known outside Italy first and foremost as the composer who completed Puccini's last opera, *Turandot*, obscures the fact that he was no acolyte or imitator. He wrote several operas of his own, with one, *Risurrezione* (1904), receiving more than 1,000 performances in Italy by the early 1950s. Konrad Dryden, Alfano's first biographer, calls him "Italy's last verismo composer." But his music—particularly his instrumental works—also bears the marks of a more modern neoclassicism, again combined with that recognizable Italianate lyricism. The concerto—actually a trio for violin, cello, and piano—establishes a drama of contrasts, moving from a large-scale neoromantic first movement to a more folk-like second movement, and culminates in a Bartókian romp of a Presto.

*—Harriet Boyd-Bennett, Oxford University*

**PROGRAM ELEVEN**

## *The* Turandot *Project*

Sosnoff Theater
Sunday, August 14
3:30 p.m. Preconcert Talk: Christopher H. Gibbs
4:30 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director; directed by R. B. Schlather; scenic design by Paul Tate dePoo III; lighting design by JAX Messenger

Ferruccio Busoni (1866–1924)

***Turandot* (1917) (Busoni)**

| | |
|---|---|
| *Turandot* | *Melody Moore, soprano* |
| *Kalaf* | *Richard Cox, tenor* |
| *Altoum* | *Nathan Stark, bass-baritone* |
| *Barak* | *Steven LaBrie, baritone* |
| *Adelma* | *Kendra Broom, mezzo-soprano* |
| *Queen* | *Elizabeth Byrne, soprano* |
| *Truffaldino* | *Marc Molomot, tenor* |
| *Pantalone* | *Aubrey Allicock, bass-baritone* |
| *Tartaglia* | *Matthew Burns, bass-baritone* |

**INTERMISSION**

Giacomo Puccini (1858–1924)/
Luciano Berio (1925–2003)

**From *Turandot* (1924/2001) (Adami, Simoni)**

Act 3

| | |
|---|---|
| *Turandot* | *Melody Moore, soprano* |
| *Calaf* | *Russell Thomas, tenor* |
| *Liù* | *Cecilia Violetta López, soprano* |
| *Timur* | *Paul Whelan, bass-baritone* |
| *Ping* | *Steven LaBrie, baritone* |
| *Pang* | *Theo Lebow, tenor* |
| *Pong* | *César Delgado, tenor* |

**SYNOPSES**

**Ferruccio Busoni, *Turandot***

**Act 1**

Prince Kalaf, in search of new adventures following his father's defeat in battle, goes to Peking. There he is reunited with his servant Barak, who tells him of the Princess Turandot and her cruel test: she poses three riddles to her suitors and executes them if they cannot answer correctly. When Kalaf sees her portrait he is smitten and rushes to the palace. There Truffaldino, the chief eunuch, who adores the princess, leads preparations for another trial. Emperor Altoum and his ministers, Pantalone and Tartaglia, try to dissuade Kalaf from his pursuit of Turandot but cannot. Kalaf successfully answers the riddles, but Turandot refuses to marry him. He counters with his own riddle: What is my name?

**Act 2**

Turandot sits with her maidservant Adelma. Turandot is confused, her heart divided between her feelings for the stranger and her determination to remain independent. Truffaldino has been dispatched to visit the prince and discover his name, but when questioned upon his return he has to

admit that he was unsuccessful. The emperor visits Turandot to persuade her to surrender to the prince, but she refuses. Adelma, who knows Kalaf from childhood and still loves him from afar, betrays his name to Turandot in the hope of winning him for herself. When Turandot appears before the throne the next morning, she announces his name and Kalaf thinks he is doomed. But she has realized that she loves Kalaf after all and, to the crowd's astonishment, she welcomes him as her husband. The opera ends in praise of the power of love.

**Giacomo Puccini, *Turandot***

**Act 3**

Turandot has threatened to put the people of the city to death if they do not find out the stranger's name. Alone in the palace garden, Calaf reflects on Turandot's anguish, his love for her, and the victory that awaits him with the rising of the sun. The three ministers—Ping, Pang, and Pong—approach and unsuccessfully try to bribe Calaf to withdraw his bargain. Mobs take hold of Calaf and threaten him. The slave girl Liù and her master Timur, whom Calaf recognizes as his long-lost father, are dragged in by soldiers. As Calaf tries to convince the mob that the pair does not know him, Turandot appears and begins to question Timur. Liù, faithful to Timur, steps forward, saying that she alone knows the stranger's name. Turandot orders that she be tortured, but Liù refuses to reveal the secret. Impressed by Liù's loyalty, Turandot asks her for the source of her strength. Liù replies that it is love. Turandot orders even harsher punishment and Liù, fearing Calaf may intervene, grabs one of the soldiers' daggers and kills herself. Timur and the crowd follow Liù's body as it is carried away. Left alone, Calaf confronts Turandot, calling her the Princess of Death, then forcefully kisses her. Turandot begins to weep and begs him to leave, but he refuses and tells her his name. His life is now in her hands and, overwhelmed by his sincerity, Turandot tells her father that she has learned the stranger's name: Love.

## PROGRAM ELEVEN NOTES

As the posthumous premiere of Giacomo Puccini's *Turandot* neared its conclusion on April 25, 1926, the conductor Arturo Toscanini unexpectedly laid down his baton. "Here the opera ends," he announced to the audience at La Scala, "for here the maestro died." Toscanini's words have often been taken to refer not just to the end of Puccini's opera, but the end of the Italian tradition writ large. *Turandot*'s incomplete last act may be a symptom of Puccini's creative struggles, in other words, but it is also a symbol of the difficulties opera faced as it entered the 20th century. No subsequent Italian work has found a lasting place in the performing repertory.

From a different perspective, though, Puccini's opera might be considered only one chapter in a much longer history of adaptations of the Turandot legend. The story of the cruel Chinese princess who forswears men only to fall in love with a heroic foreign prince entered Europe in the early 18th century via the five-volume *Les mille et un jours* (1710–12), a translation (or, more plausibly, fabrication) of ancient Persian tales by the French Orientalist François Pétis de la Croix. In 1762, his story was adapted for the stage by the influential Venetian playwright Carlo Gozzi. Gozzi was an enemy of realistic, "bourgeois" theater as it had been practiced by a previous generation of his city's dramatists (he considered their work politically subversive), and the exotic, ritualistic character of his "theatrical fairy tale" was intended as a sort of manifesto. He incorporated local commedia dell'arte characters into his plot, with gleeful disregard for setting.

In 1801, Friedrich von Schiller, the great German dramatist, translated Gozzi's fairy tale and made it significantly more serious. His adaptation debuted in Weimar the following year, directed by no less

an eminence than Johann Wolfgang von Goethe. Carl Maria von Weber wrote incidental music for a subsequent production of Schiller's play, drawing on "authentic" Chinese melodies he had discovered in Jean-Jacques Rousseau's *Dictionnaire de musique*. That score, in turn, would eventually serve as the basis for Paul Hindemith's popular *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943).

At least six German-language Turandot operas were written in the 19th century; an Italian *Turanda* by Antonio Bazzini, one of Puccini's teachers, ran for 12 performances at La Scala in 1867. Not until the 20th century, however, did the seemingly jumbled components of Gozzi's original script—masquerade, improvised comedy, artificiality, chinoiserie, and ritual—cohere with a newly urgent focus. Indeed, the old Venetian could not have designed his *Turandot* to speak more perfectly to the anti-Romantic (and anti-Wagnerian) concerns of modernist neoclassicism as it developed during and after World War I. The Soviet director Yevgeny Vakhtangov staged an avant-garde production of Gozzi's play in Moscow in 1922, and Bertolt Brecht adapted the work for East German audiences in the 1950s. The two operatic adaptations of Gozzi's play we hear this afternoon may share few superficial stylistic traits with each other—or with the overtly left-wing versions—but they are both responses to a radically changed aesthetic climate.

*Ferruccio Busoni*
Umberto Boccioni, 1916

An extraordinary pianist and boldly original composer, Ferruccio Busoni traveled freely between Italian and Germanic musical cultures: born in the Tuscan city of Empoli in 1866, he moved to Berlin in 1894 and died there in 1924. His *Turandot* began life as an orchestral suite, which was later incorporated into a production of Gozzi's play staged in Berlin in 1911 by the prominent director and impresario Max Reinhardt. When Busoni relocated to Switzerland during World War I, he expanded his *Turandot* material into a brief, two-act German-language vocal work that could be performed alongside his short commedia dell'arte–inspired opera *Arlecchino* (Harlequin). The pair debuted at Zurich's Stadttheater in 1917.

Busoni's *Turandot* is a number opera, like Mozart's *The Magic Flute* (one clear model for the piece): short scenes and arias alternate with passages of spoken dialogue. Busoni, like Weber before him, based many of his tunes on "ethnographic" sources, although the sheer variety of musical styles he evokes suggests he was more interested in artifice than authenticity. (The wordless chorus based on "Greensleeves" that opens Act 2 seems particularly inexplicable.) Although most of the opera's music ticks and sparkles like an elegant Swiss clock, there are flashes of Wagnerian solemnity (quickly undermined) in the Act 1 court scene; Turandot's solos exhibit some of the same features—piercing outbursts, dramatic shifts of register—that would later characterize Puccini's heroine. Despite its German and Italian lineage, Busoni's *Turandot* may have most in common with a host of fantastical, early-20th-century Russian works: it recalls Stravinsky's *The Nightingale* (1914) and looks forward to Sergei Prokofiev's *The Love for Three Oranges* (1921), itself based on a play by Gozzi.

Puccini was always sensitive to new theatrical trends, and when the writers Renato Simoni and Giuseppe Adami proposed a full-length *Turandot* opera at a meeting in early 1920, the composer


*Disquieting Muses*, Giorgio de Chirico, 1925

jumped at the idea. In March of that year, he wrote an enthusiastic letter to Simoni declaring, "I consider *Turandot* the most normal and human of all of Gozzi's works." That intuition, however, would soon lead to trouble. Simoni and Adami attempted to psychologize Gozzi's antirealist fable: they added a backstory that explained the princess's murderous rage, and invented a new character, the sentimental slave girl Liù, to make the opera more conventionally affecting. But now the fairy-tale happy ending, which had never posed a problem before, seemed suddenly untenable. How could one kiss transform a murderous despot, intent on avenging a legacy of rape, into a loving wife? How could Liù's torture and suicide be followed by a festive chorus?

When Puccini died on November 29, 1924, he had composed all of *Turandot* except for its troublesome final scene, which he had spent the previous two years struggling to complete. His publisher soon commissioned the composer Franco Alfano to finish the work. Alfano's original ending, 377 bars long, was used for the opening run of performances at La Scala in 1926 (except for that truncated first night). Toscanini then instructed Alfano to prepare a revised version—significantly shorter, but using more of Puccini's preliminary sketch material. This is the ending usually performed today. Few have found it convincing.

In 2002, a new completion of Puccini's opera by Luciano Berio, arguably the greatest Italian composer of his generation, debuted to much acclaim (and controversy) in the Canary Islands, and has since received high-profile performances in Amsterdam, Los Angeles, Salzburg, and Milan. It is both more conservative and more experimental than Alfano's versions. On the one hand, Berio relies much more extensively on Puccini's sketches than Alfano did—almost every note Puccini jotted is present somewhere in his score. On the other, these sketches are woven into a distinctly modernist fabric. Berio makes no attempt to conceal his own compositional voice, and Puccini's melodies vie with quotations from Wagner's *Tristan und Isolde*, Mahler's Seventh Symphony, and Schoenberg's *Gurrelieder*.

Berio was known for his complex and "postmodern" appropriations of preexisting music. The third movement of his most famous work, *Sinfonia* (1968, revised 1969), layers a panoply of musical and verbal quotations—some old, some urgently contemporary—atop the scherzo of Mahler's Second Symphony. Berio's *Turandot* has an affinity with *Sinfonia*, and it is also a bid to include Puccini (and, by extension, Italian opera) within a genealogy of modernism. More important, though, is Berio's refusal to paper over the many gaps and contradictions that haunt Puccini's score. Turandot and Calaf's climactic kiss—so blunt and brutal in Alfano's version—is made both more plausible and more ambiguous in the course of an extended orchestral interlude. And then there is the remarkable, and remarkably inconclusive, ending. The chorus's celebratory "Imperial Hymn" breaks apart, the heroic strains of Calaf's "Nessun dorma" (already a World Cup anthem by the time Berio began his project) reemerge but fail to coalesce into a satisfying peroration, and finally the stage lights dim to total darkness as a hopeful, if not unduly confident, E-flat-major triad glistens from the wreckage.

*—Arman Schwartz, University of Birmingham; Scholar in Residence, Bard Music Festival 2016*

## 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 *Edward Elgar and His World* (2007).

Praised by the *New York Times* for "impressive musicality, a crisp touch and expressive phrasing," Japanese pianist **Rieko Aizawa** made her debuts at the Kennedy Center and Carnegie Hall with the New York String Orchestra, conducted by Alexander Schneider. She has since established her own unique musical voice and has performed at Lincoln Center's Avery Fisher Hall, Boston's Symphony Hall, Chicago's Orchestra Hall, and Vienna's Konzerthaus, among others. The youngest-ever participant at the Marlboro Music Festival, Aizawa has performed as guest with such string quartets as the Guarneri and Orion. She is a founding member of the Horszowski Trio and of the prize-winning Duo Prism, and she is artistic codirector of the Alpenglow Chamber Music Festival. Aizawa is a graduate of the Curtis Institute and the Juilliard School. She was the last pupil of Mieczyslaw Horszowski and has also studied with Seymour Lipkin and Peter Serkin.

Bass-baritone **Aubrey Allicock** continues to make his mark among important opera companies and symphonies. Recent appearances include his return to the Wexford Festival in Delius's *Koanga*, a return engagement with Seattle Opera in the title role of *Le nozze di Figaro*, Cadmus/Somnus in *Semele* with Opera Omaha in a James Darrah production, Opera Theatre of Saint Louis as Bulbul Fakh in Jack Perla's *Shalimar the Clown*, and the Bard Music Festival. Forthcoming engagements include the Concertgebouw in John Adams's *El Niño* and his Washington National Opera debut in Terence Blanchard's *Champion*. His triumph at the Metropolitan Opera as Mamoud in *The Death of Klinghoffer* was followed by a Carnegie Hall debut in a reprise of the roles of Tonic and Don Giovanni in Steven Stucky's *The Classical Style: An Opera (of Sorts)*. Other debuts included the Komische Oper Berlin (Escamillo) and Glyndebourne (Argante in *Rinaldo*).

**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. He was music director of the Collegiate Chorale from 2009 to 2015 and now serves as principal guest conductor of the American Symphony Orchestra. He has prepared choruses for a number of international festivals, including Salzburg and Verbier, along with the Mostly Mozart Festival in New York. Bagwell is professor of music at Bard College, where he directs the undergraduate Music Program and codirects the Graduate Conducting Program. He is associate conductor and academic director for The Orchestra Now (TŌN), 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.

Lighting designer **Anshuman Bhatia**'s designs for opera, dance, and theater have been seen at Beijing's National Centre for the Performing Arts, Canada's Royal Winnipeg Ballet, Soho Rep., the Public Theater, Atlantic Theater, Arena Stage in Washington, D.C., the Juilliard School, HERE, LoftOpera, Ma-Yi Theater Company, Puerto Rican Traveling Theater, Bard College, Brown University, the University of Denver, and the New School for Drama. His associate designs have been seen at the New York Philharmonic, Brooklyn Academy of Music, Opera Theatre of Saint Louis, Central City Opera in Colorado, Gotham Chamber Opera, Washington Ballet, Roundabout Theatre, and the Barbican Centre. He received his M.F.A. from NYU.

Nominated Best Newcomer of 2015 at the International Opera Awards in London, **Mary Birnbaum** is a young stage director to watch. Recent productions include *The Rape of Lucretia* (Juilliard), Jeremy Denk and Steven Stucky's *The Classical Style* (Carnegie Hall), a nine-singer chamber version of *Eugene Onegin* (Juilliard School), and, this summer, *Otello* (Taipei Philharmonic), *La traviata* (Opera Columbus), and the premiere of Kristin Kuster and Megan Levad's *Kept* (Virginia Arts). From 2009 to 2012, Birnbaum ran the theater company she founded, Art Party, which produced story-specific events that engaged the audience in creative ways. She has also worked with playwrights to develop new work, most notably in the Soho Rep. Writer/Director Lab and at Ars Nova. She recently cowrote a feminist pop concert called *Baby No More Times* with Melissa Lusk and Caroline V. McGraw. Birnbaum is associate director of the Artist Diploma Program at Juilliard.

**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: The Cleveland Baroque Orchestra and Boston Early Music Festival Orchestra, whose recording of *Psyché* by Lully was nominated for a Grammy. His discography also includes recordings by Centaur Records and Forces of Virtue Records, which he founded in 2003. 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 (forthcoming). He has been teaching at Bard since 2012.

**Leon Botstein**, who has led the American Symphony Orchestra (ASO) as music director and principal conductor for 24 years, has been hailed for his visionary approach to creating unique concert programs and reviving rarely performed works. He is artistic codirector of Bard SummerScape and the Bard Music Festival, which take place at The Richard B. Fisher Center for the Performing Arts at Bard College, where he has been president since 1975, and is conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003–11. Starting in 2018, he will be artistic director of the Grafenegg Campus and Academy in Austria.

Botstein leads an active schedule as a guest conductor all over the world, 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, where they have cumulatively sold more than a quarter of a million downloads. In recent seasons he has conducted the Royal Philharmonic, Simón Bolivar Symphony Orchestra of Venezuela, Aspen Music Festival, the Hessisches Staatstheater Wiesbaden, 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 also the editor of *The Musical Quarterly* and the author of numerous articles and books.

American soprano **Marnie Breckenridge** is captivating international audiences with roles ranging from the Baroque and Bel Canto to Romantic and Modern. Her passionate interpretations of contemporary works include Mother in *Dog Days* by David T. Little with Los Angeles Opera, Prototype Festival (New York City), and Fort Worth Opera; Sierva Maria in Peter Eötvös's *Love and Other Demons* at Glyndebourne Festival Opera; La Princesse in Philip Glass's *Orphée*; the title role in Darius Milhaud's *Médée*; and Margarita Xirgu in Osvaldo Golijov's *Ainadamar* with Opera Parallèle; her Berkeley Symphony debut in Unsuk Chin's *Cantatrix Sopranica* with Kent Nagano; and her Ravinia Festival debut in Jake Heggie's *To Hell and Back* with Philharmonia Baroque, costaring Patti LuPone.

Recent appearances by mezzo-soprano **Kendra Broom** include her Carnegie Hall debut in Luciano Berio's *Sinfonia* with the Curtis Symphony, the premiere of Rene Orth's chamber opera *Empty the House* (Faith), and a performance in *Le nozze di Figaro* for which she was hailed as "a perfect Cherubino" (*Philadelphia Inquirer*). Other recent credits include *Die Zauberflöte* (Zweite Dame), *Manon* (Javotte), Ethel Smyth's *The Wreckers* (Jack; Bard SummerScape), Beethoven's Ninth Symphony (Binghamton Philharmonic), Mozart's Requiem (New York Master Chorale), and Gian Carlo Menotti's *Missa O Pulchritudo*. Additional highlights include Hänsel in *Hänsel und Gretel*, *Lakmé* (Mallika), Haydn's *Orlando paladino* (Alcina), Hindemith's *The Long Christmas Dinner* (Genevieve), Ernest Bloch's *Macbeth* (Le fils de Macduff), and Virgil Thomson's *The Mother of Us All* (Isabel Wentworth). Broom is a recipient of the Richard F. Gold Career Grant from the Shoshana Foundation and is a current student at the Curtis Institute of Music.

Mezzo-soprano **Teresa Buchholz** has been heard recently as a soloist for a staged version of Bach's *St. Matthew Passion* with Gulfshore Opera, Bach's *Magnificat* with Voices of Ascension, and Berlioz's *Les nuits d'été* with the Bard College Orchestra. Other recent performances have included Mrs. Lovett in *Sweeney Todd* and the title role in

*Giulio Cesare in Egitto* with Opera Roanoke; Orlofsky in *Die Fledermaus* with Asheville Lyric Opera; Verdi's Requiem with the New Jersey Choral Society; Mozart's Requiem with the Tulsa and Stamford symphonies, and Voices of Ascension; and a return to the Gateway Chamber Orchestra (Tennessee) for Luciano Berio's *Folk Songs*. In 2013, she was the winner of the female division in the Nico Castel International Master Singer Competition.

Declared by the *New York Times* to have "a beautiful bass-baritone voice," **Matthew Burns** is a dynamic performer known for his unique portrayals of roles spanning the repertoire from dramatic to buffo, and everything in between. This season, he performs the role of Tartaglia in Busoni's *Turandot* at the Bard Music Festival and will reprise his role of Bartolo in *Il barbiere di Siviglia* in a return to Virginia Opera. Then, in a change of costume, he will perform the role of Don Basilio in Florentine Opera's production of *Il barbiere*. Burns has also performed several seasons at Bard SummerScape, portraying several roles in Shostakovich's *The Nose* and the Innkeeper and Policeman in Franz Schreker's *Der ferne Klang*, as well as roles in Offenbach's *Ba-ta-clan* and *L'île de Tulipatan*.

One of the most exciting dramatic sopranos of her generation, **Elizabeth Byrne** has performed major Wagner roles with companies such as Scottish Opera, Staatstheater Stuttgart, Knoxville Symphony Orchestra, Austin Lyric Opera, Metropolitan Opera, San Francisco Opera, Los Angeles Philharmonic, Arizona Opera, and Boston Symphony Orchestra. She has also performed with Glimmerglass Opera (Salome, Kostelnička), Lyric Opera of Chicago, Israel Philharmonic, Opera Festival of New Jersey, Opera Omaha, Minnesota Opera, Baltimore Opera, and Cleveland Opera (all Tosca). Other roles include Elena and Margherita in Boito's *Mefistofele*, Lady Macbeth in Verdi's *Macbeth*; Puccini's Manon Lescaut, Maddalena di Coigny in Giordano's *Andrea Chénier*, Minnie in *La fanciulla del West*, the world premiere performance of the role of Blanca in James Macmillan's opera *Inés de Castro* at the Edinburgh Festival. She is on the vocal faculty at DePaul University.

**Alessandra Campana** is associate professor of music at Tufts University. Beyond her work on opera, her research spans more broadly the interfaces of hearing and seeing in theater, film, and video. She is the author of *Opera and Modern Spectatorship in Late Nineteenth-Century Italy* (Cambridge University Press, 2015) and is now writing a book on sound-image synchronization in film entitled *Aural Anamorphosis and Sound Clues*.

**Anna Harwell Celenza** is the Thomas E. Caestecker Professor of Music at Georgetown University. This is her second appearance at Bard; in 2006 she participated in Liszt and His World. Her most recent book, *Jazz Italian Style: From Its Origins in New Orleans to Fascist Italy and Sinatra*, will appear in January 2017 from Cambridge University Press. She has also published numerous articles on a range of musicians, from Edvard Grieg and Gustav Mahler to Duke Ellington, Billy Strayhorn, and Frank Sinatra. In addition to her scholarly work, she has served as a writer-commentator for National Public Radio's *Performance Today* and published eight award-winning children's books, including *Gershwin's Rhapsody in Blue* and *Duke Ellington's Nutcracker Suite*. Her work has been featured on nationally syndicated radio and TV programs, including the BBC's "Music Matters" and "Proms Broadcasts," and C-Span's "Book-TV."

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 Bard College and the Bard College 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.

**Contemporaneous** is an ensemble of 21 musicians whose mission is to bring to life the music of now. Recognized for its "ferocious, focused performance" (*New York Times*), Contemporaneous plays 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 more than 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 ensemble in residence at Bard College, where the group was founded in 2010.

This season, American tenor **Richard Cox** made his debut with the Washington National Opera as Froh in *Das Rheingold* as part of the company's critically acclaimed production of Wagner's *Ring*. He also debuted with the Tucson Symphony Orchestra in Mahler's *Das Lied von der Erde***.** This summer, he appears at the Colorado and Bard Music Festivals, and next season includes his role debut as Loge in *Das Rheingold* (North Carolina Opera, Minnesota Opera) and appearances as Mitch in *A Streetcar Named Desire* (Hawaii Opera). Cox has been seen on the world's leading operatic stages, including the Metropolitan Opera, Lyric Opera of Chicago, Teatro Municipal de Santiago de Chile, Sächsische Staatsoper Dresden, and Oper Frankfurt. An accomplished concert singer and recitalist, he has performed with the San Francisco Symphony Orchestra, National Symphony Orchestra, and Orchestra of St. Luke's. His many awards include grants from the George London, Sullivan, Olga Forrai, Licia Albanese-Puccini, and Shoshana Foundations.

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**, violins; **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, Musikverein (Vienna), 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 Lerdahl, 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.

Grammy-nominated **Elmira Darvarova** has been a concert violinist since the age of four, appearing on five continents, and performing concertos with the Vienna Radio Symphony, Moscow State Symphony, and numerous other orchestras. A student of Henryk Szeryng and Josef Gingold, she caused a sensation as the first female concertmaster of the Metropolitan Opera. She has performed and recorded with Janos Starker, Gary Karr, and Pascal Rogé, and one of her CDs was named a Recording of the Year 2015 by MusicWeb International. With cellist Samuel Magill she recorded two highly acclaimed Franco Alfano albums for Naxos, including Alfano's Concerto for violin, cello, and piano. She is director of the New York Chamber Music Festival and performs with the New York Piano Quartet and the Amram Ensemble.

Guitarist **Colin Davin** has earned top accolades in several major international competitions and was a two-time prizewinner at the Guitar Foundation of America International Competition. He has appeared at Carnegie Hall, Alice Tully Hall, Metropolitan Museum of Art (on historic instruments from the museum's collection), Alhambra Palace, Paris Conservatoire, and on *Late Show with David Letterman*. He has taught lessons and master classes at the Juilliard School, Afghanistan National Institute of Music, and Aspen Music Festival and School. He has collaborated with, among others, soprano Jessye Norman, Grammy Award–winning soprano Estelí Gomez, and Pulitzer Prize–winning composer Caroline Shaw. Davin studied with Jason Vieaux at the Cleveland Institute of Music, William Kanengiser at the University of Southern California, and Sharon Isbin at the Juilliard School. He currently serves on the faculty of the Cleveland Institute of Music.

**Victoria de Grazia** is Moore Collegiate Professor of History at Columbia University. She was educated at Smith College, University of Florence, and Columbia University, where she received her Ph.D. in history with distinction in 1976. Before joining the Columbia faculty in 1994, she taught at Rutgers University. Her research interest lies in contemporary history, with longstanding commitments to studying western Europe and Italy from a gendered perspective and to developing a global perspective on commercial revolutions. Her publications include *Irresistible Empire: America's Advance Through Twentieth Century Europe* (2005), *The Sex of Things: Gender and Consumption in Historical Perspective* (ed., 1996), *How Fascism Ruled Women: Italy, 1922–1945* (1992), and *The Culture of Consent: Mass Organization of Leisure in Fascist Italy* (1981). She is currently writing a book about intimacy and power in fascist Italy.

Mexico-born tenor **César Delgado** was chosen to participate in Plácido Domingo's 2015 New York master class, sponsored jointly by *Opera News* and the Metropolitan Opera

Guild. He was also invited to participate in the first international residency of the Ryan Opera Center by Chicago Lyric Opera. He is a winner of many important competitions, including first prize at the San Miguel Competition, Giulio Gari International Competition Encouragement Award, Opera Index Emerging Artist Award, and is recipient of a grant from the Schuyler Fund by Career Bridges. In the summer of 2015 he appeared in Arezzo, Italy, as Nemorino in *L'elisir d'amore*, Podestà in *La finta giardiniera*, and Ferrando in *Così fan tutte*, a role he also sang this past spring with Opera in Williamsburg. Principal roles with the Mannes Opera include Libenskof in *Il viaggio a Reims*, Mario Ruoppolo in the New York City premiere of *Il postino*, and Rinuccio in *Gianni Schicchi*.

**Paul Tate dePoo III** is a production designer for opera, musicals, plays, concerts, hotels, restaurants, and special events based in Manhattan. Most recently, he created sets for *Guys and Dolls* (Goodspeed Opera House); *The Wiz*, *Les Misérables* (Maltz Jupiter Theatre); *The Rocky Horror Show* (Yale University Theatre); *One Man, Two Guvnors* (Pioneer Theatre Company); *Other Desert Cities* and *A Christmas Carol* (Capital Reportory Theatre); *Alcina*, *Orlando* (WhiteBox); *I Do, I Do* (Infinity Theatre Company); *Thoroughly Modern Millie* (Prism Theatrics); *Annie* (Maltz Jupiter Theatre); *Hello Dolly* (Cape Playhouse); *Avenue Q* (Adirondack Theatre Festival); Broadway Beauty Pageant 2013; and he was a designer for the 2013 Lincoln Center Directors Lab. Upcoming productions include the web series *Oh, Liza* and *Master Harold and the Boys* (Luna Stage); *Sweeney Todd* at Lincoln Center; *Lady Day* on Broadway; and Chicago Lyric Opera's *Marriage of Figaro* with scenic designer James Noone.

Lauded by *Opera News* for her "sparkling voice," soprano **Margaret Dudley** is quickly garnering attention in the operatic and concert arenas. Recent appearances include a performance with Paul Taylor Dance Company and Orchestra of St. Luke's in Poulenc's *Gloria* at Lincoln Center; Hudson Valley Singers for Bach's *St. Matthew Passion* and Schumann's *Der Rose Pilgerfahrt*; Colorado Symphony for Mozart's Mass in C Minor; Colorado Music Festival for Bach's *Jauchzet Gott in allen Landen* and Bruckner's Mass No. 3 in F Minor; St. George's Choral Society in Bach's Requiem and Honegger's *Le roi David*; and Bertha in Carl Maria von Weber's rarely performed *Euryanthe* at Bard SummerScape. Other recent performances at Bard include Mascagni's *Iris,* Ethel Smyth's *The Wreckers*, and Taneyev's *Oresteia*. She is a recent graduate of the Masters of Music program at Mannes and holds a bachelor of music from the University of Denver.

**Ben Earle** is lecturer in music at the University of Birmingham (UK). He is the author of numerous articles and book chapters on mid-twentieth-century British and Italian music, focusing primarily on issues of cultural politics and analytical methodology. In 2013, Cambridge University Press published his monograph *Luigi Dallapiccola and Musical Modernism in Fascist Italy*. A critical edition of the full score of Arthur Bliss's 1944 ballet *Miracle in the Gorbals* is forthcoming from Novello.

**Dominick Farinacci** is an American jazz trumpeter, composer, and big band leader. He was one of 18 artists invited to be a part of the inaugural class of the Juilliard Jazz Studies program. At 17, he performed at the Tri-C JazzFest in Cleveland, opening for Wynton Marsalis, who later invited him to perform as a special guest with him on a PBS broadcast in tribute to Louis Armstrong. Farinacci has also been featured at the Kennedy Center on Dee Dee Bridgewater's *JazzSet* for NPR as well as at Tanglewood Jazz Festival. He was a member of Miles to Miles, a band led by Jason Miles, and was featured on various recordings Miles produced. In 2008, Farinacci debuted his own band at the Montreal International Jazz Festival, the Detroit International Jazz Festival, and the Tri-C JazzFest.

**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.

Tenor **Andrew Fuchs** made his Lincoln Center debut in Bach's *Magnificat* with the American Classical Orchestra. Other notable performances include Steve Reich's *Three Tales* (Ensemble Signal), Brahms's *Liebeslieder Waltzes* (Mark Morris Dance Group), the Evangelist in Bach's *St. Matthew* and *St. John Passions* (Saint Andrew Chorale), Misael in Benjamin Britten's *The Burning Fiery Furnace* (Ballet-Opéra-Pantomime, Montreal), guest soloist for Juilliard's Focus! festival, and collaborations with New York Polyphony. He is a two-time Tanglewood Fellow, was a fellow at the Fall Island Vocal Arts Seminar, and was a finalist in the 2015 Joy in Singing competition.

Harpist **Xing Gao '17**, from Beijing, China, began playing the piano at age four. Five years later, she began harp studies with Linlin Wei and Yin Zuo at the Central Conservatory of Music in Beijing as the school's youngest harp student. In 2012, she enrolled in the Bard College Conservatory of Music, where she studies with Bridget Kibbey and Sara Cutler. Her second major is Italian studies. In addition to being chosen as a winner of the Bard Conservatory's Concerto Competition in 2014, she won the Lyon & Healy Award in 2010 at the International Harp Competition in Shanghai and the Special Golden Prize at the Vera Dulova International Harp Competition in Moscow in 2011. She has performed in the Beijing International Harp Festival as a soloist.

**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). He was the scholar in residence (along with Morten Solvik) for the BMF's 25th anniversary, Schubert and His World.

**Arthur Groos** is Avalon Foundation Professor in the Humanities at Cornell University. His interests range from medieval and early modern culture to German and Italian opera. Publications include *Giacomo Puccini: "La bohème"* (1986), *Romancing the Grail: Genre, Science, and Quest in Wolfram's "Parzival"* (1995), and *Madama Butterfly: Fonti e documenti* (2005), as well as the collections *Reading Opera* (1988) and *Richard Wagner: "Tristan und Isolde"* (2011), seven other edited volumes, and numerous articles. Founding coeditor of the *Cambridge Opera Journal*, he is also general editor of Cambridge Studies in Opera. He is associate director of the Centro Studi Giacomo Puccini, and coedits both *Studi pucciniani* and the center's monograph series.

Violist **Marka Gustavsson** has been a guest artist at the Bard Music Festival, Mostly Mozart, Vancouver's Music in the Morning, Chamber Music Society of Lincoln Center, WQXR's *Showcase Concerts*, Yale Faculty Artists' Series, and Banff Music Festival. She has premiered and recorded music by composers John Halle, Joan Tower, Kyle Gann, George Tsontakis, Yinam Leef, Martin Bresnick, Richard Wernick, Tania Leon, and Tan Dun. From 1999 through 2014 she served as violist of the award-winning Colorado Quartet, with whom she performed and recorded repertoire ranging from Beethoven's complete quartets to Laura Kaminsky's *Transformations*. Gustavsson has given master classes at Yale, Eastman, Hartt, and Oberlin; has adjudicated competitions at Juilliard, Hartt, Yale, Astral Artists, and Banff; and has taught for several summers at Yellow Barn's Young Artists Program. She holds a faculty position at Bard College and the Conservatory.

A sought-after artist on the operatic stage, baritone **Levi Hernandez** made his Houston Grand Opera debut as Sharpless in *Madama Butterfly* and joined the rosters of San Francisco Opera and the Metropolitan Opera in their productions of Puccini's *Il trittico* and *La fanciulla del West*. Most recently, he debuted with Arizona Opera as Alvaro in *Florencia en el Amazonas* and Shippensburg Festival as Germont in *La traviata* and returned to Opera Omaha as Sonora in *La fanciulla del West*, Opera Roanoke as Germont, and Opera Theatre of St. Louis as the Music Master in *Ariadne auf Naxos*. Other recent engagements include his return to the Metropolitan Opera to cover the title role in *The Death of Klinghoffer* and Dancaïre in *Carmen*; Dandini in *La Cenerentola* with Opera Roanoke; and *Gianni Schicchi* with Intermountain Opera. Upcoming is a reprise of Sharpless for Arizona Opera and Chattanooga Symphony & Opera.

**Shari Hoffman** is currently second clarinetist with the American Ballet Theatre Orchestra and the Stamford Symphony, and enjoys an active career as a freelance musician in the New York City area. She regularly performs with many of the country's finest orchestras, including the Metropolitan Opera, New York City Opera, American Symphony Orchestra, New York City Ballet, and New Jersey Symphony. Hoffman has been a member of numerous Broadway show orchestras and has a great deal of studio work to her credit, ranging from commercials to television specials. She is an active chamber musician and a passionate teacher. Her principal teachers were Jon Manasse, Eli Eban, and Ken Grant.

**Linda Hutcheon**, University Professor Emeritus of English and Comparative Literature at the University of Toronto, is the author of nine books on contemporary postmodern culture. **Michael Hutcheon**, Professor of Medicine at the University of Toronto, is a pul-

monologist specializing in lung transplantation, whose extensive research publications encompass a number of areas: pulmonary physiology, bone marrow transplantation, and AIDS. Together they have done collaborative, interdisciplinary work on various topics: the cultural construction of sexuality, gender, and disease in opera (*Opera: Desire, Disease, Death*; 1996); both the real and the represented operatic body (*Bodily Charm: Living Opera*; 2000); mortality (*Opera: The Art of Dying*; 2004); and aging and creativity (*Four Last Songs: Aging and Creativity in Verdi, Strauss, Messiaen, and Britten*; 2015).

*Opera Today* called soprano **Kelly Kaduce** "the finest actress on the operatic stage today," and praised her "secure, malleable . . . voice capable of considerable power as well as glowing effects." In summer 2016, she debuted with Des Moines Metro Opera as Alice Ford in *Falstaff*. Her engagements in the 2016–17 season include Liù in *Turandot* (Atlanta Opera) and Nedda in *Pagliacci* (Virginia Opera). Recent engagements include the title roles in *Tosca* and *Rusalka*, and Wendy in the world premiere of Paul Moravec's *The Shining* with Minnesota Opera; *Tosca* and Helmwige in *Die Walküre* with Houston Grand Opera; Mimì in *La bohème* with Boston Lyric Opera; Cio-Cio-San in *Madama Butterfly* with Canadian Opera Company; Katja in Weinberg's *The Passenger* with Lyric Opera of Chicago; Rosalinde in *Die Fledermaus* with Lyric Opera of Kansas City; and Blanche in Poulenc's *Dialogues of the Carmelites* with Opera Theatre of Saint Louis.

Cellist **Thomas Kraines** has been heard with ensembles such as Music from Copland House, Concertante, Mistral, East Coast Chamber Orchestra (ECCO), and Network for New Music, and at festivals including Bravo! Vail, Bard, Sebago–Long Lakes, and Moab. His chamber music compositions have been performed by artists such as pianists Awadagin Pratt and Wayman Chin, violinists Corey Cerovsek and Jennifer Frautschi, and sopranos Maria Jette and Ilana Davidson. His free-improvisation duo Dithyramb, with percussionist N. Cameron Britt, has performed and taught as guests of the Longy School of Music of Bard College, University of Florida at Gainesville, and Jubilus Festival. He has also taught at the Peabody Conservatory, Killington Music Festival, Yellow Barn, and Walden School and is currently on the faculty of Temple University.

This season, baritone **Steven LaBrie** made his debut at Lyric Opera Baltimore heading the cast as Figaro in its production of *Il barbiere di Siviglia*. He also appeared with soprano Erin Wall in recital for the George London Foundation Recital series; with the New York City Ballet singing the baritone solos of *Estancia*, both in New York City and on tour in Paris; and made his Carnegie Hall debut as the soloist in Matthias Pintscher's *Songs from Solomon's Garden* with the American Composers Orchestra. Future projects include debuts with Opera Omaha and North Carolina Opera and a return to Lyric Opera Baltimore, all in leading roles.

Grammy-nominated mezzo-soprano **Margaret Lattimore** has been praised for her "glorious instrument" and dubbed an "undisputed star . . . who has it all—looks, intelligence, musicianship, personality, technique, and a voice of bewitching amber color" (*Boston Globe*). This season, Lattimore performs in *Eugene Onegin* with the Metropolitan Opera and sings Gertrude in *Roméo et Juliette* as well as solos in Mahler's Symphony No. 2 with Pacific Symphony. Last season's highlights included the roles of Mrs. Patrick DeRocher in *Dead Man Walking* at New Orleans Opera, Marcellina in Marcos Portugal's *The Marriage of Figaro* with On Site Opera, Bach's B-Minor Mass with Soli Deo Gloria under Maestro John Nelson, Beethoven's Symphony No. 9 with Orquesta Sinfónica Nacional de Costa Rica and Bach Festival Society of Winter Park, Johnstown Symphony's annual Opera Gala, and Verdi's Requiem with Opera Grand Rapids and Bozeman Symphony Orchestra.

**Grace Laubacher** is a New York City–based set designer for theater and opera. Recent opera credits include *Die Zauberflöte*, *The Rape of Lucretia*, *Eugene Onegin*, *Le donne curiose*, *La finta giardiniera*, all at the Juilliard School; *The Barber of Seville* (Shepherd School of Music); *Dido and Aeneas* (Harvard University); and projection design for the world premiere of *Biennale* (Barnes Foundation). Theater credits include *As You Like It* (Actors' Shakespeare Project); *Rosencrantz and Guildenstern Are Dead* (Stella Adler Studio of Acting); *My Machine Is Powered by Clocks* (Sightline/Ice Factory Festival); *Words, Razors, and the Wounded Heart* (Less Than Rent Theatre/Horse Trade). Laubacher is an associate to the Tony- and Emmy Award–winning set designer Derek McLane.

Video and projection designer **Andrew Lazarow** most recently designed the world premiere of Andrew Lippa's *I Am Anne Hutchinson/I Am Harvey Milk* (Strathmore) and Benjamin Britten's *Owen Wingrave* (Curtis Opera Theatre). New York City designs include *House for Sale* (Daniel Fish), *Possibility Junkie* (Gretchen Cryer), *L(y)re* (Mary Birnbaum), *This Was the End* (Mallory Catlett), *Obskene* (Tina Shepard), and the 2013 Drama Desk Awards. Regional credits include *Titus* (Washington Ensemble Theatre), *I Love You Because* (Penfold Theatre), and *Sunday in the Park with George* (New Stage Collective). He is an adjunct professor at NYU's Tisch School of the Arts, has contributed to books on the Suzuki training method, and has been recognized by Apple for Outstanding Achievement in Film.

Tenor **Theo Lebow**'s recent appearances include his return to Seattle Opera in Handel's *Semele* as well as a debut with the German Forum; his return to the New York Festival of Song; Schubert's *Die Winterreise* at the Gretna Music Festival with the Henschel Quartet, a performance later broadcast on NPR; and the *Messiah* with the Richmond Symphony, Cecilia Chorus of New York, and Milwaukee Symphony. Other appearances include the 2014 Bard Music Festival; his debut with Opera Theatre of St. Louis in the world premiere of Ricky Ian Gordon's opera 27; and the role of Mr. Porcupine in Tobias Picker's *Fantastic Mr. Fox* (Opera San Antonio; Boston's Odyssey Opera). Future engagements include performances with Oper Frankfurt as Remendado in *Carmen*, Tamino in *Die Zauberflöte*, Massimo in Gluck's *Ezio*, the Marquis in Prokofiev's *The Gambler*, Tom Rakewell in *The Rake's Progress*, and Ozia in *La betulia liberata*.

Critics hail American tenor **Michael Wade Lee** as "that rarity among operatic tenors, a really good-looking, virile, well-built and gifted thespian with a wide-ranging voice to match." Recent roles include Radames in *Aida*, Alfredo in *La traviata*, Rodolfo in *La bohème*, and Duke of Mantova in *Rigoletto*, all for the Estonian National Opera. Other performances include Gabriele Adorno (*Simon Boccanegra*) for Theater Osnabrück, Riccardo (*Un ballo in maschera*) for Aalto-Theater Essen, Don José (*Carmen*) for Theater Osnabrück and Staatstheater Mainz**,** Radames with Lyric Opera Productions in Dublin, Duke of Mantova with Pittsburgh Opera and Opera Birmingham (U.S.), Cassio (*Otello*) with Opera North (UK), the title role in *Stiffelio* for Theater Krefeld/Mönchengladbach, Alfredo for Boston Lyric Opera, Calaf (*Turnadot*) for Aalto-Theater Essen, Nemorino (*L'elisir d'amore*) at Glyndebourne, Manrico (*Il trovatore*) for Lyric Opera Productions, and the Prince (cover) in *Rusalka* with the Royal Opera House, Covent Garden.

Violinist **Bihan Li '18** is a violin performance major at the Bard College Conservatory of Music; her second major is Asian studies. She began studying violin and viola at age 7, with Mingjian Liu, and made her concert debut at age 10. She has since performed widely as a soloist and a chamber musician in leading venues throughout Hubei Province in China. She was a guest member of the Wuhan Philharmonic Orchestra and principal viola of the Wuhan Chamber Orchestra. She has participated in many festivals and competitions, such as the Great Wall International Music Academy and China Central Television (CCTV) piano and violin competition. Her violin teacher at Bard is Weigang Li from the Shanghai Quartet.

**Ellen Lockhart** is assistant professor of musicology at the University of Toronto. Her monograph *Animation, Plasticity, and Music in Italy, 1770–1830* is forthcoming in 2017 from the University of California Press, and she has coedited with James Davies a volume on music and science in London during the period 1789–1851 (University of Chicago Press, 2016). Her critical edition of Puccini's *La fanciulla del West* (Ricordi) had its premiere at La Scala in May 2016 under Riccardo Chailly; she is also coediting (with David Rosen) a critical edition of the original mise-en-scène. She has recently become review editor for the *Cambridge Opera Journal*.

Soprano **Cecilia Violetta López** has been praised for her "alluring voice and incredible range" (*Washington Times*) and a voice that is "plush and supple, exquisitely colored." (*San Jose Mercury News*). Last season, she joined the Metropolitan Opera for its 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 Mimì in *La bohème* at Opera Saratoga. She has also appeared as Zerlina in *Don Giovanni* for Opera Las Vegas; the title role in *Suor Angelica* for Opera San Luis Obispo; Leïla in *Les pêcheurs de perles*, Roselinda in *Die Fledermaus*, and Gretel in *Hänsel und Gretel* for Opera San Jose; and appeared at the Bard Music Festival 2015.

**Joseph Luzzi** is professor of comparative literature at Bard, where he has taught courses on Italy and its culture for over a decade. He is the author of *My Two Italies* (Farrar, Straus and Giroux), a *New York Times Book Review* Editors' Choice; *In a Dark Wood: What Dante Taught Me About Grief, Healing, and the Mysteries of Love* (HarperCollins); *A Cinema of Poetry: Aesthetics of the Italian Art Film* (Johns Hopkins University Press); and *Romantic Europe and the Ghost of Italy* (Yale University Press). His essays and reviews have appeared in the *New York Times, Los Angeles Times, Bookforum,* and *Times Literary Supplement*, and many other publications. His honors include a teaching prize from

Yale, a fellowship from the National Humanities Center, and an essay award from the Dante Society of America.

Cellist **Samuel Magill** is a member of the Metropolitan Opera Orchestra. He is a former member of the Pittsburgh and Houston Symphony orchestras, and was principal cello of the New York Symphonic Ensemble, with which he made nine tours of Japan playing all major cello concerti. A recording artist for Naxos, Navona, Centaur, Azur, and Urlicht, he performed on the world premiere recording of the cello concerto by Vernon Duke (Dukelsky), which the *American Record Guide* called "flat-out magnificent." He is founding member of the Elysian Ensemble and a member of the New York Piano Quartet. He also played principal cello with the Houston Ballet Orchestra and was guest principal cello with Opera North, Leeds, UK. He is a graduate of the Peabody Institute and Rice University and a pupil of Zara Nelsova.

**Benjamin Martin** teaches modern European history and directs the Euroculture masters program at Uppsala University, Sweden. A graduate of the University of Chicago (B.A.) and Columbia University (Ph.D.), he taught previously at San Francisco State University. His publications analyze the cultural politics of fascist Italy and Nazi Germany. His book, *The Nazi-Fascist New Order for European Culture* (Harvard University Press), will be published this fall.

**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 2016, he traveled to Cuba with students and faculty of the Conservatory to give a series of concerts and related programs modeled on the Bard Music Festival. Similar tours to China and Taiwan took place in 2012, and to Moscow, Berlin, and six other European cities in 2014.

Tenor **Alexander McKissick** is currently pursuing his master's degree under the tutelage of Marlena Kleinman Malas at the Juilliard School of Music. He recently performed the roles of Monostatos in *Die Zauberflöte*, Linfea in *La Calisto,* Le Journaliste in *Les mamelles de Tirésias,* and Ein Soldat in *Der Kaiser von Atlantis* at Juilliard. He has also sung the Fourth Jewish Holy Man in a concert version of Strauss's *Salome* with the Detroit Symphony Orchestra and attended the Georg Solti Accademia di Bel Canto in Castiglione della Pescaia, Italy. This past spring he won a Career Grant in the Licia Albanese-Puccini Competition.

**Blair McMillen** has established himself as one of today's most versatile and sought-after pianists. He has made numerous appearances at Lincoln Center and Carnegie Hall, with such orchestras as the New York Philharmonic, St. Paul Chamber Orchestra, American Symphony Orchestra, and Albany Symphony. In 2015 he undertook a three-week tour of Brazil, sponsored in part by the U.S. Department of State. McMillen is pianist for the Naumburg Award–winning Da Capo Chamber Players, American Modern Ensemble, and the six-piano Grand Band, among others. He is cofounder and codirector of the Rite of Summer Music Festival on Governors Island. McMillen serves on the music faculty at Bard College and the Conservatory.

**JAX Messenger** has lit productions for such companies as Boston Lyric Opera (*In the Penal Colony*), the Canadian Opera Company (*Pyramus and Thisbe*), Bard SummerScape (*Oresteia*, *The Wreckers*); Wanda Culture Industry Group (*Princess Butterfly*), Les Ballets Trockadero de Monte Carlo (*Laurencia*, *Waltzpurgisnacht*, *Majisimas*), Merola Opera (*The Barber of Seville*), the Washington Ballet (*Sleeping Beauty*, *Fluctuating Hemlines*, *WAM2*, Shostakovich Concerto, *WAM!*, *Don Quixote*), the San Francisco Opera (*Requiem*, *The Elixir of Love for Families*), and R.B. Schlather's productions of *Alcina* and *Orlando*. He has also recreated the designs of Tony Tucci, Mark McCullough, Nick Phillips, Keven Meek, Nacho Duato, Jeff Bruckerhoff, and Jennifer Tipton.

Since his concerto debut at the Ravinia Festival in 2004, violinist **Jesse Mills** has earned two Grammy nominations for his work on recordings of Arnold Schoenberg's music (Naxos) and can also be heard on the Bridge, Koch, Centaur, Tzadik, Max Jazz, and Verve labels playing compositions of Anton Webern, Schoenberg, John Zorn, Charles Wuorinen, among others. As a composer and arranger, Mills has been commissioned by Columbia University's Miller Theatre and the Chamber Music Northwest Festival in Portland, Oregon. He is cofounder of the Horszowski Trio and coartistic director of the Alpenglow Chamber Music Festival. Mills serves on the faculty of New York University and the Longy School of Music of Bard College, where the Horszowski Trio is ensemble in residence. He graduated from the Juilliard School, where he was a student of Dorothy DeLay, Robert Mann, and Itzhak Perlman.

Tenor **Marc Molomot** enjoys an international career in opera and on the concert stage. Praised as "an excellent actor-singer" in repertoire of all eras, his comedic talents were showcased with performances at Opéra de Toulon and Paris's Opéra Comique in the role of Adolphe de Valladolid in Offenbach's *Les brigands* (led by conductor François-Xavier Roth). He was also featured as Le Fils in Francis Poulenc's *Les mamelles de Tirésias* under the direction of Ludovic Morlot at Opéra de Lyon and in Paris at Opéra Comique. Molomot's previous performances at Bard include Schubert's *Die Verschworenen* and Von Suppé's operetta *Franz Schubert*. Other recent highlights include the roles of Iro, Pisandro, and Giove in Monteverdi's *Il ritorno d'Ulisse in patria*; Der Hauptmann in Alban Berg's *Wozzeck*; and the title role in Benjamin Britten's *Albert Herring*.

Recent highlights among soprano **Melody Moore**'s appearances include San Francisco Opera in the title role of *Tosca*, Susan Rescorla in *Heart of a Soldier*, Mimì in *La bohème*, and the Countess in *Le nozze di Figaro*; Houston Grand Opera as Marta in the American premiere of Mieczysław Weinberg's *The Passenger*, the title role in *Carmen,* Dorabella in *Così fan tutte,* and Freia in *Das Rheingold*; English National Opera as Mimì and as Marguerite in *Faust*; Los Angeles Opera as the Countess in *Le nozze di Figaro* and in productions of *Der Zwerg* and *Der zerbrochene Krug*; and at Washington National Opera in the title role of Daniel Catán's *Florencia en el Amazonas*. The 2015–16 season also included Cio-Cio-San in *Madama Butterfly* at Opéra de Montréal, and she returned to Washington National Opera for Philip Glass's *Appomattox*. She was also seen at the Washington National Opera in its presentation of Wagner's *Ring* cycle.

**Raymond Nagem** is associate organist at the Cathedral of Saint John the Divine and a C.V. Starr Doctoral Fellow at the Juilliard School, where he teaches the survey course in organ literature. He is a student of Paul Jacobs. Nagem earned his B.A. from Yale University, where he studied with Thomas Murray, and his M.M. from the Juilliard School. He has held positions at the Parish of All Saints, Ashmont, and Christ Church, New Haven. In addition to his responsibilities for service playing and choral accompaniment, he works regularly with the Cathedral Chorale and the Choristers.

Praised by *Opera News* as "a compelling narrator" for her performance in *First Songs* at the Morgan Library in New York City, mezzo-soprano **Kelly Newberry '16** recently starred as Jennie in Oliver Knussen's *Higglety Pigglety Pop!* This summer, she performed in concert with Dawn Upshaw at the Lucerne Festival, singing in *Carlos Drummond de Andrade Stories* by Maria Schneider, conducted by the composer. Other roles include Second Lady (*Die Zauberflöte*), Cherubino (*Le nozze di Figaro)*, and Amastre (*Serse)*. She also has performed as the mezzo soloist in Duruflé's Requiem, conducted by San Francisco Symphony choral conductor Ragnar Bohlin.

**Christopher Oldfather** has participated in innumerable world premiere performances in cities all over America. He has been a member of Collage New Music since 1979 and Parnassus since 1997. He also performs with the Met Chamber Ensemble and is keyboard chair of the American Composers Orchestra. His career as a freelance musician has taken him as far afield as Moscow and Tokyo and he has played virtually every sort of keyboard ever made, including the Chromelodeon. As a soloist, Oldfather has appeared with the New York Philharmonic, New World Symphony, and Ensemble Modern. His recording with Robert Mann of Elliott Carter's violin-piano duo was nominated for two Grammy Awards in 1991.

American baritone **Louis Otey** has performed in leading theaters such as 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*; the four villains in *Les contes d'Hoffmann*; Grandier in Penderecki's *The Devils of Loudun* with the Royal Danish Opera and Warsaw Opera; and Tonio in *Pagliacci* with Hawaii Opera Theatre. Recent highlights include the title role in Dallapiccola's *Il prigioniero* with Antonio Pappano and the orchestra of Santa Cecilia in Rome and in London, a return to Covent Garden in *I due Foscari*, Sharpless with Florida Opera Festival's *Madama Butterfly*, Monfort in Verdi's *Les vêpres sicilliennes* at the Royal Danish Opera, and *The Wreckers* at Bard SummerScape.

**Sean Panikkar**, an American tenor of Sri Lankan heritage, appeared as Rodolfo in *La bohème* with Michigan Opera Theatre and Tamino in *The Magic Flute* with Opera Memphis earlier this season. Since making his Metropolitan Opera debut in the

2007–08 season in *Manon Lescaut*, Panikkar has regularly appeared with the company, most recently as Molqi in *The Death of Klinghoffer*. His La Scala debut in *$CO_2$* last May was the first of three world premieres, followed by Fort Worth Opera's *JFK* and the title role in *Shalimar the Clown* for Opera Theatre of Saint Louis. He will also perform on the Metropolitan Opera's Rising Stars concert tour as well as with St. Louis Symphony in Berlioz's *Roméo et Juliette*. Panikkar was a finalist on Season Eight of *America's Got Talent* with the crossover trio Forte. Their debut album was a top-selling classical album of 2013. Their second album, *The Future Classics*, was released earlier this year.

Pianist **Anna Polonsky** has appeared with the Moscow Virtuosi, Buffalo Philharmonic, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, and many others. She has collaborated with the Guarneri, Orion, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, David Shifrin, Richard Goode, Anton Kuerti, and Arnold Steinhardt. She regularly performs at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, 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. In addition to performing, she serves on the piano faculty of Vassar College.

Soprano **Yungee Rhie**'s recent performances include the premiere of *Love Sweet,* a song cycle by Pulitzer Prize–winner Jennifer Higdon; John Plant's *Insomnia* at Weill Recital Hall; Julian Yu's *New Year's Mass* at Alice Tully Hall; and *Jubilus* by Gheorghe Costinescu at Merkin Concert Hall. She was awarded the Elizabeth and Michel Sorel Fellowship, given to the outstanding female singer at SongFest. Other awards and scholarships were received from Tanglewood Music Center, Career Bridges, New York Lyric Opera Theatre, New York Foundation for the Arts, Violetta DuPont Vocal Competition, Orpheus Vocal Competition, Young Singers Foundation, Opera Idol Competition, and Indianapolis Matinee Musicale Competition.

**David Rosen** is a professor emeritus of music at Cornell University. His research has centered on 19th- and early-20th-century Italian music, primarily Verdi and Puccini. He edited Verdi's *Messa da Requiem* for the critical edition of that composer's works and wrote the Cambridge Music Handbook about it. He coauthored a volume dedicated to the *disposizione scenica* (contemporary staging manual) of Verdi's *Un ballo in maschera* and is at work on a coauthored edition of the *mise-en-scène* of Puccini's *La fanciulla del West*. He is on the executive board of the American Institute for Verdi Studies, editorial board of *The Works of Giuseppe Verdi*, and advisory boards (*comitati scientifici*) of the Fondo Leoncavallo and Centro Studi Giacomo Puccini.

Costume designer **Moe Schell** heads the costume department at the Fisher Center for the Performing Arts. Recent projects include *The Laramie Project* and *The Laramie Project 10 Years Later* with Moises Kaufman and members of the Tectonic Theater Project at BAM; *The Magic Fish* and *Good People* with Half Moon Theatre; *The Rivalry*, *Tomorrow in the Battle*, Play by Play Festival, *Divine Sister*, and *Tennis in Nablus* for Stageworks/Hudson; *The Good Person of Sechuan* with Atlantic Theater Company; *Pentecost* with the Barrow Group, directed by Seth Barrish (Drama Desk Nomination); and *Benten Kozo* at the Flea Theater, directed by Jim Simpson (Obie Award). Schell is a graduate of Rutgers University.

Celebrated American artist and opera director **R.B. Schlather** has been described as having "a gift for drawing out vivid performances" (*New York Times*) and an "ability to demolish the barriers of propriety and politeness that seem to plague much of traditional operatic experience" (*Opera News*). He makes his directing debut with the Bard Music Festival after previously assisting on SummerScape operas *Die Liebe der Danae*, *Euryanthe*, and *The Wreckers*. In the 2016–17 season, Schlather directs three performances as an artist-in-residence at Brooklyn new-music venue National Sawdust, including a workshop of Handel's *Ariodante* with regular collaborator Geoffrey McDonald and a new production of *Doctor Atomic* for Curtis Opera Theatre. His performance installation of David Lang's *the little match girl passion*, originally staged at the Pérez Art Museum Miami, will be performed at The School | Jack Shainman Gallery, and at the Metropolitan Museum of Art.

BMF scholar in residence 2016 **Arman Schwartz** is the author of *Puccini's Soundscapes: Realism and Modernity in Italian Opera* (Olschki, 2016) and editor of "Opera and the Avant-Garde," a special issue of *Opera Quarterly*, on whose editorial board he serves. He is currently a Birmingham Fellow in Music at the University of Birmingham (UK) and previously held postdoctoral fellowships at Columbia University and the University of Pennsylvania. Major awards and fellowships include a Rome Prize from the American Academy in Rome, biennial Premio Rotary Giacomo Puccini, and Royal Musical Association's Jerome Roche Prize. He is a member of the scientific committee of the Centro Studi Giacomo Puccini. He is, with Emanuele Senici, coeditor of *Giacomo Puccini and His World* (Princeton University Press, 2016).

**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 with New York City Opera, as well as conductor in their VOX series, and has been associate/assistant conductor for 15 productions at Glimmerglass Opera, where he conducted performances of *Carmen* and Jeanine Tesori's *A Blizzard on Marblehead Neck*. Schwartzman has been music director of the Blue Hill Troupe since 2004 and is an assistant conductor for the American Symphony Orchestra and resident conductor of The Orchestra Now.

**Emanuele Senici** is professor of music history at Sapienza–University of Rome. He is author of *La clemenza di Tito di Mozart: I primi trent'anni (1791–1821)* (Brepols, 1997) and *Landscape and Gender in Italian Opera: The Alpine Virgin from Bellini to Puccini* (Cambridge University Press, 2009), editor of the *Cambridge Companion to Rossini* (Cambridge University Press, 2004), and former coeditor of the *Cambridge Opera Journal*. Recent publications include "Genre" (*The Oxford Handbook of Opera*, 2014), and "Delirious Hopes: Napoleonic Milan and the Rise of Modern Italian Operatic Criticism" (*Cambridge Opera Journal*, 2015). He is, with Arman Schwartz, BMF scholar in residence 2016 and coeditor of *Giacomo Puccini and His World* (Princeton University Press).

Hailed by *Opera* for her "warmly rounded sound with ease and impact at the top," French-Canadian mezzo-soprano **Nora Sourouzian** makes her Bard debut. This season, she returned to *Carmen* with Palm Beach Opera, a role she has also sung with Latvian National Opera, Welsh National Opera, Den Norske Opera, Opéra de Québec, Opéra de Lausanne, Oper Leipzig, Oper Köln, Teatro Lirico di Cagliari, Teatro Comunale di Bologna, Latvian National Opera, Minnesota Opera, Oper Klagenfurt, and Opernfestspiele St. Margarethen. Other recent performances include Leonora in *La favorita* and Laura in *La Gioconda* (Saint Galler Festival); Herodias in Antoine Mariotte's *Salomé* and the title roles of *Thérèse* and *La Navarraise* (Wexford Festival Opera); Charlotte in *Werther* (Latvian National Opera); Dulcinée in *Don Quichotte* (Teatro Massimo, Palermo); Maria Callas in Daugherty's *Jackie O* and *Phaedra* (Teatro Rossini, Lugo); and Sonetka in *Lady Macbeth of the Mtsensk District* (Grand Théâtre de Genève).

Praised by the *Washington Post* as having a voice of "unearthly power," bass-baritone **Nathan Stark** returned to Cincinnati Opera this summer as Rocco in *Fidelio*. His engagements in the 2016–17 season include Colline in *La bohème* (Hawaii Opera Theatre), King Marke in *Tristan und Isolde* (Winnipeg Symphony Orchestra), Father Palmer in Puts's *Silent Night* (Opera San Jose), Sarastro in *Die Zauberflöte* (Madison Opera), Missa Solemnis (Pacific Chorale), Verdi's Requiem (New Haven Symphony Orchestra, Canton Symphony Orchestra), and *Defiant Requiem: Verdi at Terezín* (Detroit Symphony Orchestra, gala with Chicago Philharmonic). Stark's recent engagements include double-bill performances as Montresor in Jeff Myers's *Embedded* and Gravedigger in Patrick Soluri's *Buried Alive* (Fort Worth Opera), Bottom in *A Midsummer Night's Dream* (Hawaii Opera Theatre), Colline in *La bohème* (Tulsa Opera), and Sulpice in *La fille du régiment* (Mill City Summer Opera).

Pianist **Erika Switzer** has performed recitals at New York City'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.

This season included several important role debuts for tenor **Russell Thomas**, including Turiddu in *Cavalleria rusticana* with the Deutsche Oper, Berlin; the title role of a new production of *Stiffelio* with Oper Frankfurt; Don José in *Carmen* with the Canadian Opera Company; and Florestan in *Fidelio* with the Cincinnati Opera. He also made his

Los Angeles Opera debut as Pollione in *Norma*, appeared as Lazarus in John Adams's *The Gospel According to the Other Mary* in Strasbourg, and was heard in concert with the New York Philharmonic and in recital at Wigmore Hall. Future engagements include a debut with Washington National Opera and returns to the Metropolitan Opera, Canadian Opera Company, and New York Philharmonic, as well as debuts at the Lyric Opera of Chicago, Salzburg Festival, and Netherlands Opera.

Violist **Jessica Thompson** is a passionate chamber musician who has performed at the Marlboro Music, Portland Chamber Music, and Verbier 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 City 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.

Hungarian clarinetist **Viktor Tóth '16** has a bachelor of music degree from the Bard College Conservatory of Music and a degree in Italian language and literature from Bard. As a member of the Bard Conservatory Orchestra he has performed at Bard, Lincoln Center, and toured Europe in 2014 and Cuba this past June. Tóth has worked with noted professors and coaches, such as Tara Helen O'Connor, Daniel Phillips, Peter Serkin, and Joan Tower, and has participated in master classes by Yehuda Gilad, Peter Kolkay, Janis Vakarelis, and David Gould. He was one of the winners of the Bard Conservatory 2016 Concerto Competition. He has also participated in the Young Musicians' Summer Academy in Debrecen, Hungary, and served as principal clarinetist of the Kodály Zoltán World Youth Orchestra. He studied with Laura Flax, David Krakauer, and Anthony McGill.

American soprano **Talise Trevigne**'s recent appearances include *The Magic Flute* (Hawaii Opera Theatre), Ricky Ian Gordon's *Orpheus and Euridice* (Birmingham Opera), and Mascagni's *Iris* (Bard SummerScape). She created the roles of Clara in the world premiere of *JFK* (Fort Worth Opera) and Pip in Jake Heggie's *Moby-Dick*, which she sang in Dallas, Washington, D.C., San Diego, and San Francisco. A 2016 Grammy nominee for her recording of Christopher Rouse's *Kabir Padavali*, Trevigne also recorded and performed *L'épreuve villageoise* at Opera Lafayette and appeared in concert programs of Mahler's Fourth Symphony (Florida Orchestra) and Barber's *Knoxville: Summer of 1915* (City of Birmingham Symphony Orchestra, UK). Other recent highlights include appearance as the heroines in *Les contes d'Hoffmann* at Knoxville Opera, Opera de Lyon, and Israeli Opera and her debut in the title role of *Madama Butterfly*.

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 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 world-famous Salzburg Marionette theater in an enhanced piano recital of Debussy's *La boîte à joujoux*. Named the Classical Recording Foundation's Young Artist of the Year in 2010, Weiss made his debut with the Boston Symphony Orchestra at Tanglewood as a last-minute replacement for Leon Fleisher in 2011. He is a graduate of the Juilliard School, where he studied with Emanuel Ax.

Bass-baritone **Paul Whelan**'s 2015–16 season included Sarastro (*Die Zauberflöte*) for Hawaii Opera Theatre, Quince in *A Midsummer Night's Dream* at Geneva's Grand Theatre, and Claudio in *Hamlet* at Gothenburg Opera. Other recent highlights were performances as Daland (*Der fliegende Holländer*) at Hawaii Opera Theatre, Giorgio (*I Puritani*) at Boston Lyric Opera and Victorian Opera, and his role debuts as Nick Shadow (*The Rake's Progress*) for Opera New Zealand, Banco (*Macbeth*) at Opera North, and Titurel (*Parsifal*) with the City of Birmingham Symphony Orchestra under Andris Nelsons. He has given recitals at Wigmore Hall, The Purcell Room, Cardiff's St. David's Hall, Cheltenham Festival, BBC Pebble Mill, Perth Festival, and at the Théâtre du Châtelet in Paris. Recordings include *A Midsummer Night's Dream* with the London Symphony Orchestra under Sir Colin Davis (Philips), and Kurt Weill's *Der Silbersee* under Markus Stenz (BMG), among others.

**Richard Wilson** is the composer of three symphonies, five string quartets, the opera *Æthelred the Unready*, and more than 100 other works. Commissions have come from the San Francisco Symphony, Library of Congress, Chicago Chamber Musicians, and the Fromm, Naumburg, and Koussevitzky Foundations. Also active as a pianist, he occupies the Mary Conover Mellon Chair in Music at Vassar College, where he has taught since 1966. Since 1992 he has served as composer in residence with the American Symphony Orchestra. He has been associated with the Bard Music Festival since its inception.

**Shuang Yang '17** is studying at the Bard College Conservatory of Music with Yi-Wen Jiang, a member of the Shanghai Quartet. Yang's second major is German Studies. She began taking violin lessons at age four and in 2003 was accepted into the elementary school affiliated with the Shanghai Conservatory of Music. In 2008, she became a member of the Shanghai Conservatory Youth Symphony Orchestra and in 2014 she entered the Bard Conservatory. She has participated in festivals and tours including the Hotchkiss Summer Concerts, Ehingen Musiksommer, and the Bard Conservatory Orchestra's tours of Europe in 2014 and to Cuba in June. Last year, her string quartet was honored at the Wintergreen Summer Festival in Virginia.

Widely recognized as one of today's leading collaborative pianists, **Brian Zeger** has performed with many of the world's greatest singers, including Marilyn Horne, Deborah Voigt, Anna Netrebko, Susan Graham, René Pape, Dame Kiri Te Kanawa, Frederica von Stade, Piotr Beczala, Bryn Terfel, Joyce DiDonato, Denyce Graves, and Adrianne Pieczonka in a concert career that has taken him to concert halls throughout the United States and abroad. Among his most recent recordings are *Preludios*, with Isabel Leonard; a recording of Strauss and Wagner lieder with Adrianne Pieczonka; and *Dear Theo: 3 Song Cycles by Ben Moore* with Paul Appleby, Susanna Phillips, and Brett Polegato, all for the Delos label. He serves as artistic director of the Marcus Institute for Vocal Arts at the Juilliard School and previously served as executive director of the Metropolitan Opera Lindemann Young Artists Development Program.

Founded in 2015, **The Orchestra Now** is an innovative training orchestra and master's degree program at Bard College that is preparing a new generation of musicians to break down barriers between modern audiences and great orchestral music of the past and present. The musicians of TŌN hail from across the U.S. and several other countries including Hungary, Korea, China, Japan, Canada, Malaysia, and Venezuela. In addition to a concert series at the Richard B. Fisher Center for the Performing Arts at Bard College, they perform multiple concerts each season at Carnegie Hall, Jazz at Lincoln Center's Frederick P. Rose Hall, as well as free concerts at venues across the boroughs of New York City in the Around Town series. At the Metropolitan Museum of Art they join Leon Botstein in the series Sight & Sound, which pairs orchestral works with masterpieces from the museum's collection. In addition to music director Leon Botstein and TŌN's associate conductor and academic director, James Bagwell, guest conductors in the inaugural season have included JoAnn Falletta, Fabio Luisi, and Federico Cortese.

Founded in 1962 by Leopold Stokowski, the **American Symphony Orchestra** (ASO) performs primarily at Carnegie Hall. Since 1992, its artistic director and principal conductor has been Leon Botstein. ASO also performs at SummerScape and the Bard Music Festival at the Richard B. Fisher Center for the Performing Arts at Bard College. Made up of New York City's finest musicians, ASO regularly participates in sponsored cultural and educational events, such as benefits for PBS, the Jerusalem Foundation, Korea Society, and Shaare Zedek Medical Center, with such artists as Glenn Close, Liv Ullmann, Yo-Yo Ma, Wynton Marsalis, Sarah Chang, and Song Zuying. ASO has toured around the world, most recently in Brazil, Japan, and Korea.

The American Symphony Orchestra has had an illustrious history of music directors and guest conductors. Succeeding Stokowski, who directed the Orchestra until 1972, were Kazuyoshi Akiyama (1973–78), Sergiu Comissiona (1978–82), Moshe Atzmon and Giuseppe Patanè (codirectors 1982–84), John Mauceri (1985–87), and Catherine Comet (1990–92). Notable guest conductors have included Leonard Bernstein, Karl Böhm, Aaron Copland, Morton Gould, Aram Khachaturian, James Levine, André Previn, Yehudi Menuhin, Gunther Schuller, Leonard Slatkin, Michael Tilson Thomas, and Sir William Walton. With Leon Botstein the ASO has made numerous recordings, including Strauss's *Die ägyptische Helena* with Deborah Voigt (Telarc); music by Copland, Rands, Perle, and Sessions (New World); Dohnányi's *Concertino for Harp and Orchestra* (Bridge); Strauss's *Die Liebe der Danae* with Lauren Flanigan (Telarc); *Franz Schubert: Orchestrated* (Koch International); and *Johannes Brahms's Serenade No. 1 in D Major, Op. 11 for Orchestra* (Vanguard Classics). Recordings of many of ASO's live performances are available for download and purchase through retailers such as iTunes and Amazon.

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## The Orchestra Now

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Bard College is a four-year residential college of the liberal arts and sciences with a 155-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like acres in the Hudson River Valley. The College offers bachelor of arts degrees, with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 35 years, Bard has broadened its scope beyond undergraduate academics. The College operates 12 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an A.A. degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit bard.edu.


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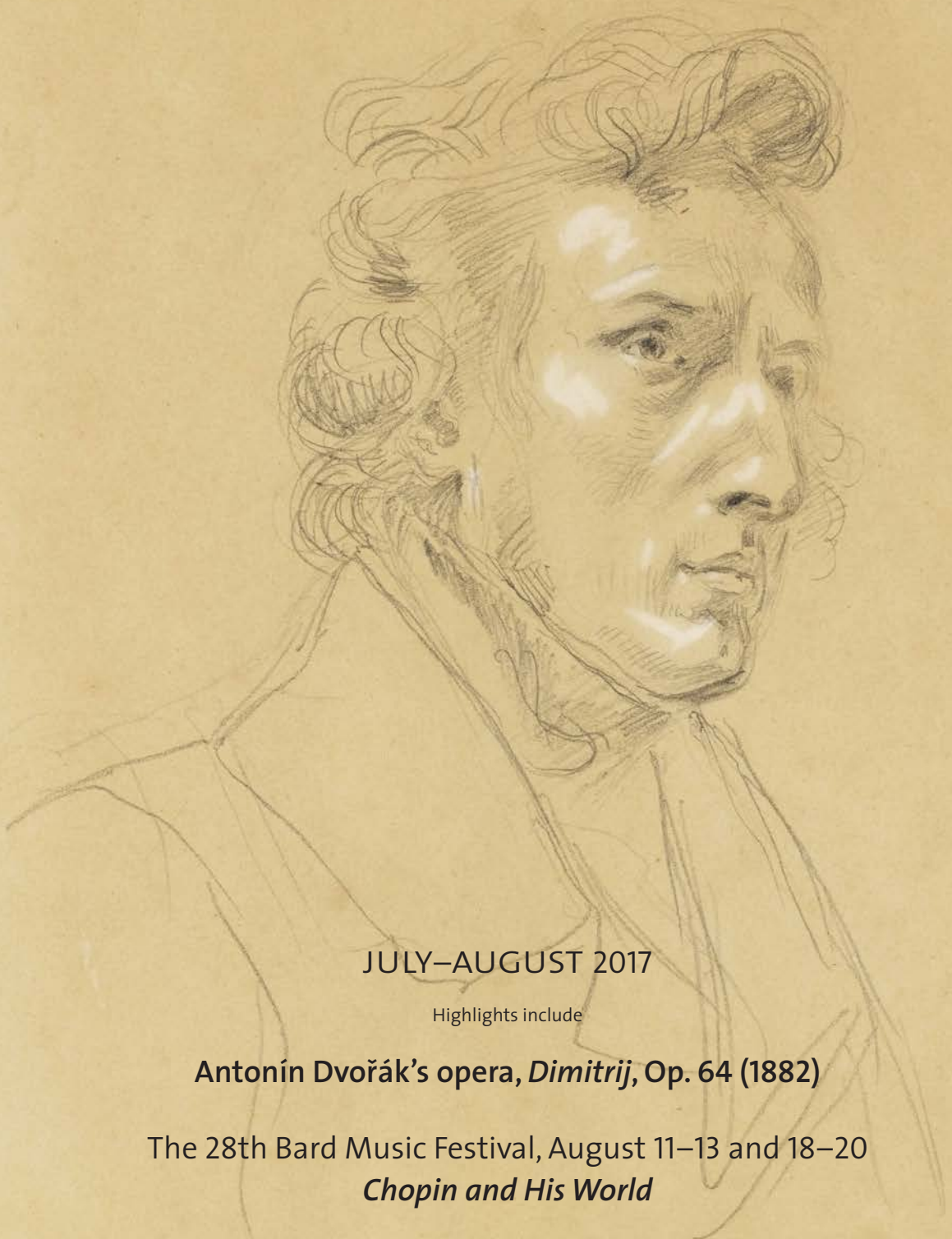

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