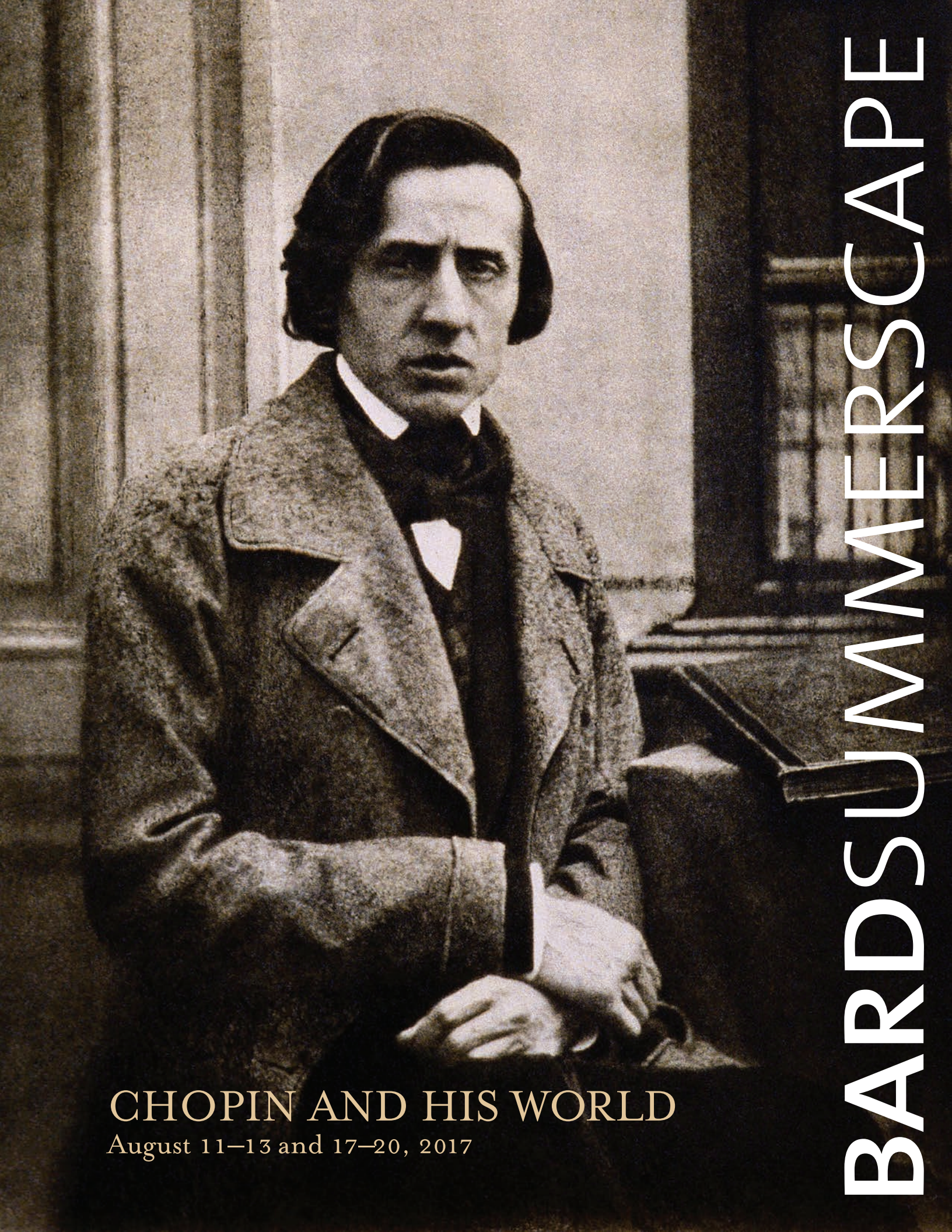

BARDSUMMERSCAPE

CHOPIN AND HIS WORLD

August 11–13 and 17–20, 2017

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BARD MUSIC FESTIVAL
REDISCOVERIES

CHOPIN AND HIS WORLD

August 11–13 and 17–20, 2017

Leon Botstein, **Christopher H. Gibbs**, and **Robert Martin**, Artistic Directors
Jonathan D. Bellman and **Halina Goldberg**, Scholars in Residence 2017
Irene Zedlacher, Executive Director
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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, Puccini, and Chopin. The 2018 festival will be devoted to the life and work of Nikolay Rimsky-Korsakov.

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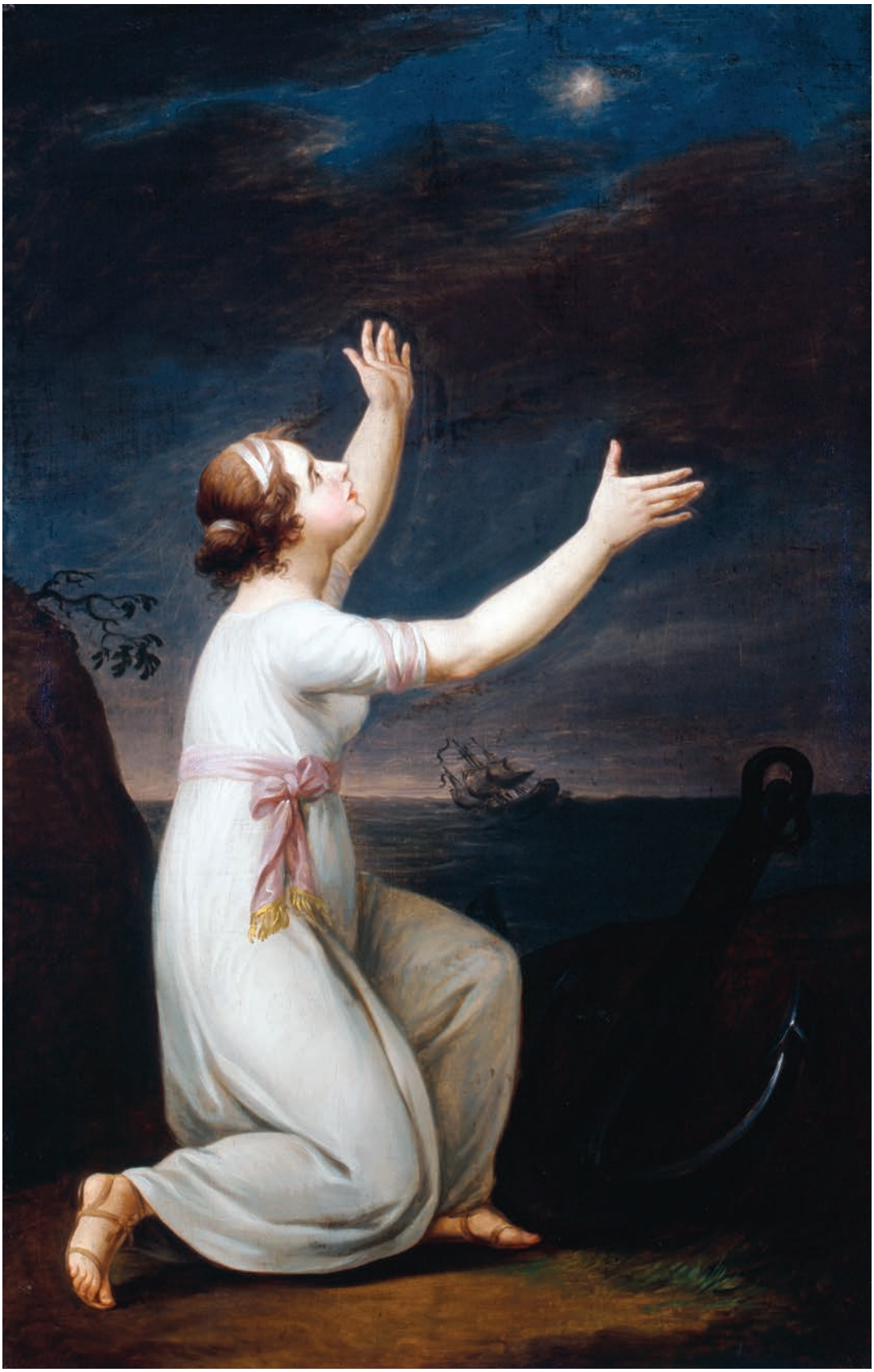
The Bard Music Festival 2017 program book was made possible by a gift from Helen and Roger Alcaly.
This season is made possible in part through the generous support of the Boards of the Bard Music Festival, Richard B. Fisher Center for the Performing Arts, and Friends of the Fisher Center.

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 *Fryderyk Chopin*, Louis-Auguste Bisson, 1847



Hope, Kazimierz Wojniakowski, 1807

"EN PASSANT PAR PARIS" THE VARSOVIAN AND PARISIAN WORLDS OF CHOPIN

Fryderyk Chopin (1810–49) was eulogized as "a Varsovian by birth, a Pole at heart, a citizen of the world by virtue of his talent" by the Polish poet Cyprian Kamil Norwid. As a fellow exile who befriended the composer during the last year of his life, Norwid recognized the diverse sources of Chopin's musical language, and he was also attuned to the origins of Chopin's artistic struggles and the essence of his achievement. Chopin's musical style was grounded in the artistic and intellectual experiences of his early years in Warsaw, but came to reflect his lifelong negotiation between emotional ties to Poland and participation in the cosmopolitan musical milieux of Paris and beyond. Ultimately, Chopin spoke to his fellow Poles and to foreigners who wished to hear Poland in his music, but at the same time reached a broader international audience of listeners who responded to the beauty and strangeness, the dreamlike soundscapes, the deeply felt emotion, and the fundamental humanity of his compositions.

Chopin was raised by his Polish mother, Justyna, and French-born father, Mikołaj (Nicolas), in partitioned Poland, a country that had been recently dismembered by its more powerful neighbors. Mikołaj 's teaching positions placed the Chopin family among the Warsaw intelligentsia, for whom the formation and preservation of Polish culture was a central concern, and so the four Chopin children were raised as unequivocally Polish. Consequently, Fryderyk grew up in an atmosphere of intense patriotism. But he was far from a musical monoglot; by the time he left Poland, at age 20, he was comfortable and accomplished in several different styles.

His attraction to Polish music was based largely upon popular pieces and vernacular opera rather than systematic explorations of folk materials. He had some exposure to rural Polish music making, but learned the Polish dance genres—mazurka, polonaise, krakowiak—in the opera house, ballroom, and the salon. The most influential Warsaw musicians of the earlier generation were the two major opera composers, Józef Elsner and Karol Kurpiński (from whom we will hear in Program 2), whose historically and folkloristically themed works provided the young Chopin with the musical vocabulary of Polishness. Elsner, Chopin's revered composition teacher, also bequeathed to his pupil an admiration for Mozart and made sure that he was schooled in the Germanic traditions of harmony and musical rhetoric. Thanks to his childhood piano teacher Wojciech Żywny, Chopin's admiration of J. S. Bach was profound, and he committed a good number of preludes and fugues to memory.

Among the musical styles Chopin internalized in Warsaw was the ubiquitous *style brillante*. This flashy idiom was made mostly of scale patterns, arpeggio passages, and figurations of all kinds, and was characteristic of such influential pianists as Johann Nepomuk Hummel (Program 2) and Ferdinand Ries (Program 8), whose compositions included piano concertos that Chopin admired. Besides Polish opera, Chopin was also able to enjoy German, French, and Italian operas, especially those of Rossini, whose bel canto melodic and ornamental vocabularies exercised a great influence on him.

After the Congress of Vienna in 1815, Warsaw was assigned a central role in the newly established Kingdom of Poland—supposedly a constitutional monarchy but in reality under Russian control. The city's regional importance made it a regular stop for touring performers such as singers Angelica

Catalani and Henriette Sontag and instrumentalists Hummel and Nicolò Paganini. Music by internationally acclaimed Polish composer-virtuosos, especially pianist Maria Szymanowska (Programs 2 and 8) and violinist Karol Lipiński (Program 2), also offered models for the young composer. Both Lipiński and Szymanowska were admired for their vocally inspired tone, and their performances led Chopin to develop the singing sound and legato phrasing that came to typify his pianism.

Upon settling permanently in Paris in 1831, Chopin found himself in the musical capital of Europe. The economic prosperity of Paris under the July Monarchy, combined with the energizing presence of the Conservatoire, attracted talented young musicians from all corners of Europe. Members of the haute bourgeoisie, the moneyed class from which many of Chopin's students and patrons were recruited, were eager to underscore their newly acquired social position with participation in and support for the arts.

George Sand, Eugène Delacroix, 1838

Chopin's was a world of opera, virtuoso concerts, and the salon; for him, symphonic music had much less allure. Neither Warsaw nor Paris favored orchestral performances, even if several concert series in Warsaw included important symphonic works and Parisian audiences were famously introduced to Beethoven's symphonies by François Habeneck. The phenomenal success of Berlioz's *Symphonie fantastique* in 1830 was an exception that proved the rule. In fact, while Chopin was friendly with Berlioz, he had no interest in the latter's grandiloquent symphonic undertakings—a juxtaposition we explore in Program 12. Enamored with opera since his Warsaw years (teachers and friends had hoped he would create Polish national opera, a hope only realized by Stanisław Moniuszko, whose *Halka* we will hear in Program 9), Chopin made frequent visits to the Théâtre-Italien and Paris Opéra, hearing the greatest singers—Giuditta Pasta, Laure Cinti-Damoreau, Maria Malibran, Giovanni Battista Rubini, Adolphe Nourrit—in the works of Rossini, Bellini, and Donizetti. The melodic magic of their works continued to inspire him, as did Meyerbeer's harmonic innovations and dramatic flair, which found their echo in Chopin's audacious harmonies and riveting musical narratives. He also befriended several celebrities of the opera world, most notably Bellini, whose music he held in high regard, and Pauline Viardot, who performed her vocal adaptations of Chopin's mazurkas with the composer at the piano (these will be heard in Program 8). Program 3 is devoted to these broader operatic contexts in which he always thrived.

Despite quickly abandoning plans to become a touring virtuoso, Chopin attended and sometimes participated in the performances of his peers, and occasionally—reluctantly—even gave concerts. The infrequency of these appearances notwithstanding, his contemporaries recognized that as a pianist and composer, he was without peer. In 1851, his friend from Warsaw and sometime amanuensis Julian Fontana wrote of the other Polish pianists, "The best of them, [Edward] Wolff, despite his true talent, is merely a pale … an immeasurably pale reflection of Chopin. The others are nothing, zero or less still." By comparison, much of Franz Liszt's most famous music from the 1830s and '40s is known in later, substantially revised versions, and the music of such contemporary lions as Sigismond Thalberg is rarely heard today. Paris was full of pianists and pianist-composers of all nationalities, resident and visiting, but Chopin was acknowledged as being of another order entirely.

The artistic milieu in which Chopin felt most at home was the salon, the focus of Program 8. He played for trusted intimates, and—because they tended to be highly talented—he wrote with them in mind also. In Warsaw, the animated discussions and stimulating musical performances of the salons had already nurtured his intellect and musical talent; in Parisian salons he found himself in the company of the greatest minds of his generation. He was happiest sharing his music with small audiences, whether the artists and patrons of the Théâtre-Italien or such musical associates as Liszt, Berlioz, Ferdinand Hiller, and Auguste Franchomme. ("Concerts are never real music," he said to a student. "You have to give up the idea of hearing in them the most beautiful things of art.") After 1838, when he began his nine-year-long liaison with the writer Aurore Dupin, better known under her pen name George Sand, he entered a circle of luminaries that included the likes of Victor Hugo, Honoré de Balzac, and Eugène Delacroix. One of the most successful novelists of her generation, Sand was passionate about artistic and political issues (she embraced the progressive social ideas of Pierre Leroux, and wrote about them in *La revue indépendante*, the journal she cofounded with Leroux and Louis Viardot). Chopin found in her a true intellectual who broadened his rather straitened worldview and enthusiastically supported his art. In 1842, they moved to apartments at the square d'Orléans, in the area dubbed "Nouvelle Athènes" because it attracted a large number of prominent artists, including Alexandre Dumas père; the dancer Marie Taglioni; and piano virtuosos Kalkbrenner, Pierre Zimmermann, and Charles-Valentin Alkan, the eccentric Jewish composer, pianist, and polymath with whom Chopin forged a particularly close friendship. Salon gatherings with their neighbors and friends would have been at an exceptionally high artistic and intellectual level.

Chopin's frequent salon performances cemented his reputation as a sui generis performer and composer and fed the market for his music. His profound gift for and legitimate love of teaching served his ability to make his way among the upper echelons of society and allowed him to mix with government figures, artists and authors, upper middle class, and titled nobility. In Paris, Chopin found recognition as a truly international artist. Still, it would be a mistake to imagine that his success caused him to sever his connection to Polishness. Although his stay in Paris was supposed to be temporary—*en passant par Paris* was the official annotation in his passport—Chopin never returned to Poland, and the distance from his family fostered a sense of nostalgia and alienation. The distance was mitigated somewhat by the presence of more than 5,000 Polish exiles that France took in after the failure of the November Uprising (1830–31). Some of the refugees became his closest friends, some were invited to Sand's literary gatherings, many he knew through prominent Polish social and political circles, and still others were his students. This community provided Chopin with a sense of belonging, but his association with them also intensified a sense of bifurcated consciousness. In 1845, he wrote to his family: "I've got one foot always with you, with the other in the adjacent room where the Lady of the House is working—yet [I am] not at home at the moment, only as usual in some bizarre space. These must be the *espaces imaginaires*."

Thus, Chopin and his music inhabit two worlds. The Pole always gazed back toward his homeland, infusing his music with nostalgic recollections of an idyllic past and hope for a triumphant future, while the cosmopolitan artist assimilated his Polish, French, Italian, and German musical lineages to create a new language that expressed the inexpressible. Our festival is offered in a spirit of celebration and inquiry, as we view Chopin in his diverse musical and cultural contexts and bask in the exotic and extraordinary beauties of his musical world.

—Jonathan D. Bellman, University of Northern Colorado, and Halina Goldberg, Indiana University; Scholars in Residence, Bard Music Festival 2017

SELECTIVE CHRONOLOGY

1794 Kościuszko Uprising intended to stave off partitioning of Poland by its neighbors; Wojciech Bogusławski and Jan Stefani's opera *Cud mniemany, czyli Krakowiacy i Górale* (The Supposed Miracle, or Cracovians and Highlanders); Michał Kleofas Ogiński's polonaise "Pożegnanie ojczyzny" (Farewell to the Fatherland) published

1795 Third Partition of Poland ends Polish independence; Warsaw under Prussian control

1800 Friedrich Schelling publishes *System des transzendentalen Idealismus*

1804 E. T. A. Hoffmann stationed in Warsaw as Prussian official; Amandine-Lucile-Aurore Dupin, later known as George Sand, born

1807 **Sister Ludwika born (d. 1855)**
Duchy of Warsaw, a puppet Polish state under Napoleon's control, established

1808 First part of Johann Wolfgang von Goethe's *Faust* published

1810 **Fryderyk Franciszek Chopin born on March 1 (baptismal register lists February 22; many sources support 1809 as year of birth) at Żelazowa Wola near Warsaw to Nicolas (Mikołaj) Chopin, a teacher, and Tekla Justyna Chopin, née Krzyżanowska. Nicolas accepts teaching position at Warsaw Lyceum and moves family to apartment in Saxon Palace in the capital**
Walter Scott publishes *The Lady of the Lake*; premiere of Ludwig van Beethoven's *Egmont* overture; Robert Schumann born

1811 **Sister Izabela born (d. 1881)**
George III of England declared insane; premiere of Beethoven's *Emperor* Concerto; publication of Jane Austen's *Sense and Sensibility*; Franz Liszt and William Makepeace Thackeray born

1812 **Nicolas takes post as lecturer of French language and literature at School of Artillery and Engineering; sister Emilia born**
Outbreak of Franco-Russian War; Napoleon's battle at Borodino and retreat from Moscow; Grimms' *Fairy Tales* published; Beethoven composes Symphonies Nos. 7 and 8; Karol Kurpiński composes symphony *The Battle of Mozhaysk*; Charles Dickens born

1813 Death of Prince Józef Poniatowski during Battle of Nations at Leipzig; Polish hopes for French support of national sovereignty shattered

1814 **Nicolas appointed lecturer of French at Warsaw Lyceum**
Congress of Vienna convenes; Napoleon banished to Elba and Louis XVIII assumes French throne; final version of Beethoven's *Fidelio*; premiere of Kurpiński's historical opera *Jadwiga, królowa Polski* (Hedwig, Queen of Poland)

1815 Napoleon defeated at Battle of Waterloo and banished to island of St. Helena after returning to Paris and ruling for approximately 100 days; proclamation of the Kingdom of Poland (also known as Congress Poland) in Warsaw, with Tsar Alexander I becoming king of Poland and his brother, Grand Duke Constantine, commander in chief of the Polish army and de facto ruler; Franz Schubert's *Erlkönig* completed; publication of Austen's *Emma*

1816 **Begins piano lessons with Wojciech Żywny**
Publication of *Śpiewy historyczne* (Historical Chants), by Julian Ursyn Niemcewicz, with melodies by Kurpiński, Franciszek Lessel, Maria Szymanowska, and others; premieres of Kurpiński's opera *Zabobon, czyli Krakowiacy i Górale* (Superstition, or Cracovians and Highlanders) and of Gioachino Rossini's *Il barbiere di Siviglia*

1817 **Family moves to Kazimierz Palace; begins composing; first works: Polonaise in B-flat Major and Polonaise in G Minor; publication of Polonaise in G Minor**
Erie Canal construction begins; premieres of Rossini's *La cenerentola* and *La gazza ladra*; publication of Lord Byron's *Manfred*

1818 **First public concert at soiree of Warsaw Charitable Society; plays at Warsaw Lyceum for Tsarina Maria Teodorovna; review of Polonaise in G Minor in *Pamiętnik Warszawski* calls composer "a true musical genius"**

Fryderyk Chopin, Maria Wodzińska, 1836

The Raft of the Medusa, Theodore Gericault, 1819

Dante and Virgil in the Underworld, Eugène Delacroix, 1822

Death of Prince Józef Poniatowski, January Suchodolski, 1830

Karol Kurpiński, Aleksander Ludwik Molinari, 1825

Napoleon Reviewing the Troops, Piotr Michałowski, 1834

Premiere of composer and pedagogue Józef Elsner's opera *Król Łokietek* (King Władysław the Elbow-high); Kazimierz Brodziński, Chopin's future professor, publishes the treatise *O klasyczności i romantyczności* (On Classicism and Romanticism); publication of Mary Shelley's *Frankenstein*; Caspar David Friedrich paints *Wanderer above a Sea of Fog*; Karl Marx and Charles Gounod born

1819 **Performances at residence of Grand Duke Constantine and salons of Polish aristocratic families Czartoryski, Zamoyski, Radziwiłł, Skarbek, Wolicki, Potocki, among others**

Spain and the United States sign Adams-Onís Treaty, ceding Florida to the United States; publication of John Keats's *Ode to a Nightingale* and Arthur Schopenhauer's *The World as Will and Idea*; Queen Victoria, Jacques Offenbach, Clara Wieck, and Stanisław Moniuszko born

1820 **Dedicates Military March to Grand Duke Constantine; receives gold watch as a memento from opera singer Angelica Catalani**

Revolutions in Spain and Portugal, demanding constitutional limits to monarchical power; founding of Związek Wolnych Polaków (Union of Free Poles), a secret patriotic organization; publication of Alexander Pushkin's *Ruslan and Ludmila*, Szymanowska's *Twenty Exercises and Preludes for the Piano*

1821 **Dedicates Polonaise in A-flat (Op. Post. KK IVa: No. 2) to his teacher Żywny**

Abdication of Victor Emmanuel, king of Sardinia; founding of Warsaw Conservatory under direction of Elsner; Beethoven composes Opp. 110 and 111 piano sonatas; premiere of Carl Maria von Weber's *Der Freischütz*; Sébastien Érard creates first piano with double-escapement mechanism; John Constable paints *The Haywain*; Napoleon dies

1822 **Ends piano lessons with Żywny and begins private composition lessons with Elsner**

Greek War of Independence, fought against the Ottoman Empire, intensifies; publication of Adam Mickiewicz's *Ballady i romanse*; completion of Schubert's "Wanderer" Fantasy and "Unfinished" Symphony; Hoffmann dies

1823 **Performs concerto by Ferdinand Ries at Warsaw Charitable Society concert series; enters Warsaw Lyceum, where he later befriends Tytus Woyciechowski, Jan Matuszyński, Julian Fontana, and others**

Mexico declares itself a republic; Monroe Doctrine; Beethoven completes *Missa solemnis*; premiere of Weber's *Euryanthe*

1824 **Composes various mazurkas, marches, polonaises, waltzes, and Variations in E Major on "Der Schweizerbub" (WN 4); vacations at Szafarnia estate of family friend Dominik Dziewanowski; writes letters in form of humorous newsletter *Kuryer Szafarski* to family in Warsaw; listens to Polish and Jewish music in neighboring villages; performs concerto by Friedrich Kalkbrenner**

Peruvian Congress proclaims Simón Bolívar dictator of Peru; premiere of Beethoven's Ninth Symphony; Lord Byron dies; Anton Bruckner, Bedřich Smetana, and Peter Cornelius born

1825 **Publication of Rondo in C Minor, Op. 1, praised by Leipzig *Allgemeine musikalische Zeitung*; attends a performance of Rossini's *Il barbiere di Siviglia*, beginning of fascination with bel canto opera; becomes Lyceum organist; compositions include polonaises in D minor and F minor, two mazurkas, and Variations in D Major; performs Allegro from E Minor Concerto by Moscheles and free fantasias for aeolopantaleon (newly invented organ-like instrument) at Conservatory concert; plays eolimelodicon (another new invention) for Tsar Alexander I, who presents him with a diamond ring**

Decembrist uprising in St. Petersburg; completion of Pushkin's *Boris Godunov*; Warsaw premiere of Rossini's *La gazza ladra*; Johann Strauss II born; Alexander I, Antonio Salieri, and Jean Paul Richter die

1826 **Concludes studies at Lyceum; attends Rossini's *La gazza ladra* (uses themes in Polonaise in B-flat Minor, composed soon after); undergoes spa treatment at**

Duszniki during summer; in fall enrolls in Warsaw Conservatory (Main School of Music at University of Warsaw); first major illness; composes Rondo à la Mazur, Op. 5

Nikolai I crowned tsar of Russia; Russia declares war on Persia; Felix Mendelssohn composes *Midsummer Night's Dream* overture; Warsaw premiere of *Der Freischütz*; Johann Strauss publishes first waltzes; James Fenimore Cooper publishes *The Last of the Mohicans*; Thomas Jefferson, John Adams, and Weber die

1827 **Death of sister Emilia, 14, of tuberculosis; Variations on "Là ci darem la mano," Op. 2, dedicated to Tytus Woyciechowski; family moves to Krasiński Palace; composes two waltzes in A-flat major, Mazurka in A Minor (WN13)**

With help of allies, Greeks win Battle of Navarino against Turkish and Egyptian fleets; Schubert composes *Winterreise*; Heinrich Heine publishes *Buch der Lieder* (Book of Songs); 16-year-old Liszt moves to Paris; Beethoven and William Blake die

1828 **Composes Sonata in C Minor, Op. 4 (dedicated to Elsner); attends concerts by Johann Nepomuk Hummel; visit to Berlin; composes Fantasy on Polish Airs, Op. 13, *Rondo à la krakowiak*, Op. 14, Polonaise in B-flat Major (WN 14); begins to attend and host gatherings of young literati, including Maurycy Mochnacki, Edward Odyniec, Józef Bohdan Zaleski, and Stefan Witwicki**

Russia defeats Persia, stripping the latter of its territorial claims in the Caucasus; Russia declares war on Ottoman Empire; premiere of Auber's *La muette de Portici;* Warsaw premiere of Rossini's *Otello*; Leo Tolstoy and Jules Verne born; Schubert and Francisco Goya die

1829 **Completes Piano Trio, Op. 8; meets singer Konstancja Gładkowska, his "first love"; attends concerts by violinists Nicolò Paganini and Karol Lipiński; graduates from conservatory, with Elsner's evaluation of "amazing capabilities, musical genius"; first trip to Vienna where he gives concerts on August 11 and 18, stay lasts eight months; returns via Prague, Teplice, and Dresden; composes Polonaise in C Major, Op. 3, *Souvenir de Paganini*, and works on Concerto in F Minor, Op. 21**

President Vicente Guerrero abolishes slavery in Mexico; first typewriter patented in United States by William Austin Burt; premiere of Rossini's last opera, *Guillaume Tell*; Mendelssohn gives first performance in 100 years of J. S. Bach's *St. Matthew Passion*

1830 **Attends musical Mondays at the salon of the Cichockis; attends concerts by Henriette Sontag; two successful public concerts in Warsaw on March 17 and on March 22 (Concerto in F Minor, Fantasy on Polish Airs, *Rondo à la krakowiak*); final Warsaw concert on October 11, to great acclaim; leaves for Vienna via Wrocław (Breslau), where he plays a concert, Dresden and Prague in November**

July Revolution in Paris ousts King Charles X and installs a liberal constitutional monarchy under Louis-Philippe, the "Citizen King"; November Uprising against Russian rule in Poland; Warsaw premiere of *La muette de Portici*; premiere of Hector Berlioz's *Symphonie fantastique*; Eugène Delacroix paints *Liberty Leading the People*; publication of Stendhal's *Le rouge et le noir* (The Red and the Black) and Balzac's *Sarrasine*; Hans von Bülow born

1831 **Travels from Vienna to Paris via Munich and Stuttgart; moves into apartment at 27 Boulevard Poissonnière; meets Rossini, Luigi Cherubini, Ferdinando Paër, Henri Herz, Kalkbrenner, and Countess Delfina Potocka, who becomes life-long friend and also piano student; Schumann reviews Op. 2 Variations in *Allgemeine musikalische Zeitung*: "Hats off, gentlemen, a genius!"; completes Polonaise in E-flat Major, Op. 22, various mazurkas, nocturnes, and études; Zaleski, Witwicki, Fontana, Jan Matuszewski, and Wojciech Grzymała among friends who emigrate from Poland after failed November Uprising**

Polish Diet declares independence of Poland; fighting continues until Russian capture of Warsaw in September; slave revolt in Virginia let by Nat Turner; uprisings in Lyon, France; premieres of Vincenzo Bellini's *La sonnambula* and

Honoré de Balzac, Louis Boulanger, 1829

Gioacchino Rossini, Vincenzo Camuccini, c. 1830

Caputure of the Arsenal in Warsaw, 1830, Marcin Zaleski, 1831

The Polish Prometheus, Horace Vernet, 1831

Franz Liszt and George Sand, Maurice Sand, 1832

Martyrdom of St. Symphorian, Jean-Auguste-Dominique Ingres, 1834

Norma and of Giacomo Meyerbeer's *Robert le diable*; publication of Victor Hugo's *Notre Dame de Paris*

1832 **First Paris concert at Salle Pleyel on February 26; performs E-Minor Concerto at charity concert; meets Mickiewicz; collaboration with cellist Auguste Franchomme on *Grand duo concertante*, Op. 16A (on themes from Meyerbeer's *Robert*); starts career as private piano teacher to Parisian elite; sister Ludwika marries Józef Kalasanty Jędrzejewicz; publication of Mazurkas, Opuses 6 and 7, Trio in G Minor, Op. 8, and Nocturnes, Op. 9; first of Ludwig Rellstab's scathing reviews in Berlin**
Mass demonstrations for liberal democracy in Germany; First Reform Act passed by House of Lords, increasing political representation of lower classes; publication of Sand's *Indiana*; Johann Wolfgang von Goethe and Walter Scott die; Edouard Manet born

1833 **Moves to 5 Chaussée d'Antin; befriends Heine; publication of Concerto in E Minor, Op. 11, Variations brillantes, Op. 12, and Études, Op. 10, with dedication to Liszt; first English editions of his works; performs J. S. Bach's Concerto in D minor with Liszt and Ferdinand Hiller at the Conservatoire; Bellini arrives in Paris**
Abolition of slavery in British Empire; August Schlegel completes German translation of Shakespeare; Mendelssohn premieres his "Italian" Symphony; J. M. W. Turner paints his first depictions of Venice; publication of Honoré de Balzac's *Eugénie Grandet* and Sand's *Lélia*; Johannes Brahms and Alexander Borodin born

1834 **Shares apartment with Jan Matuszyński; soirees with Bellini; series of positive reviews in *Gazette musicale*; first of Gottfried Wilhelm Fink's complimentary reviews in *Allgemeine musikalische Zeitung*; travels to Germany on a steamship with Hiller to festival in Aachen; meets and befriends Mendelssohn; publication of Fantasia in A Major, Op. 13, *Rondo à la krakowiak*, Op. 14, Waltz, Op. 18, and Bolero, Op. 19; sister Izabela marries Antoni Barciński**
Premiere of Berlioz's *Harold in Italy*; publication of Mickiewicz's epic poem *Pan Tadeusz*; Jean-Auguste-Dominique Ingres paints *Martyrdom of St. Symphorian*

1835 **Vacation in Enghien spa near Paris, with visits to nearby estate of Marquis Astolphe de Custine; meets parents at Karlsbad; meeting with Wodziński family in Dresden; falls in love with Maria Wodzińska; meets Mendelssohn and Clara and Robert Schumann in Leipzig; serious illness in December; Fontana returns to Paris and becomes copyist of Chopin's manuscripts; publication of Scherzo, Op. 20**
Texas Revolution; premiere of Gaetano Donizetti's *Lucia di Lamermoor*; publication of first two volumes of Hans Christian Anderson's fairy tales, first volume of Alexis de Tocqueville's *Democracy in America*, and Bálzac's novel *Père Goriot*; Bellini dies; Camille Saint-Saëns and Mark Twain born

1836 **Warsaw press denies rumors of Chopin's death; meetings with Maria Wodzińska and mother in Marienbad and Dresden; secret engagement with Maria; probable first meeting with Sand in October; performance for Princes Czartoryski at Hôtel Lambert; Rellstab's review of Concerto in E Minor strikes a more positive tone; publication of Concerto in F Minor, Op. 21, Ballade, Op. 23, Polonaises, Op. 26, and Nocturnes, Op. 27**
Davy Crockett killed in Battle of the Alamo; Arc de Triomphe completed in Paris; premieres of Meyerbeer's *Les Huguenots*, Mikhail Glinka's *Life of the Tsar*, and Mendelssohn's *St. Paul*; Dickens publishes *Pickwick Papers,* his first novel

1837 **Seeks to recover from an illness by resting at Enghien spa; trip to London with pianist and publisher Camille Pleyel; engagement broken off by Maria's parents; publication of Études, Op. 25, Impromptu, Op. 29; French editions of Mazurkas, Op. 30, Scherzo, Op. 31, Nocturnes, Op. 32; Georges Mathias becomes piano student**
Queen Victoria ascends throne of England; Samuel Morse patents telegraph; John Field, Hummel, and John Constable die; Pushkin killed in duel; Mili Balakirev born

1838 **Moves to 38 Chaussée d'Antin; private concert for French royal family in Tuileries; befriends Charles-Valentin Alkan; romance with Sand develops; Delacroix sketches joint portrait with Sand (cut in half after Chopin's death and sold separately); trip to Majorca with Sand and her children; becomes ill; composes Preludes, Op. 28; publication of Mazurkas, Op. 33, and Waltzes, Op. 34**
Boers defeat Zulus in Natal; British-Afghan war begins; premiere of Berlioz's *Benvenuto Cellini*; Schumann dedicates *Kreisleriana* to Chopin; publication of Dickens's *Oliver Twist*; Georges Bizet and Max Bruch born

1839 **Leaves Majorca seriously ill in February; recuperation in Marseille; trip across Mediterranean to Genoa; summers at Sand's house in Nohant; moves to 7 rue Tronchet near Sand's apartment; composes Nocturne, Op. 37, Mazurkas, Op. 41, Ballade, Op. 38, Scherzo, Op. 39, and Sonata, Op. 35; performs with Moscheles for royal family at Saint-Cloud palace; publication of Preludes, Op. 28**
First British-Chinese Opium War begins; Boers found Republic of Natal in Africa; transatlantic shipping line started by Samuel Cunard; invention of daguerreotype; Berlioz's *Roméo et Juliette*; Mendelssohn conducts first performance of Schubert's Ninth Symphony; Paër dies; Modest Musorgsky and Paul Cézanne born

1840 **Lives mostly with Sand in her apartment, their soirees attended by Victor Hugo, Honoré de Balzac, Heine, and other luminaries; becomes close friend of Delacroix and singer and composer Pauline Viardot; attends rehearsal of Berlioz's *Symphonie militaire*; publication of Sonata, Op. 35, Ballade, Op. 38, Scherzo, Op. 39, Polonaises, Op. 40, and Mazurkas, Op. 41; attends Mickiewicz's lectures at College de France with Sand**
Schumann's "Liederjahr" (Year of Songs), during which he writes over 100 songs; Edgar Allan Poe publishes *Tales of the Grotesque and Arabesque;* Auguste Rodin and Pyotr Tchaikovsky born

1841 **Gives concert at Salle Pleyel; Heine calls him "Raphael of the piano" in *Augsburg Gazette*; Liszt's backhanded report in *Revue et gazette musicale* begins rift in the friendship; summers in Nohant, where he completes Tarantella, Op. 43, Polonaise, Op. 44, Prelude, Op. 45, Allegro de concert, Op. 46, Ballade, Op. 47, Nocturnes, Op. 48, Fantasy, Op. 49; returns to Paris and moves to joined quarters with Sand**
Britain proclaims sovereignty over Hong Kong; Lajos Kossuth becomes nationalist leader in Hungary; premieres of Rossini's *Stabat mater*, Schumann's "Spring" Symphony; Sand, Pierre Leroux, and Louis Viardot found *La revue indépendante* to promote progressive social ideology; Antonín Dvořák and Emmanuel Chabrier born

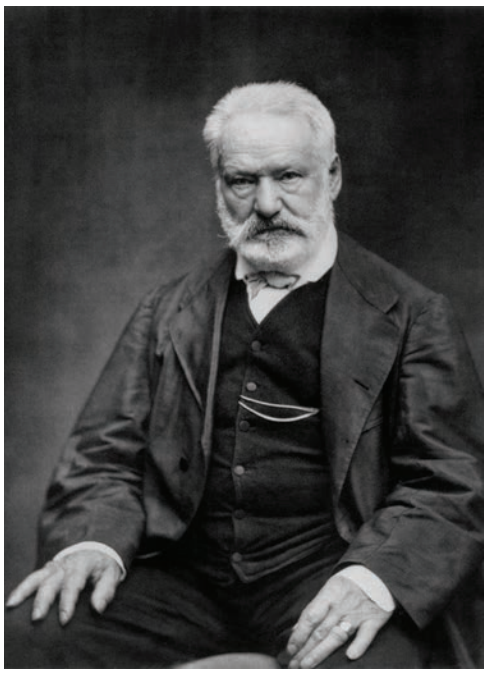
1842 **Death of friend Jan Matuszyński; gives concert at Salle Pleyel; performs in Tuileries and at Hôtel Lambert; summers in Nohant (long visits from Delacroix, Witwicki, and Pauline Viardot) and composes Impromptu, Op. 51, Ballade, Op. 52, Polonaise, Op. 53, and Scherzo, Op. 54; moves with Sand into two adjacent apartments at square d'Orléans**
Riots and strikes in north of England; Treaty of Nanking ends Opium War and officially cedes Hong Kong to Britain; New York and Vienna Philharmonic orchestras founded; premieres of Mikhail Glinka's *Ruslan and Ludmila* and Richard Wagner's *Rienzi*; Mendelssohn composes incidental music for *A Midsummer Night's Dream*; publication of Nikolai Gogol's *Dead Souls*; Sand begins to publish *Consuelo* (serialized); Arthur Sullivan and Jules Massenet born; Luigi Cherubini dies

1843 **Summer in Nohant (visits by Delacroix and Pauline Viardot), composes Nocturne, Op. 55, and Mazurkas, Op. 56; illness in October and November; Jane Stirling becomes piano student; Teofil Antoni Kwiatkowski paints portrait of Chopin**
Military revolt in Spain clears the way for Isabella II to ascend to the throne; Samuel Morse builds first telegraph system; Liszt plays concerts in Warsaw that include Chopin works, visits Chopin's parents; publication of Dickens's *A Christmas Carol* and Søren Kierkegaard's *Either/Or*; premiere of Wagner's *Flying Dutchman* and Donizetti's *Don Pasquale*; Edvard Grieg born

Jane Stirling, Achille Deveria, c. 1840

Fryderyk Chopin, George Sand, 1841

Pauline Viardot, Carl Timoleon von Neff, 1842



Victor Hugo, Étienne Carjat, 1876

On the Barricades on the Rue Soufflot, Paris, 25 June 1848, Horace Vernet, 1848–49

Chopin on His Death Bed, Teofil Kwiatkowski, 1849

1844 **Intermittent serious illness January–March; father dies May 3; fifth stay in Nohant (May–November); composes Berceuse, Op. 57, and Sonata, Op. 58; visit by sister Ludwika and her husband; Thomas Tellefsen, Karol Mikuli, and possibly Marcelina Czartoryska become piano students**

Treaty of Tangier ends French war in Morocco; weavers' revolt in Prussian region of Silesia; Marx meets Engels in Paris; U.S.–China peace treaty signed, granting favorable economic terms to the United States; Mendelssohn composes Violin Concerto; premiere of Giuseppe Verdi's *Ernani*; Turner paints *Rain, Steam, and Speed*; publication of Berlioz's *Treatise on Instrumentation*; Nikolay Rimsky-Korsakov, Friedrich Nietzsche, and Paul Verlaine born

1845 **Frequently ill and stops lessons for some time due to "asthma"; most talented student, Carl Filtsch, dies at age 14; stay in Nohant mid-June to end of November; letter to family about missing them and living in "*espaces imaginaires*"; last meeting with Liszt in December**

Anglo-Sikh War begins; start of Irish famine; Wagner composes *Tannhäuser*; publication of Poe's *The Raven* and Prosper Mérimée's *Carmen*; Gabriel Fauré born

1846 **Frequent illness; May–November, last stay in Nohant (visits by Grzymała, Delacroix, and Pauline Viardot); soirees at Hôtel Lambert; completes Barcarole, Op. 60, Polonaise-Fantaisie, Op. 61, Nocturnes, Op. 62**

Pius IX becomes pope; revolt in Kraków demanding independence and peasant rebellion in Galicia against serfdom; Austrian and Russian troops invade Republic of Kraków; United States declares war on Mexico; premieres of Berlioz's *Damnation de Faust* and Mendelssohn's *Elijah*; publication of Balzac's *Cousin Bette*; Sand begins to publish *Lucrezia Floriani* (serialized)

1847 **Sand's daughter Solange marries sculptor Jean-Baptiste-Auguste Clésinger; separation from Sand over conflict regarding Solange; portraits by Ary Scheffer, Henri Lehmann, Franz X. Winterhalter, and Louis-August Bisson; soirees at Hôtel Lambert; completes Waltzes, Op. 64, and Cello Sonata, Op. 65**

U.S. forces capture Mexico City; British Factory Act restricts working day for women and children to 10 hours; premieres of Verdi's *Macbeth* and Friedrich von Flotow's *Martha*; publication of Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*; Fanny and Felix Mendelssohn die

1848 **Last concert at Salle Pleyel on February 16; February Revolution reduces income and number of students; last meeting with Sand; travels to England and Scotland to teach and give concerts, including recital at Stafford House for Queen Victoria and Prince Albert; last public concert on November 16 in London**

Revolts in Paris, Vienna, Berlin, Milan, Venice, Rome, Parma, and Prague; unsuccessful Poznań revolt against Prussian forces; Louis Napoleon elected president of France; California Gold Rush begins; Wagner completes *Lohengrin*; two-act version of Moniuszko's opera *Halka* premieres in Wilno (Vilnius); publication of Alexandre Dumas fils's *La dame aux camélias*, Thackeray's *Vanity Fair*, and Marx's *Communist Manifesto*; Donizetti dies; Hubert Parry born

1849 **Moves to suburban village of Chaillot to restore health, visited by friends including Delacroix, Potocka, and Cyprian Kamil Norwid; asks for visit of family; sister Ludwika arrives with husband and daughter on August 9; moves to Place Vendôme 12; Kwiatkowski paints *Chopin on His Deathbed*; orders all manuscripts and unpublished works to be destroyed; dies October 17 at 2 a.m.; Clésinger makes death mask and mold of hand; heart is removed after death and taken to Poland by Ludwika, placed in pillar of Holy Cross Church in Warsaw; Mozart's Requiem is performed at his funeral at St. Madeleine Church October 30, along with two preludes and funeral march from B-flat Minor Sonata**

British defeat Sikhs in India; Venice surrenders to Austria; Hungary defeated by Austria; David Livingston crosses Kalahari desert; Liszt composes *Tasso* and Schumann his *Manfred*; premiere of Meyerbeer's *La prophète*; Dostoevsky sentenced to death, but his sentence is commuted and he is sent to Siberia

The Polonaise, Teofil Kwiatkowski, 1849

CHOPIN, THE PIANO, AND MUSICAL CULTURE OF THE 19TH CENTURY

PROGRAM ONE

The Genius of Chopin

Sosnoff Theater
Friday, August 11
7:30 p.m. Preconcert Talk: Leon Botstein
8 p.m. Performance

This concert is dedicated to the memory of Elisabeth Turnauer-Derow (1926–2016), an early and longtime supporter of the festival. A distinguished physician and strikingly elegant and cultivated Viennese, she was a dear and close friend who will be greatly missed.

Fryderyk Chopin (1810–49)

Variations on "Là ci darem la mano" from Mozart's *Don Giovanni*, Op. 2 (1827)
Orion Weiss, piano
The Orchestra Now
Leon Botstein, conductor

SONGS

***Wojak* (The Warrior) (1831) (Witwicki)**
***Narzeczony* (The Bridegroom) (1831) (Witwicki)**
***Smutna rzeka* (Troubled Waters) (1831) (Witwicki)**
***Moja pieszczotka* (My Darling) (1837) (Mickiewicz)**
Katarzyna Sądej, mezzo-soprano
Erika Switzer, piano

24 Preludes, Op. 28 (1831–38)
No. 1 in C Major
No. 2 in A Minor
No. 3 in G Major
No. 4 in E Minor
No. 5 in D Major
No. 6 in B Minor
No. 7 in A Major
No. 8 in F-sharp Minor
No. 9 in E Major
No. 10 in C-sharp Minor
No. 11 in B Major
No. 12 in G-sharp Minor
No. 13 in F-sharp Major

The Pianist, Josef Danhauser, 1840

No. 14 in E-flat Minor
No. 15 in D-flat Major
No. 16 in B-flat Minor
No. 17 in A-flat Major
No. 18 in F Minor
No. 19 in E-flat Major
No. 20 in C Minor
No. 21 in B-flat Major
No. 22 in G Minor
No. 23 in F Major
No. 24 in D Minor
Ke Ma, piano

INTERMISSION

Polonaise-Fantaisie in A-flat Major, Op. 61 (1846)
Benjamin Hochman, piano

SONGS
***Śpiew grobowy/Leci liście z drzewa* (Hymn from the Tomb/The Leaves Are Falling from the Tree) (1836) (Pol)**
***Dumka* (Dirge) (1840) (Zaleski)**
***Melodya* (Melody) (1847) (Krasiński)**
Katarzyna Sądej, mezzo-soprano
Erika Switzer, piano

Piano Concerto in F Minor, Op. 21 (1829)
Maestoso
Larghetto
Allegro vivace
Hélène Tysman, piano
The Orchestra Now
Leon Botstein, conductor

PROGRAM ONE NOTES

"Hats off, gentlemen, a genius!" Robert Schumann famously exclaimed in his 1831 review of Chopin's Opus. 2, the Variations on Mozart's "Là ci darem la mano." The review in the *Allgemeine musikalische Zeitung* marked Schumann's debut as a music critic. It was the first article to feature his imaginary alter egos Florestan and Eusebius, as well as Master Raro, the earliest of a cast of mostly fictional characters through whom he made his critical observations.

What about this youthful piece, which Chopin premiered in 1829 at his international debut in Vienna, might have prompted Schumann to call his Polish peer a genius? After all, Opus 2, composed by the 17-year old Chopin during his studies with Józef Elsner at the Warsaw Conservatory, is his earliest concert piece for piano and orchestra, and in many ways a very conventional one. Like hundreds of fashionable virtuoso variations of the era, Chopin's piece takes up a favorite operatic number (in this case the much-loved seduction duet of Don Giovanni and Zerlina) and showcases the composer-performer's technical prowess through a series of *style brillante* transformations of the theme. Chopin also includes a slow introduction, one lyrical variation in a minor key, and an operatic finale-like conclusion—all common features of contemporary variations.

Yet Schumann immediately recognized that Chopin's piece stood above others in this genre. Using the voice of Florestan—the character Schumann described as having a keen ability to foresee "everything that is new, of the future and extraordinary"—the critic drew his readers' attention to the remarkable dramatic skill of the composer, extolling the narrative twists and turns of the piece. Schumann had special praise for the Adagio (the fifth variation), in which he heard a "moral admonition to the Don," and raved about the finale, which he viewed as channeling the raw force of nature. Painting anything so specific was clearly not Chopin's intention: Friedrich Wieck's outlandish interpretation of a purported narrative in Opus 2 elicited a laughing rebuke from the composer.

Flowery language aside, Schumann—attentive as he was to new concepts that proclaimed the divine as the source of genius and originality—did put his finger on the essence of Chopin's compositional mastery heralded in his youthful concert works: the ability to take up lowly musical genres and elevate them by infusing them with operatic narrative, imaginative use of harmonic language, staggering pianistic challenges, and sublime poetry. Not only did the novel virtuosity of Opus 2 give audiences a foretaste of his études—especially in his ability to integrate virtuosity and drama in the cascading waves of sound of the *alla polacca* conclusion—but the poetry of the introduction and the Adagio's fragmented rhetoric also prefigured the most dreamlike and dramatic of his nocturnes. Likewise, in the F-Minor Concerto (chronologically the first, but published as No. 2), Chopin followed models established by early Romantic virtuosos whose works he admired, studied, and performed throughout his youth. Chopin's concertos, in the manner of Ferdinand Ries, Friedrich Kalkbrenner, and Johann Nepomuk Hummel, whose concertos we will hear during this year's festival, highlight melodic lyricism and dazzling virtuosity, and relegate the orchestra to providing understated accompaniment. Yet Chopin's harmonies are bolder than those of his predecessors, his pianistic figurations more challenging, and his melodies simply exquisite. In the Larghetto, whose shimmering tenderness is interrupted by an impassioned recitative, Chopin succeeds in conveying an aura of the sublime.

Polonia (Allegory of the November Uprising)
Ary Scheffer, 1831

Chopin's genius is "of the future." Some critics have allowed themselves to be fooled by his preference for the piano and frequent use of "pedestrian" small genres, such as the mazurka or prelude, into rejecting his compositional mastery. But therein lies the crux of his ingenuity. He took up an instrument that for most was a vehicle for didactic or virtuosic pieces and, following in Beethoven's footsteps, gave it the ability to sing of poetry and tragedy. Likewise, he took up middlebrow genres and imbued them with unheard-of profundity.

The 24 Preludes, Op. 28, completed during the period when the composer found his mature voice, are an epitome of just such a transformation of a humble genre. Despite some similarities, Chopin's preludes are neither the complete artistic utterances that introduce the fugues of J. S. Bach's *Well-Tempered Clavier* (a copy of which Chopin took with him to Majorca, where many of the Opus 28

pieces were composed) nor are they related to the brief, improvisatory gestures typical of 19th-century preluding, the practice of improvising before and between pieces. Chopin's set, although organized through the circle-of-fifths progression, comprises a miscellany of heterogeneous, fragmentary pieces of diverse characters and lengths. Again, Schumann, while admitting his befuddlement as to the concept of this opus, offers an insightful observation, calling them "sketches, beginnings of études, or, so to speak, ruins, individual eagle pinions, all disorder and wild confusion."

The idea of a fragment (and the related "sketch" and "ruin") gained prominence in Romantic culture. For Romantic philosophers and writers, fragments were significant because of their potential for engaging the beholder's imagination: their very incompleteness and vagueness permitted one to imagine a whole universe of meaning from which it stemmed. The aesthetic of the fragment permeates Opus 28: in some we encounter openings in medias res; in others, weak, abrupt endings; in some, harmony comes to the fore—sometimes achingly beautiful, other times startling and strange—while melodic shapes are barely present. In most, the musical idea is indicated but never fully developed. While they are carefully crafted, they are meant to give the impression of sketches: kernels containing ideas for compositions—études, nocturnes, a mazurka, a funeral march, a recitative—each seed carrying the promise of a musical macrocosm to be conjured up in the listener's imagination.

By 1846, when he completed the Polonaise-Fantaisie, Op. 61, the last of his large narrative works, Chopin fully understood music's potential to engage with the Romantic imagination. Liszt, like many 19th-century listeners, initially found the piece perplexing and concluded that it agitated "the mind to a pitch of irritability bordering on delirium." But he admitted decades later that at the time he "did not comprehend the intimate beauty of Chopin's late works." Indeed, in this masterpiece, Chopin summons the narrative techniques from his nocturnes and ballades and his astounding command of chromatic harmony to create a groundbreaking formal design. The polonaise is only vaguely suggested by the sporadic presence of the characteristic rhythm. We hear the returns of transformed yet recognizable themes, but are unsettled by the harmonic twists and turns that destabilize our sense of the work's form. Through this hazy soundscape of deliberate discontinuities and fragmented (broken off or distantly remembered) melodic ideas, Chopin makes us experience the uncanny: the phantasmagoric mystic world of dreams and visions.

Interspersed in the program are two sets of Chopin's songs. Derided by critics as simplistic and unworthy of performance, the songs bear ample witness to the composer's genius. They are private music which Chopin contributed to keepsake albums of his friends. A careful listener, however, will find in them moments of sublime beauty. Two of them require further commentary. "Hymn from the Tomb" was not penned by Chopin, it is Julian Fontana's record of Chopin's private improvisation on Wincenty Pol's poems about the November Uprising (1830–31). This piece gives us some sense of how Chopin might have responded with recognizable musical topics to specific poetic images, such as marching troops or a lament. "From the Mountains," composed in 1847, is among Chopin's last works. In this exquisite setting of Zygmunt Krasiński's meditation, the composer creates a miniature operatic *scena*, in which the central bel canto section paints an angelic vision of a distant "promised land." Within the framework of political messianism, which attributed to Poland the role of the "messiah of the nations," the promised land would have been understood as a future, sovereign Poland. The dramatic recitative that opens and closes the song highlights the tragic aloneness of the "messianic messengers" (a role in which both Chopin and Krasiński were cast by their contemporaries). The poignant repetitions of the word "forgotten" that close the piece underscore the solitude and despair of the man whom others hailed as the bard of his nation and recognized as an immortal genius.

—Halina Goldberg, Indiana University; Scholar in Residence, Bard Music Festival 2017

PANEL ONE

Chopin: Real and Imagined

Olin Hall
Saturday, August 12
10 a.m. – noon
Christopher H. Gibbs, moderator; Halina Goldberg; Anne Marcoline, and James Parakilas

PROGRAM TWO

Chopin and Warsaw

Olin Hall
Saturday, August 12
1 p.m. Preconcert Talk: Jeffrey Kallberg
1:30 p.m. Performance

Karol Lipiński (1790–1861)	**Violin Concerto No. 3, Op. 24 (c. 1835)** Allegro—Brillante—Risoluto *Jesse Mills, violin* *Members of The Orchestra Now* *James Bagwell, conductor*
Fryderyk Chopin (1810–49)	**Polonaise in B-flat Minor, op. posth. (1826)** *Danny Driver, piano*
Václav Vilém Würfel (1790–1832)	***Grande fantaisie lugubre au souvenir des trois héros:*** ***Prince Joseph Poniatowski, Kościuszko et Dąbrowski*, Op. 18 (1818)** *Rieko Aizawa, piano*
Karol Kurpiński (1785–1857)	**Fantasia "Chwila snu okropnego" (A Moment of a Frightful Dream) (1816/1820)** *Rieko Aizawa, piano*
Johann Nepomuk Hummel (1778–1837)	**Piano Concerto in A Minor, Op. 85 (1816)** Allegro moderato Larghetto Rondo: Allegro moderato *Danny Driver, piano* *Members of The Orchestra Now* *James Bagwell, conductor*

INTERMISSION

Józef Elsner (1769–1854)	**Piano Sonata in D Major (1805)** Allegro Andantino *Anna Polonsky, piano*

View of Warsaw, Julian Wiszynski, n.d.

Maria Szymanowska (1789–1831)

Étude in C Major (n.d.)
Prelude in E Major (n.d.)
Anna Polonsky, piano

Fryderyk Chopin

Trio for Piano, Violin, and Cello in G Minor, Op. 8 (1828)
Allegro con fuoco
Scherzo: Con moto ma non troppo
Adagio sostenuto
Allegretto
Horszowski Trio

PROGRAM TWO NOTES

Chopin's Warsaw was a vibrant city with a bustling music scene. At the end of the 18th century, sovereign Poland had been partitioned by its neighbors. But early in the next century, its main city was transforming, as an acquaintance of Chopin's wrote, "from an ancient capital of sovereign Mazovian dukes into a city modeled after other larger European cities, taking on a new shape, new clothes." Paradoxically, the circumstances of partitioned Poland, while politically tragic, created opportunities for economic growth that brought an influx of industrious and talented newcomers to Warsaw. The city's musical climate also benefited from this situation. In 1811, Chopin's future teacher Józef Elsner reported in the Leipzig *Allgemeine musikalische Zeitung*: "Since Warsaw again enjoys the splendor of a capital, we have heard more than a few of the greatest virtuosos of our time."

The codirectors of the National Theater, Elsner (by birth a German from Silesia) and Karol Kurpiński, left their posts in Austrian-ruled Lwów (Lviv/Lemberg) and arrived in Warsaw in 1799 and 1810, respectively. Both became prolific and highly respected composers of vernacular operas on Polish historical themes; at the same time they continued to write pieces in instrumental and sacred genres. Elsner's

Piano Sonata in D Major—like his other sonatas an early work dating to his Lwów days—is a graceful piece that in its transparent harmonic and melodic style and conventional formal design clearly demonstrates Elsner's indebtedness to Mozart. The two-movement structure is less traditional, and even more surprising is Elsner's use in the second movement of the mazurka, a very early example of a composer incorporating this folkloristic genre into a larger instrumental work. Kurpiński's fantasia "A Moment of a Frightful Dream" is a very different piece, a response to the newest trends in the arts that fostered interest in phantasmagoria. By giving prominence to chromatic melodic lines and harmonies, extremes of register, and loud dynamics, Kurpiński in this brief, improvisatory, prelude-like piece encapsulates an emotional intensity and subjectivity that are fundamentally Romantic.

Maria Szymanowska
Aleksander Kokular, c. 1825

When Elsner spearheaded the establishment of the Warsaw Conservatory, Chopin's alma mater, several foreign artists welcomed the opportunity to teach in this new institution, one of the first of its kind. Among them was the Bohemian Václav Vilém Würfel, who arrived in Warsaw in 1815. Würfel was an internationally acclaimed pianist, so it comes as no surprise that he subsequently mentored Chopin. His *Grande fantaisie lugubre au souvenir des trois héros: Prince Joseph Poniatowski, Kościuszko et Dąbrowski* was a gift "to the Polish Nation." Würfel reaches back to descriptive keyboard fantasia models established in earlier pieces such as Franz Kotzwara's (in)famous *Battle of Prague* and Jan Ladislav Dussek's much subtler *The Sufferings of the Queen of France*. In these episodically constructed instrumental works, recognizable musical topics, such as a lament or bugle calls, communicate a narrative that would have been further elucidated through descriptive titles for sections of music. The harmonic plan of this piece is fantasia-like, unpredictable yet logical, progressing from the anguished C minor of "Fateful Night," with hints of the polonaise rhythm as the reminder of the main topic, to "The Nation's Feelings of Gratitude," where a polonaise-like gesture returns in C major. Throughout the piece, Würfel communicates events through gestures such as the sounds of bells or a funeral march. In the section titled "Memory of Their Devotion to the Fatherland," he identifies the three heroes with quotations from well-known patriotic tunes associated with each of them: "Poniatowski's March," "Trio of the Kościuszko Polonaise," and the "Dąbrowski Mazurka," the last of which was to become the Polish national anthem. Chopin, of course, never composed anything that explicit, but as the musical tropes and compositional strategies found in descriptive fantasias would have been familiar to him and his listeners alike, we should consider his narrative works, especially the fantasias and the ballades, against the backdrop of compositions such as this one.

Among the "greatest virtuosi of our time" who performed in Warsaw was the internationally acclaimed pianist Maria Szymanowska. In 1827, when she returned to play a single concert in her hometown, a reviewer enthused that she "succeeded in perfecting the nature of her instrument by

making it approach the tone of the violin. . . . In the Adagio Madame Szymanowska brought the illusive imitation of human singing to the highest art." Chopin was present at the concert, and such sensitive playing undoubtedly had an impact on him. The following year, Johann Nepomuk Hummel, one of the foremost pianists of his era, performed in Warsaw, and in 1829, a series of concerts connected with the visit to Warsaw of the new Tsar Nicolas I offered music connoisseurs the chance to see performances by, among others, the violinists Nicolò Paganini and Karol Lipiński. The former, idolized and demonized by all of Europe, requires no introduction; the Polish-born Lipiński, on the other hand, a friend and rival of the famous Italian, is today mostly unknown. In his time, however, critics gushed over his long stroke and beautiful tone, noting that he vanquished the greatest difficulties "like an ancient hero dallying with lions."

The performances by these great musicians offered Chopin lessons in virtuosity and taught him to strive for a beautiful legato sound that aspired to the bel canto lines of great opera singers. The most direct imprint on Chopin's compositions was left by the style of Hummel, whose works Chopin often performed in his Warsaw years. In his Piano Concerto in A Minor, Hummel embraces a quintessentially Romantic affect: the passagework in the display episodes (the virtuoso passages that come after and elaborate each thematic statement) is novel and daring—so much so that Robert Schumann, who as a young man performed this piece, found in it inspiration for his own piano concerto. Likewise, Hummel's adventurous figurations and audacious harmonies resonate in the fast movements of Chopin's own concertos, and a comparison between the operatically inspired and lavishly ornamented cantilena of Hummel's Larghetto and the slow movements of Chopin's concertos is inescapable.

Bel canto, introduced to Warsaw through the immensely popular operas of Rossini, can be found throughout Chopin's oeuvre. In the middle section of his youthful Polonaise in B-flat Minor, composed after attending a performance of Rossini's *La gazza ladra*, he actually quotes "Vieni fra queste braccia," an aria from it. Elsner commented about this fashionable trend, "Today, in Warsaw, everything that is pleasing can be converted into a polonaise." This Polonaise and Chopin's Piano Trio were destined for private salon concerts. The dedicatee of the trio, Prince Antoni Radziwiłł, was a skilled cellist and took part in these performances during his visits to Warsaw.

The trio is an unexpectedly mature and progressive work for a 19-year-old. In a manner typical of this genre, Chopin gives prominence to the piano, but he is more attentive to the role of the strings than most of his contemporaries, and the piano's lush figurations often serve as accompaniment to the strings' expressive lines. The two inner movements harken back to Beethoven, who was among the prince's favorite composers and whose chamber works Chopin knew from salon performances. The Scherzo is a tour de force of rhythmic ingenuity, and strings take the lead in the seductively lyrical Adagio. For the main theme of the finale, Chopin uses a graceful krakowiak, a bow to the emerging interest in Poland's folkloric music. Thus Chopin draws on and brings to fruition the ample musical education he received through Warsaw's rich and diverse musical milieux. This legacy would form the backbone of his work in the ensuing years.

—Halina Goldberg, Indiana University; Scholar in Residence, Bard Music Festival 2017

Othello, Desdemona, and Iago, Henry Munro, 1813

PROGRAM THREE

From the Opera House to the Concert Hall

Sosnoff Theater
Saturday, August 12
7 p.m. Preconcert Talk: James Parakilas
8 p.m. Performance: American Symphony Orchestra, conducted by Leon Botstein, music director

This concert is dedicated to the memory of Laura Flax (1952–2017), principal clarinet of the American Symphony Orchestra and member of the faculty of the Bard College Conservatory of Music who was instrumental in getting the festival started. An unforgettable personality and brilliant musician, performer, and teacher, she was an inspiration to all.

Louis Spohr (1784–1859)

Overture to *Faust* (1816)

Giacomo Meyerbeer (1791–1864)

Bacchanal from *Robert le diable* (1831)

Vincenzo Bellini (1801–35)

Oboe Concerto in E-flat Major (c. 1819-25)
Maestoso e deciso—Larghetto cantabile—
Allegro (alla polonese)
Alexandra Knoll, oboe

Carl Maria von Weber (1786–1826)

Symphony No. 1 in C Major, Op. 1 (1807; rev. 1810)
Allegro con fuoco
Andante
Scherzo: Presto
Finale: Presto

INTERMISSION

Fryderyk Chopin (1810–49)

Fantasy on Polish Airs, Op. 13 (1828)
Fei-Fei Dong, piano

Gioachino Rossini (1792–1868)

From *Otello* (1816) (Berio di Salsa)
Act 3

Desdemona	*Nicole Cabell, soprano*
Otello	*Issachah Savage, tenor*
Emilia	*Jenni Bank, mezzo-soprano*

PROGRAM THREE NOTES

Chopin's correspondence testifies to a lifelong love of opera and its singers. He stands out among composers in being entranced by opera yet not inclined to write one. This lack of inclination perplexed Chopin's friends, family, and teachers, especially as his reputation grew after his arrival in Paris in September 1831. Writing to Chopin three years later, his composition teacher, Józef Elsner, returned to what had become his common request: "As I journey through this 'vale of tears' I would like to live to see an opera of your composition, which would not only increase your fame but benefit the art of music in general, especially if the subject were drawn from Polish national history. . . . I recognize . . . the *nature* of your gifts. . . . only an opera can show your talent in a true light and win for it eternal life."

Chopin saw the nature of his gifts otherwise, and elected to channel his love of opera and the human voice into works principally for solo piano. His early compositions for piano and orchestra draw on actual songs and arias for their themes; such potpourris and variation sets were the bread and butter of pianist-composers. But in Chopin's works for solo piano, he translates deeper compositional lessons from opera, especially from ones by Rossini, Meyerbeer, and Bellini. Chopin instructed his piano pupils to study Italian singers like Giuditta Pasta as models for piano declamation, which "should be grounded upon the rules which guide vocalists" and "perfected by hearing good singers." One pupil was told, "You must sing if you wish to play," and he insisted that she take singing lessons.

In fall 1831, Chopin wrote to Elsner to assuage his "fatherly concern" about writing an opera: "I am forced to think of making my way in the world as a pianist, postponing only to a later period the loftier artistic aims which you rightly put before me." Chopin recounts Meyerbeer's struggles before *Robert le diable* made it to the stage, "and Spohr too was long known before he wrote his *Jessonda* and *Faust*." Spohr's works were concert staples in the Warsaw of the 1810s and '20s. While Chopin provided no comment on hearing music from Spohr's opera *Faust* played during the entr'actes of an 1829 performance of Goethe's play in Dresden, he lauded Spohr's chamber music, calling the octet "wonderful, glorious" and the Opus 52 quintet a "wonderfully beautiful work," noting, however, that it was "badly written for the piano." Chopin's early biographer, Frederick Niecks, cited Spohr's "elegiac" delicacy as a major influence on Chopin: "In [Spohr's] music there is nothing to hurt the most fastidious sensibility, and much to feed on for one who, like Jaques in *As You Like It*, could 'suck melancholy out of a song, as a weasel eggs.'"

Also in the fall of 1831, Chopin heard *Robert le diable*, which he proclaimed a "masterpiece of the modern school." Chopin's first Paris commission was to "write something on themes" from the opera (which became his *Grand duo concertant* for piano and cello), and the opera's musical rhetoric surfaces in his ballades and nocturnes from that period. According to the pianist Frederick Rackemann, the influence of *Robert le diable* did not stop there: "Chopin had said that he had more than once received his inspiration from [Marie] Taglioni's dancing." Taglioni created the role of Abbess Helena in *Robert le diable*'s "Ballet of the Nuns," which is recognized as the first *ballet blanc* and thus the beginning of Romantic ballet. Adolphe Nourrit, the celebrated tenor singing Robert, was so taken by Taglioni's performance that, during rehearsals, he drafted the scenario for *La sylphide* (1832), the ballet that would become her signature role. Contemporary writers noted similarities between Chopin and Taglioni, both of whom possessed an exquisitely refined technique that produced an inimitable lightness of movement. As the British actress Fanny Kemble observed of the relationship, it was an instance of "an inspiration of exquisite sound gathered from exquisite motion."

The opera composer whose music arguably exerted the most influence on Chopin was Vincenzo Bellini, who wrote, as Verdi described, "long, long, long melodies, as no one else had made before." Chopin appreciated the innovative qualities of Bellini's melodies, and in turn Chopin applied similar methods to craft his own long melodies. Bellini's early Oboe Concerto already displays his distinctive melodic style. Structured more like an aria (brief introduction, slow lyrical section, fast concluding section), the concerto's *cantabile* writing would easily be at home in one of his operas.

Chopin enthusiastically greeted the 1826 arrival in Warsaw of Carl Maria von Weber's opera *Der Freischütz*, but Weber's piano music was even more important to Chopin. The *Invitation to the Dance* (1819) became the Romantic prototype for the pianistic stylization of dance. There and elsewhere, as Niecks observed, "Weber rarely ceases to be operatic." Weber's gift for melody and orchestration is heard throughout his Symphony No. 1, whose economy is effective. Coming just two years after Beethoven's sprawling *Eroica* Symphony, Weber's symphony nods to Beethoven in its presto third movement, which is more scherzo than minuet.

Robert le diable, Guillaume Alphonse Cabasson, 1840

Chopin's commission to write "something on themes" from *Robert le diable* was secured by pianist-composer Johann Peter Pixis, who met Chopin in Dresden in 1829. By 1833, Chopin could boast to a friend that "men of the highest reputation dedicate their works to me before I dedicate mine to them. For example, Pixis has inscribed his latest Variations for Military Band with my name." In 1834, Chopin repaid the compliment by dedicating to Pixis his Fantasy on Polish Airs, Op. 13. Chopin referred to this brilliant-style fantasy as a "potpourri," with its string of Polish melodies—a popular song and two dances (a dumka and a kujawiak). Writing to a friend about his performance of this piece in Warsaw in 1830, Chopin said that "as soon as [the audience] heard the first bars of [the kujawiak] they burst into applause."

Well before Chopin heard a note of Bellini, he had immersed himself in the lyrical world of Rossini. The third and final act of Rossini's *Otello*, which he heard in Warsaw in 1828, seems to have made a strong impression on him. Based on the French adaptation of Shakespeare's play, Rossini's version took great liberties with the original, yet set the bar high for 19th-century operatic adaptations of the Bard, in large part because of the dramatic integrity of this act. It begins with Desdemona in her bedchamber confiding her suffering to her attendant, Emilia, when in the distance a gondolier sings words from Dante, "There is no greater pain than to remember a happy time when one is in misery." Desdemona responds with her aching "Willow Song," whose tune anticipates Bellini's "long melodies." Rossini develops this melody over stanzas through ornamentation, a process that unfolds similarly in Chopin's early nocturnes and the slow movements of his piano concertos. Giuditta Pasta created the role of Desdemona, and in letters before moving to Paris, Chopin dreamed of one day being able to hear her in that role. That day arrived in December 1831; Chopin reported that he had never before heard such an *Otello*, and that Pasta was "sublime."

—David Kasunic, Occidental College

PROGRAM FOUR

The Piano in the 19th Century

Olin Hall
Sunday, August 13
10 a.m. Performance with commentary by Piers Lane

Works by **Fryderyk Chopin (1810–49)**, **John Field (1782–1837)**, **Robert Schumann (1810–56)**, **Charles-Valentin Alkan (1813–88)**, **Mily Balakirev (1837–1910)**, and **Serge Rachmaninoff (1873–1943)**

PROGRAM FIVE

The Consequences of Emancipation: Chopin's Jewish Contemporaries

Olin Hall
Sunday, August 13
1 p.m. Preconcert Talk: Leon Botstein
1:30 p.m. Performance

Ferdinand Hiller (1811–85)
Pensiero elegiaco: Alla memoria di Vincenzo Bellini **(1885)**
Simon Ghraichy, piano

Felix Mendelssohn (1809–47)
Prelude and Fugue in E Minor, Op. 35, No. 1 (1837)
Allegro con fuoco—Andante espressivo
Michael Brown, piano

SONGS

Franz Liszt (1811–86)
Im Rhein, im schönen Strome **(1854) (Heine)**
Vergiftet sind meine Lieder **(1842) (Heine)**

Giacomo Meyerbeer (1791–1864)
Hör' ich das Liedchen klingen **(1837) (Heine)**

Felix Mendelssohn
Morgengruss**, from *Sechs Gesänge*, Op. 47 (1839) (Heine)**

Robert Schumann (1810–56)
Du bist wie eine Blume**, from *Myrthen*, Op. 25 (1840) (Heine)**
Mit Myrthen und Rosen**, from *Liederkreis*, Op. 24 (1840) (Heine)**
Tyler Duncan, baritone
Erika Switzer, piano

Sigismond Thalberg (1812–71)
Fantaisie sur Andante final de Lucia di Lammermoor**, Op. 44 (1842)**
Danny Driver, piano

Henri Herz (1803–88)
Rondo Turc**, Op. 85, No. 4 (1835)**
Simon Ghraichy, piano

INTERMISSION

Fryderyk Chopin (1810–49)
Ballade in F Minor, Op. 52 (1842)
Waltz in C-sharp Minor, Op. 64, No. 2 (1846–47)
Orion Weiss, piano

Charles-Valentin Alkan (1813–88)

From 25 Préludes, Op. 31 (1847)
No. 5 Psaume 150
No. 6 Ancienne mélodie de la synagogue
No. 24 Étude de vélocité
Simon Ghraichy, piano

Ignaz Moscheles (1794–1870)

Concerto No. 3 in G Minor, Op. 58 (1820)
Allegro moderato
Adagio
Allegro agitato—Moderato—Prestissimo
Orion Weiss, piano
Members of The Orchestra Now
Benjamin Hochman, conductor

PROGRAM FIVE NOTES

In a letter home to family in 1824, the 14-year-old Chopin described a recital he had played a few days earlier. Anagramming his name to "Pichon" and writing in the style of a newspaper reviewer, Chopin joked: "His Lordship Pichon . . . played a concerto by Kalkbrenner, which did not make so much of an impression . . . as *The Little Jew* [Żydek] played by that same Mr. Pichon . . . for he played so well, so well, as if he had been born a Jew." The young Chopin's comment suggests that he thought of Jewish musicians and their music as intrinsically different from the European mainstream. This notion of Jewish music and musicianship was commonly shared among Chopin's non-Jewish contemporaries, but it in fact belies the rapid and significant increase in Jewish participation in music as performers, composers, and patrons in Europe's artistic capitals during this era. Indeed, throughout his career Chopin forged important friendships with Jewish figures in the art world of Paris. These included several composers whose music is collected on today's program: Felix Mendelssohn, Ferdinand Hiller (né Hildesheim), Charles-Valentin Alkan, and Ignaz Moscheles.

Heinrich Heine
Moritz Daniel Oppenheim, 1831

The title of this program, "The Consequences of Emancipation," refers to the European movement, beginning in the late 18th century, to abolish discriminatory laws and promote equal rights for Jews. The gradual success of this movement, combined with advancements in modern Jewish culture made possible by the Haskalah, or Jewish Enlightenment, contributed to considerable change in the conditions of European Jews. Many Jews began increasingly to integrate into mainstream society in ways that earlier prohibitions had made impossible, leading to a flowering of Jewish participation in literature, philosophy, art, and music. The compositions that make up this program exhibit the profound effects of the emancipation and Haskalah on European Jewish intellectual, economic, social, and cultural opportunities.

The first piece is an homage to the Italian opera composer Vincenzo Bellini, composed by Ferdinand Hiller, the son of a wealthy German Jewish merchant. Hiller loved Bellini and his music, and called the Italian composer's personality, "like his melodies, . . . as charming as it was sympathetic." Hiller noted that Chopin, too, was a devotee of Bellini. Describing the experience of attending a performance of *La sonnambula* with Chopin, Hiller wrote that Bellini's musical language had become "second nature" to Chopin, and that Chopin's eyes welled with tears as he watched the tenor's emotional performance.

The next piece is by Felix Mendelssohn, whose grandfather Moses was the prominent philosopher renowned as the father of the Haskalah, and the model for *Nathan the Wise*, a play advocating religious tolerance by the German Enlightenment dramatist Gotthold Ephraim Lessing. Felix himself, a convert to Christianity, evidently had limited knowledge of Jewish culture and never entered a synagogue. His Prelude and Fugue in E Minor, composed at age 18, is influenced by the compositions of Johann Sebastian Bach, which Mendelssohn helped bring to renewed prominence in the 19th century. Mendelssohn's great-aunt Sara Levy, the host of an important Berlin musical salon, had also been an ardent promoter of Bach's music, as well as a patron of his sons, the composers Wilhelm Friedemann Bach and Carl Philipp Emanuel Bach. Robert Schumann wrote that Mendelssohn's preludes and fugues "have a Sebastian-like air and might really deceive a sharp-eyed reviewer, were it not for the melody, the finer flow, which we recognize as modern, and here and there those little touches peculiar to Mendelssohn."

The lieder that follow are based on texts by the poet Heinrich Heine. Born to a Jewish family, Heine developed an interest in Jewish history, which he fostered particularly in Berlin during his early twenties. In the 1820s, witnessing the return of discriminatory laws restricting Jewish freedoms in Prussia, Heine, like many Jews of his era, converted to Lutheranism. He described this conversion as a practical maneuver, however, noting, "I do not regard it as important even symbolically, and I shall devote myself all the more to the emancipation of the unhappy members of our race." Heine later left Germany for voluntary exile in Paris, where he encountered Chopin; the two arrived in the city in the same year, 1831. Heine wrote that Chopin "must be called a genius, in the full meaning of the word; he is not merely a virtuoso, he is also a poet and can bring the poetry into view that lives in his soul." A listener encountering Chopin's music would "forget completely the mastery of piano technique, and sink into the sweet abyss of the music." As the varied lieder presented here demonstrate, Heine's poetry was set to music repeatedly in the 19th century.

Although Swiss-born Sigismond Thalberg's parentage is disputed—he was reported to be the illegitimate child of a count and a baroness—his birth certificate states that his mother was Fortunée Stein, of Frankfurt, who was Jewish. Thalberg became a renowned virtuoso pianist and rival of Franz Liszt. Thalberg primarily composed fantasias based on famous arias from German and Italian opera, such as this work based on *Lucia di Lammermoor* by Gaetano Donizetti, a contemporary of Bellini. The Austrian Jewish Henri Herz, a child prodigy in piano performance, studied at the Paris Conservatoire and later taught on its faculty. His "Rondo Turc" is a short, flashy work that bears some of the same exoticist, percussive techniques imitative of Turkish marching bands found in Mozart's famous "Alla Turca," the finale from the Piano Sonata in A Major, K.331.

The second half of today's program opens with a pair of works by Chopin, the Ballade in F Minor and the Waltz in C-sharp Minor, which he dedicated to Baroness Charlotte de Rothschild. Charlotte was the daughter of James Mayer de Rothschild, who founded the French branch of the Frankfurt Jewish family's banking empire in Paris. Chopin was introduced to James by Heine and became close

friends with the family, teaching piano to James's wife, Betty. Chopin also gave piano lessons to Charlotte and performed in her salon. According to the cellist Auguste Franchomme, Chopin loved the Rothschilds' Paris home "and this house loved him." Charlotte would remain Chopin's patron and friend until his death.

The program closes with works by the Jewish musicians Charles-Valentin Alkan and Ignaz Moscheles. Unlike many of his peers, Alkan, with whom Chopin forged a close relationship, never succumbed to the growing pressure to convert to Christianity, and he is one of the relatively few composers of the era to include traditional Jewish melodies and musical characteristics in his compositions. The 25 Préludes count among his earliest experimentations with this technique. In particular the Prélude No. 5 is an energetic rendition of the laudatory Psalm 150, and Prélude No. 6, "Ancienne mélodie de la synagogue," is written partly in the *Ahavah rabbah* mode, a scale associated with the cantorial tradition of liturgical music.

Moscheles was born to a Jewish family in Prague and married in a Hamburg synagogue, though he did later convert to Christianity. He was a close friend and colleague of Mendelssohn, whom he met when the latter was 15 years old. He was also an acquaintance of Chopin, though he remained ambivalent about Chopin's compositions: he expressed that he was "charmed with their originality" but that "my thoughts . . . and through them my fingers, stumble at certain hard, inartistic, and to me inconceivable modulations. On the whole I find his music often too sweet, not manly enough, and hardly the work of a profound musician." Nevertheless, he retained an enduring respect for Chopin, and once performed with him in Paris for the French royal family.

The Return of the Volunteer from the Wars of Liberation to His Family Still Living in Accordance with Old Customs
Moritz Daniel Oppenheim, 1833–34

As a consequence of the Jewish emancipation and the Haskalah, Chopin met and collaborated with many Jewish composers, performers, and patrons of the arts throughout his career. The works performed today convey the robust nature of this unprecedented Jewish participation in musical life in the cultural capitals of Europe during Chopin's time.

—Joshua Walden, Stanford University

PROGRAM SIX

Virtuosity and Its Discontents

Sosnoff Theater
Sunday, August 13
4:30 p.m. Preconcert Talk: Kristen Strandberg
5 p.m. Performance

Fryderyk Chopin (1810–49)

Variations in A Major, "Souvenir de Paganini" (1829)
Fantaisie-Impromptu No. 4 in C-sharp Minor, Op. 66 (1834)
Fei-Fei Dong, piano

Franz Liszt (1811–86)

***From Six chants polonais*, S.480 (1857–60)**
Bacchanal (*Hulanka*—Merrymaking)
Meine Freuden (*Moja pieszczotka*—My Darling)
Die Heimkehr (*Narzeczony*—The Bridegroom)

Consolation No. 3 in D-flat Major, S.172 (1849–50)
***Gnomenreigen*, S.145, No. 2 (1862–63)**
Piers Lane, piano
Simon Ghraichy, piano

Adolphe Adam (1803–56)

Bravura Variations on Mozart's *Ah! vous dirai-je maman* (1849)
Cecilia Violetta López, soprano
Nadine Hur, flute
Brian Zeger, piano

Robert Schumann (1810–56)

Violin Sonata No. 1 in A Minor, Op. 105 (1851)
Mit leidenschaftlichem Ausdruck
Allegretto
Lebhaft
David Chan, violin
Brian Zeger, piano

INTERMISSION

Gaetano Donizetti (1797–1848)

From *Maria Stuarda* (1834) (Bardari)
O nube! che lieve/Nella pace del mesto riposo
Cecilia Violetta López, soprano
The Orchestra Now
Leon Botstein, conductor

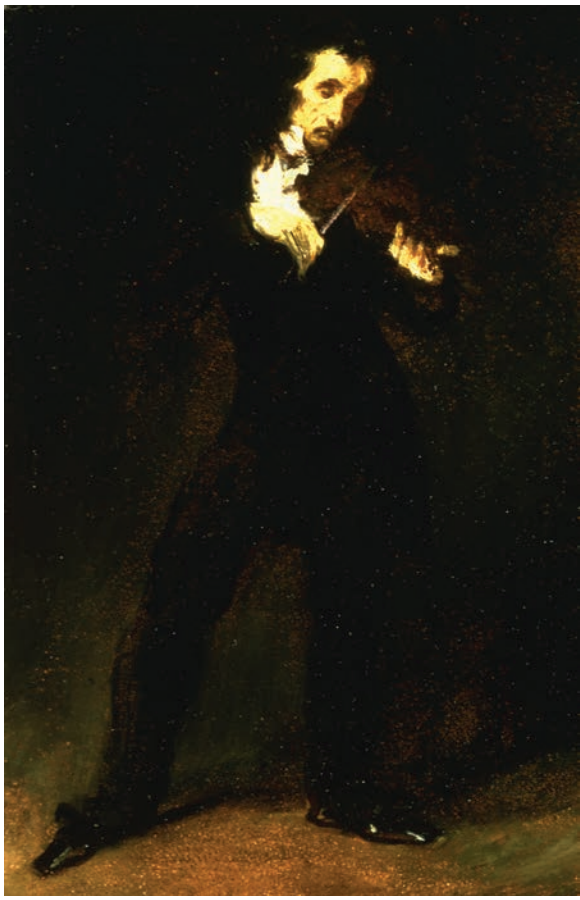
Nicolò Paganini (1782–1840)

From Violin Concerto No. 2 in B Minor, Op. 7 (1826)
La campanella
Dongfang Ouyang '15, violin
The Orchestra Now
Leon Botstein, conductor

Friedrich Kalkbrenner (1785–1849) **Concerto No. 1 in D Minor, Op. 61 (1823)**
Allegro maestoso
Adagio di molto
Rondo: Vivace
Piers Lane, piano
The Orchestra Now
Leon Botstein, conductor

PROGRAM SIX NOTES

In 1828, Nicolò Paganini embarked on a series of European tours that would forever transform musical virtuosity. With unorthodox and spellbinding technique, he executed groundbreaking feats on the violin. But physical dexterity alone did not account for why audiences from Vienna to Warsaw to Paris were electrified by his presence. The devil, the rumors went, was the source of his technical power. (His name is sometimes translated as "little pagan.") There were whispers of his flamboyant and masterful performances betraying an unbridled sexuality and of dark forces governing his ghostly appearance. Paganini was not simply a more accomplished violinist than his predecessors, he was a social disruption, an irreducible mystery, a revolutionary force—in short, a virtuoso for the Romantic age. And an inspiration. Franz Liszt was not the only one who aspired to be "the Paganini of the piano," as he often was called.



Nicolò Paganini, Eugène Delacroix, 1831

A virtuoso has long been defined as an individual who possesses exceptional skill, in any field, but especially in music. During the 19th century, the rationale for musical virtuosos' cachet—and the reasons many remonstrated against them—reflected philosophical and social mores of the French Revolution and Napoleonic era. During the Enlightenment, it did not follow that virtuosos who exhibited skill in, say, chess or playing an instrument should exercise broader cultural or political power. Even the most celebrated musical virtuosos, such as Mozart, often worked for the church or the court, essentially as servants. Music was considered an experience of the senses, inferior to rational disciplines such as philosophy that were grounded in verbal discourse.

For the 19th-century Romantic, musical virtuosos and music itself held a different status. The latter now was revered as a means of enshrining beauty, as a vehicle of transcendence, as a moral force. Music therefore could foster greater spiritual consciousness; might not virtuosos be able to turn music to this end better than any others? Virtuosos had supreme mastery of music's resources, and they brought it to a broad swath of society, performing in the ever-growing number of public concerts. Some, of course, found such arguments unconvincing. Robert Schumann, for example, warned that superficial, gratuitous virtuosity fell short of

music's full power. Nonetheless, at stake was not whether virtuosity was "empty," but rather how virtuosity should be employed and expressed in performance and composition.

By the early 1830s, Paris had become the musical capital of Europe, boasting resident pianists Chopin, Liszt, and Friedrich Kalkbrenner, along with prominent concert series, visiting virtuosos, salons, operas, and many other entertainments. Paganini captivated Paris's musical community with his legendary performances in 1831 and 1832, but Chopin had encountered him in Warsaw in 1829, when the violinist played at the coronation of Russian Tsar Nicholas I as king of Poland. Like most virtuosos of the time, Paganini composed and regularly performed his own works, which other musicians borrowed in their improvisations and compositions. One of his most celebrated pieces, "La campanella" (The Little Bell), drawn from a melody of the last movement of his Second Violin Concerto, features a rolling theme that has become an emblem of the Romantic virtuoso tradition. Chopin's *Souvenir de Paganini* sets a Neapolitan melody from Paganini's *Le carnaval de Venise*. However, the attribution of this straightforward set of variations is not certain; Chopin never published its score, and he almost certainly did not give the work this title.

Franz Liszt, n.d.

In 1831, Kalkbrenner predicted that the newly arrived Chopin would rise to the top of Paris's musical scene—if the young Pole would study under him for three years! Though Chopin declined the offer, Kalkbrenner helped him with the logistics of his debut in the city. At that concert, Chopin performed his own Piano Concerto No. 1 in E Minor, which he dedicated to Kalkbrenner, as well as Kalkbrenner's *Grande polonaise* for six pianos. Kalkbrenner since has fallen into obscurity, but in the 1830s, he was famous for his relaxed, precise technique and for his somewhat tiresome assertions of being the last bastion of the Classical style, having been educated in Paris and Vienna at the turn of the century. His Piano Concerto No. 1 in D Minor, Op. 61, demands immaculate execution, with exposed passagework, double trills, and ornaments. At the Paris Conservatoire, this work became an examination piece. Schumann bemoaned Kalkbrenner's concertos as examples of artistic corruption by a Philistine—his term for many virtuoso composers of the time. Kalkbrenner's confessed adherence to the ideals of Classicism held no sway with Schumann, who felt that the former indulged in the "brilliant style" at the expense of formal development and meaningful exchange with the orchestra.

Opposing Schumann's "Philistines" were the "Davidsbündler" (the League of David), those devoted to the true progress and cultivation of musical art. A group of characters created by Schumann, the Davidsbündler had real-life parallels in his musical circles and frequently appear in his music criticism and compositions (for example, the character Chiarina in *Carnaval* represents his future wife, the virtuoso pianist Clara Wieck). Schumann's Violin Sonata in A Minor explores the essence of two characters derived from his personality. The passionate and tempestuous Florestan dominates the first movement, and the dreamy Eusebius exerts greater force in the second. When Schumann wrote the sonata, in 1851, his days on his metaphorical field of battle were growing short. Within three years, he would enter a mental health asylum after a failed attempt at suicide.

While Chopin enjoyed a reputation as a serious virtuoso pianist, Liszt was an easy target for music critics. During his tours throughout the 1830s and '40s, journalists often poked fun at his flamboyance, his flagrant showpieces, and the "Lisztomania" (as Heinrich Heine called it) that he could incite in listeners young and old. Liszt, on the other hand, saw himself as a social artist and dedicated himself to political, charitable, and religious causes, as well as to music criticism. Eventually he would turn away from showcasing his unrivaled virtuoso technique and focus on more "serious" compositions, such as large-scale orchestral pieces and pedagogical works like *Gnomenreigen*.

Chopin played a distinct role in Liszt's evolving artistic identity, though the two pianists' once-warm friendship had cooled into all but estrangement by the early 1840s. Liszt's six Consolations, written in that decade, suggest the influence of Chopin's intimate compositional style and introspective persona. The slow tempo, texture, and oneiric affect of Consolation No. 3 have affinities with the nocturnes and impromptus (most of which were published during Chopin's lifetime, although the Fantaisie-Impromptu No. 4 in C-sharp Minor, Op. 66, was released posthumously). Shortly after Chopin died, Liszt published an extended study on him that remains popular to this day. In *Six chants polonais*, Liszt offered a different sort of tribute to his old friend, reworking several of Chopin's Polish songs for voice and piano into pieces for piano alone. Liszt does more than create an exquisite transcription: he reimagines Chopin's modest settings by imbuing them with Chopinesque virtuosity. For example, in No. 5 ("Meine Freuden") he transforms the original waltz into a nocturne with extensive ornamentation (undergirded with new harmonies that are distinctly Liszt's).

Chopin and Liszt were among the many Romantic instrumental virtuosos who adored opera and opera singers. Chopin was particularly fond of Italian opera, and in Paris works like those of Gaetano Donizetti regularly ran at the Théâtre-Italien. Vocal virtuosity had transformed opera in the first decades of the 19th century, and operatic repertoire offered incontrovertible proof that musical virtuosity could support dramatic and expressive ends, not simply display. It is small wonder that instrumental virtuosos frequently emulated gestures and styles from opera. Exchanges between instrumental virtuosos and opera could flow in the other direction as well. The Parisian composer Adolphe Adam, primarily remembered as the composer of the ballet *Giselle*, paid tribute to a virtuoso of an earlier age in his bravura variations on Mozart's *Ah! vous dirai-je maman*.

The virtuosity of the Romantic generation was not monolithic, nor was it ephemeral. Its legacy lives on in diverse and surprising ways: in these virtuosos' compositions, in the concept of "standard repertoire" they helped establish through their concerts, through contemporary musical celebrities, and through continued belief in the power of extraordinary musicians to effect social change.

—Virginia Whealton, Indiana University

Scene from The Mysteries of Paris *by Eugene Sue*, Joseph Désiré Court, 1844

ORIGINALITY AND INFLUENCE

SPECIAL EVENT

Movement, Miniatures, and Mysticism

Spiegeltent
Thursday, August 17
8 p.m. Performance: Bard Music West, Allegra Chapman '12, artistic director; Laura Gaynon, associate director

Alexander Scriabin (1872–1915)	**Mazurka in C-sharp Minor, Op. 3, No. 6 (1888–90)** **Mazurka in E Minor, Op. 25, No. 3 (1898–99)**
Thomas Adès (b. 1971)	**From Three Mazurkas, Op. 27 (2009)**
Marta Ptaszyńska (b. 1943)	***Moon Flowers* (1986)**
	From *Mouvements du coeur*: ***Suite de 7 mélodies en hommage à Chopin* (1949)**
Francis Poulenc (1899–1963)	No. 2 Mazurka "Les Bijoux de Poitrine"
Jean Françaix (1912–97)	No. 4 Scherzo impromptu
Darius Milhaud (1892–1974)	No. 6 Ballade nocturne
Germaine Tailleferre (1892–1983)	**Piano Trio (1978)**
Henryk Górecki (1933–2010)	**From *Blessed Raspberry Songs*, Op. 43 (1980)**
Agata Zubel (b. 1978)	**Three Miniatures (1998)**
György Ligeti (1923–2006)	**From *Musica ricercata* (1951–53)**
Mikołaj Górecki (b. 1971)	**From Six Bagatelles (1997)**
Grażyna Bacewicz (1909–69)	**Sonata No. 2, for solo violin (1946)**

SPECIAL EVENT

The Romantic Wind Symphony

Sosnoff Theater
Friday, August 18
5 p.m. Performance: New York Wind Symphony, conducted by Richard F. Regan

Charles Gounod (1818–93) — ***Petite symphonie*, Op. 216 (1885)**
Adagio—Allegro
Andante cantabile
Scherzo: Allegro moderato
Finale: Allegretto

Hector Berlioz (1803–69) — ***Grande symphonie funèbre et triomphale*, Op. 15 (1840)**
Marche funèbre
Oraison funèbre
Apothéose
Colin Williams, trombone

NOTES

In 1879, flutist Paul Taffanel founded the Society for Wind Chamber Music in Paris; over the years he invited numerous French composers to write for his group. The most successful of the pieces he commissioned was the *Petite symphonie* by Charles Gounod, the celebrated composer of *Faust* and *Roméo et Juliette*. The work was deliberately modeled after Mozart's wind serenades, staying mostly within the limits of 18th-century harmony and form. Only in some of the melodies does a recognizably French way of writing appear.

To the typical scoring of Mozart serenades (pairs of oboes, clarinets, horns, and bassoons), Gounod added a flute part in honor of Taffanel. A loving tribute to a composer Gounod held particularly dear, this graceful nonet in four movements has long been a favorite in the wind ensemble repertory.

The 1830s—Chopin's great decade—also saw the birth of some of Berlioz's most important works, such as the *Symphonie fantastique*, *Harold en Italie*, Requiem, and *Roméo et Juliette*. Following the 1830 July Revolution that overthrew the Bourbon dynasty, Berlioz established himself as a prominent, though highly controversial, composer. In 1840, the French government, eager to celebrate the 10th anniversary of July 1830, commissioned him to write a celebratory composition. Five years earlier, he had been asked to create something festive for the fifth anniversary, but he completed that project only in part. (He turned the completed portion into a cantata in memory of Napoleon.) Now he was ready to live up to the task.

The *Grande symphonie funèbre et triomphale* was intended to be played at a solemn procession: the coffins of those killed during the Three Glorious Days, as the events of July 1830 were called, were to be entombed at the base of a new monument on the Place de la Bastille (site of the famous prison fortress, demolished in 1789). The first movement, the funeral march, which was recycled from the 1835 commission, accompanied the procession. The funeral oration was intended for the reburial of the bodies, followed by a grandiose hymn in honor of the heroes. In his two-volume biography of Berlioz, British scholar David Cairns points out that Berlioz's music, even with 200 instrumentalists, must have been completely drowned out by the noise of the crowd.

One might think that a funeral march can only be written in a few ways, especially one for an actual political function. Yet the opening movement of Berlioz's symphony, while eminently suited to its function, contains a great many idiosyncrasies: irregular phrase lengths, unexpected harmonies at every turn. For Berlioz, there was no such thing as a routine assignment. A second melody, forming the trio or middle section of the movement, is played by the woodwinds as the percussion drops out. This melody is more lyrical than, but just as unpredictable as, the funeral march theme that eventually returns. The final section contains a few striking dissonances but ends with solemn and peaceful chords.

The second movement is a funeral sermon in which a solo trombone takes the role of the orator. The sermon is in the form of an operatic recitative and aria; the music was in fact adapted from Berlioz's unfinished early opera *Les francs-juges* (The Self-Appointed Judges). The last movement is called "Apothéose" (the Greek word's original meaning is "elevation to the rank of a god"). The glorification of the heroes of the Three Glorious Days calls for another march, this time a triumphal march of majestic proportions. Again, Berlioz put his stamp on the music by adding some subtle, personal twists to the melody and harmony.

Battle at the Hôtel de Ville, 28 July 1830
Jean Victor Schnetz, 1833

The *Grande symphonie funèbre et triomphale*, seldom heard today, was considered by his contemporaries to be one of Berlioz's finest works. Critics bewildered by the *Fantastique* were enthusiastic about the *Grande symphonie*. One particular visitor from Germany—Richard Wagner, who had certainly understood the *Fantastique*—had this to say about the later work:

> Truly I feel tempted to give this work of Berlioz's precedence over all the others. It is big and noble from beginning to end: what it may contain of morbid exaltation is checked and overridden by a patriotic enthusiasm raising the lament to the lofty peak of its final apotheosis. When I furthermore place to Berlioz's credit the noble treatment of the military band instruments, which were all he had at his disposal, then . . . I gladly predict that this July Symphony will continue to live and provide inspiration as long as a nation that calls itself France exists.

—Peter Laki, Visiting Associate Professor of Music, Bard College

PROGRAM SEVEN

Chopin and the Piano

Sosnoff Theater
Friday, August 18
7:30 p.m. Preconcert Talk: Jonathan D. Bellman
8 p.m. Performance

Fryderyk Chopin (1810–49)

Polonaise in A-flat Major, Op. 53 (1842)
Danny Driver, piano

From Études, Op. 10 (1829–32)
No. 1 in C Major
No. 3 in E Major
No. 4 in C-sharp Minor
No. 12 in C Minor, "Revolutionary"
Danny Driver, piano

From Études, Op. 25 (1832–36)
No. 1 in A-flat Major
No. 7 in C-sharp Minor
No. 12 in C Minor
Charlie Albright, piano

Nocturne in F-sharp Minor, Op. 48, No. 2 (1841)
Nimrod David Pfeffer, piano

Scherzo in E Major, Op. 54 (1842)
Piers Lane, piano

INTERMISSION

Mazurka in F-sharp Minor, Op. 59, No. 3 (1845)
Anna Polonsky, piano

Barcarole in F-sharp Major, Op. 60 (1845-46)
Michael Brown, piano

Nocturne in D-flat Major, Op. 27, No. 2 (1835)
Anna Polonsky, piano

Fantasy in F Minor, Op. 49 (1842)
Piers Lane, piano

Prelude in C-sharp Minor, Op. 45 (1841)
Anna Polonsky, piano

Sonata in B-flat Minor, Op. 35 (1839)
Grave—Doppio movimento
Scherzo
Marche funèbre: Lento
Finale: Presto
Ran Dank, piano

Fryderyk Chopin, Wojciech Weiss, 1899

PROGRAM SEVEN NOTES

The familiar images of Chopin—the melancholy artist, the accomplished melodist and miniaturist, the composer whom somehow *everyone* likes—transmit little of his actual contributions to the art of music. For pianists, his understanding and exploitation of the instrument's potential is entirely unrivaled, a Parnassian and completely idiomatic pianism. The essential element is not technical difficulty (though that is plentiful) but that his music—his technique, his aesthetic, his sense for sonority—has become definitive of the instrument itself. Though he received excellent compositional training, Chopin was largely an autodidact at the piano. Tonight's recital program explores the elements of his musical patrimony that he mastered and recombined to create what amounts to a new language of piano writing.

On October 20, 1829, some three months after hearing Nicolò Paganini, the young Chopin wrote to a close friend, "I've made a large *Exercice en forme* [formal exercise], in my own peculiar style. When we see each other, I'll show it to you." And to the same friend, a few weeks later: "I've written a few exercises; I would play them well if you were at my side." These offhand comments refer to the early drafts of what became the Opus 10 book of 12 études, the earliest collection of such pieces to remain in universal use today. Until that point, études were, almost exclusively, dull technique builders that remained the piano student's private—and often depressing—business. Chopin's pieces reflect the pedagogical intent of the genre by expanding the technique to include the lightning-fast, broadly spread arpeggios in Op. 10, No. 1; the stormy left-hand writing in the famous No. 12 in C Minor, the so-called "Revolutionary" étude; and much else.

Beyond these brutal technical challenges, though, these études—and the second book, Opus 25, which came out some years later—are concert repertoire of the highest order, and are studies in

Ball at the Hotel Lambert, Teofil Kwiatkowski, 1849

chopinisme, not just dexterity and endurance. Although Op. 10, No. 3 in E Major is ostensibly an exercise in the realization of a melody with the third, fourth, and fifth fingers of the right hand, singing out over a thick texture produced by the other, stronger fingers, Chopin told a student that he had never before written such a beautiful melody. The shimmering effect of Op. 25, No. 1, a study in textural balance, was such that Robert Schumann compared it to an aeolian harp, and in Op. 25, No. 7 Chopin elevates a Bellini melody to a delicate, precariously Olympian beauty, entrusting it to the left hand and adding soft obligati and accompaniment figures. To this day, Chopin's études remain the pianist's daily bread for both technique and artistry.

How different the demands of a nocturne such as Op. 27, No. 2 in D-flat Major. Here, a pianistic reimagining of a tragic bel canto love duet elevates every operatic cliché—the sigh, the affective turn to minor, an impassioned inversion of tenor and soprano parts, the last breaths, the liberated soul's final ascent heavenward—to the timeless and universal. Chopin's evocation of a familiar operatic genre, in other words, becomes its Platonic form, the idealized experience of having one's heart broken at the opera. Dramatic in a far different way is the Opus 49 Fantasy, a free-form meditation on beleaguered Polonia. As the opening F-minor funeral march, which alludes to a well-known patriotic song from the November Uprising, closes with dark finality, a series of roulade figures introduces a parallel realm of hope and promise. A passionate agitato melody (which we enter mid phrase) is followed by a ferocious march, and the ensuing dialogue between the two reaches the impossibly distant key of B major, where a brief, delicately inflected chorale hints at a world to come. Struggle, march, and drama soon return, though, and the work ends (in A-flat major) with the magical roulades. Redemption beckons if we but dry our tears.

An overlooked gem is the Prelude in C-sharp Minor, Op. 45, one of the most personal compositions Chopin ever put on paper. Few of his published works approach his visionary improvisations as closely as does this exploration of stunning modulations and the color differences among various keys, which of course would have been far clearer in the subtly unequal temperaments in which pianos of Chopin's time were tuned. It exhibits no fireworks and little overt drama, but Chopin's ramble through a series of distant keys, capped with a glistening, prismatically coloristic coda, is one of the single greatest explorations of harmonic color.

Most extraordinary, in both his time and ours, is Chopin's Sonata in B-flat Minor, Op. 35. By the 1830s, the piano sonata was a hallowed genre; Mozart, Haydn, and especially Beethoven had each composed a large number of masterful ones, and Schubert and other Romantics had made their own contributions. By the late 1830s, though, Schumann noted that there were no longer many noteworthy contributions to the genre, and later described Chopin's Opus 35 as less a sonata than "four of [Chopin's] wildest children bound together." This work truly does stand alone in the genre. In the 18th century, the rhetorical weight in a sonata cycle was on the first movement, while the Romantic era saw that weight shifted to the final movement, as summation of and peroration on this multi-movement form. The B-flat Minor Sonata, in contrast to both approaches, seems to consist of three movements built around the third movement, the most famous funeral march in the Western musical canon, which was composed at least a couple of years earlier than the other sections. The first movement has been described as a "titanic étude," where the roiling early material forms the basis of both development and coda, so its absence from the recapitulation is not missed. The Scherzo could well stand alone; the dark and troubled E-flat-minor outer sections frame a dreamy and untroubled barcarole-like middle section, a stylistic juxtaposition that is both odd and extremely compelling, like those of the other scherzos. And after the funeral march, where a finale should be, there is a ghostly unisono episode, disquieting but soon over, which Liszt's pupil Carl Tausig described as "the wind blowing over my grave." Schumann was correct in his belief that this was a deeply atypical sonata; it is also, paradoxically, one of the most persuasive 19th-century examples of the genre.

Daringly original technique, a kind of pervasively melancholic beauty, gothic horror, poetic tales on a broad canvas: these are contributions that, however astounding, we as listeners have come to take for granted. Such words as "revolutionary" and "unique" pale from overuse, but they are no exaggerations in Chopin's case. *Ecco il pianismo!*

—Jonathan D. Bellman, University of Northern Colorado; Scholar in Residence, Bard Music Festival 2017

Sketches of Chopin's left hand, Maurice Sand-Dudevant, 1845

Maria Szymanowska and Company in Costumes, August Fidelis Brunner, 1819

PANEL TWO

Chopin's Place in 19th-Century Performance Culture

Olin Hall
Saturday, August 19
10 a.m. – noon
Jonathan D. Bellman, Allan Evans, Dana Gooley, and Gili Loftus

PROGRAM EIGHT

Chopin and the Salon

Olin Hall
Saturday, August 19
1 p.m. Preconcert Talk: Byron Adams
1:30 p.m. Performance

John Field (1782–1837)	**From 18 Nocturnes (1812–36)** No. 12 in G Major *Michael Brown, piano*
Clara Wieck (1819–96)	**From *Soirées musicales*, Op. 6 (1836)** No. 3 Mazurka in G Minor *Michael Brown, piano*
Auguste Franchomme (1808–84)	**Nocturne in E Minor, for two cellos, Op. 14, No. 1 (1837)** *Nicholas Canellakis, cello* *Laura Gaynon, cello*
Fryderyk Chopin (1810–49)	**Mazurka in A Minor, Op. 68, No. 2 (1827)** *Nimrod David Pfeffer, piano*
Maria Szymanowska (1789–1831)	***Pieśń z wieży* (Song from the Tower) (Mickiewicz) (1828)** ***Jan Albrycht* (Niemcewicz) (1816)** **Mazurka No. 8 in D Major (c. 1825)** *Monika Krajewska, mezzo-soprano* *Allegra Chapman '12, piano*
Pauline Viardot (1821–1910)	**From *Six Mazurkas de Chopin*, Series 2 (pub. 1899)** No. 3 (Le jeune fille) No. 5 (La danse) *Monika Krajewska, mezzo-soprano* *Allegra Chapman '12, piano*

Louis Spohr (1784–1859)

Octet in E Major, Op. 32 (1814)
Adagio—Allegro
Menuetto: Allegro
Andante con variazioni (Thema di Handel)
Finale: Allegretto
Bard Festival Chamber Players

INTERMISSION

Fryderyk Chopin

Waltz in F Major, Op. 34, No. 3 (1838)
Waltz in G-flat Major, Op. 70, No. 1 (1832)
Ballade No. 1 in G Minor, Op. 23 (1835)
Anna Polonsky, piano

Introduction and Polonaise brillante in C Major, Op. 3 (1830)
Nicholas Canellakis, cello
Michael Brown, piano

Ferdinand Ries (1784–1838)

Concerto No. 3 in C-sharp Minor, Op. 55 (1812)
Allegro maestoso
Larghetto
Rondo: Allegretto
Nimrod David Pfeffer, piano
Members of The Orchestra Now
Zachary Schwartzman, conductor

PROGRAM EIGHT NOTES

Historically, the association between Chopin's music and the salon has been a source of great uneasiness. While some writers have used this connection to dismiss his compositions as superficial and "effeminate," others have gone to great lengths to distance him from the salon by overstating the conceptual and formal links between his works and the Germanic tradition. Much of this perception has been caused by the clash between German and French cultures, with the "French salon" being viewed as frivolous in contrast to the profundity of the "German chamber." But the salon was a complex phenomenon, home to a broad range of activities—from light-minded games to meaningful interactions of intellectual luminaries; from middlebrow musical entertainment to intimate and contemplative music making that involved the greatest talents of the time.

The reason for Chopin's well-known withdrawal from the concert stage was as much his relative lack of success when playing for large audiences as his dislike for the ostentatious theatrics of the virtuoso concert and a preference for the intimate setting of the salon. Concertgoers expected to hear newly composed concertos and flashy potpourris on themes from the latest fashionable operas, and the spacious venues did not favor nuanced sonorities. Even the peerless showman Nicolò Paganini savored private music making: during his 1829 sojourn in Warsaw, a press report contrasted his public display of demonic powers with his performance in a salon, where he "intoxicated the senses of the listeners" by playing with "moving simplicity."

Chopin at the Salon of Prince Anton Radziwiłł 1829, Henryk Siemiradzki, c. 1880

Smaller genres—the mazurka, nocturne, waltz, and song—were the mainstay of the salon repertory. In salons frequented by professional musicians and literati, participants often teamed up to improvise or compose songs. During her lengthy sojourns in major European cities, the piano virtuosa Maria Szymanowska interacted with the greatest poets of her time. Goethe, for example, wrote with gratitude in her keepsake album that her "music soars aloft now on angel's wings . . . piercing through and through all mortal being." And in St. Petersburg, she composed songs to the lyrics of her friends Alexander Pushkin and Adam Mickiewicz. The "Song from the Tower," from Mickiewicz's narrative poem *Konrad Wallenrod*, originated during an 1828 soirée, when *Wallenrod*'s publication was honored in the poet's presence with *tableaux vivants*—"living pictures"—staged with sets and costumes and accompanied by Szymanowska's musical settings of his poetry. "Jan Albrycht" was composed over a decade earlier, when Szymanowska and other music professionals and amateurs who frequented the salons of the Princes Czartoryski set to music the *Historical Chants* of Julian Ursyn Niemcewicz—poet and statesman. As intended by their creators, these songs served to educate Polish children in history and patriotism. Chopin, who learned them as a child, continued to improvise on them throughout his life.

The various types of salon songs—vocal romances, nocturnes, and ballades—provided models for instrumental compositions. Piano nocturnes, popularized by Irish composer John Field, betray their vocal roots in their euphonious treble melodies set over simple left-hand accompaniments. This texture is heard in Field's Nocturne in G Major, originally a lyrical interlude heard within the first movement of his Seventh Piano Concerto and later published as a freestanding piece. Among younger composers who took up the instrumental nocturne were Chopin and his friend Auguste Franchomme, one of the foremost cellists of his generation. The two musicians met shortly after Chopin's arrival in Paris and forged a friendship that lasted to the end. The soulful sound of the cello is perfectly suited to the expressive nocturne cantilena, and Franchomme not only transcribed for cello and piano several of his Polish friend's nocturnes but also composed numerous such works, including his Nocturne in E-Minor for two cellos.

Adam Mickiewicz on the Cliff of Yudah
Walenty Wańkowicz, 1828

When Chopin started composing in these genres, he imbued them with unprecedented eloquence and drama: his nocturnes became tragic opera *scenas,* and in his piano ballades he invented a new instrumental form. Ballade in G Minor, the first of four he composed, is a masterpiece in which he uses strategies derived from opera and descriptive piano fantasias, like the one by Václav Vilém Würfel we heard in Program 1, to forge a powerful narrative akin to the dark tales spun by his literary peers.

Dances crossed the boundaries between the ballroom and domestic music making, and made up a large segment of the repertory for amateur musicians. The informal atmosphere of salon gatherings encouraged dancing: in Warsaw, Chopin—himself a skilled dancer—often improvised joyful mazurkas, polkas, and waltzes for his friends, and even as late as 1847 he played for dancers at the Parisian salon of the Czartoryskis. Of the dances composed by Chopin, his waltzes remain closest to the functional model, as most of them were private gifts for students and patrons whose salons he frequented; only a handful were penned with publication in mind. The Waltz in G-flat Major, preserved in two different gift manuscripts, displays all the characteristics of a ballroom waltz: sectional structure, contrasting middle section, and graceful twirling melodies over the oom-pah-pah accompaniment. With its opening "call to the dance floor" and showy conclusion, the *Valse brillante* in F Major, Op. 34, No.3, sets up a more public, grander sound, but even this piece stays close to the utilitarian model.

The mazurka also had a ballroom ancestry, which is clearly heard in Szymanowska's Mazurka No. 8, but after Chopin arrived in Paris, he reimagined it as a vehicle for introspection. His mature mazurkas

are characterized by chromatic harmonies, asymmetrical phrasing, and nuanced sonorities that have no equivalent in the ballroom and salon pieces. The success of these pieces attracted countless followers and imitators, and many of his mazurkas were transcribed for other instruments or even voice, as in the adaptations made by the celebrated singer and composer Pauline Viardot, Chopin's close friend. Clara Wieck's wistful mazurka from *Soirées musicales* stands apart from the myriad superficial emulations of the Chopinesque style: while it has all the expected features of this dance—triple meter, accents on the second and third beats, grace notes, and drones in the middle section—it surprises with the richness and unpredictability of its harmonies.

The salons of music connoisseurs offered Chopin the rare opportunity to hear and participate in performances of chamber compositions or even orchestral works in transcription. In the Opus 3 polonaise, which, like the Opus 8 trio we heard in Program 2, was composed in 1829 for Prince Radziwiłł to perform in his musical salons in Antonin and Berlin, Chopin brings together brilliant piano writing with lyrical cello lines. The same year, during a salon soirée at the Warsaw home of the pianist Joseph Christoph Kessler, Chopin heard the Octet in E Major by Louis Spohr and found it "marvelous, just marvelous." His contemporaries viewed Spohr, along with Beethoven and George Onslow, as a master of chamber genres. The octet is a tour de force of instrumentation, harmonic and formal invention, motivic coherence, and contrapuntal control. The second movement, titled Menuetto but really a scherzo, is notable for its haunting clarinet melodies, and the third movement is a set of variations on Handel's famous "The Harmonious Blacksmith." Large ensembles, like the one Spohr used, made possible chamber renditions of symphonies or concertos. In fact, a couple of weeks after hearing the octet, Chopin heard Kessler perform Ferdinand Ries's Concerto in C-sharp Minor with a chamber accompaniment. In Ries's brilliant piano figurations and cantilena we can recognize a model for Chopin's own concertos written around the same time. In its sparse orchestration, which works so well for a chamber ensemble, we find the aesthetic and practical reasons for the scoring of Chopin's concert works.

Salons provided Chopin with the opportunity to discover new music and for his own compositions to be heard with attention to nuance and subtle beauty. In his later public performances, Chopin unapologetically featured salon-inspired works: nocturnes, mazurkas, waltzes, and ballades. In this sense, along with Franz Liszt and Clara Wieck, he helped establish a new, more intimate kind of performance: the piano recital. In light of the profound impact salon culture had on Chopin, we must agree with musicologist Andreas Ballstaedt in recognizing that "only when Chopin is freed from the stigma of the salon can one do justice to him in the salon."

—Halina Goldberg, Indiana University; Scholar in Residence, Bard Music Festival 2017

PROGRAM NINE

The Polish National Opera: Halka

Sosnoff Theater
Saturday, August 19
7 p.m. Preconcert Talk: Halina Goldberg
8 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; costumes by Maureen Schell; choreography by Adam Cates; Philip Colgan, Kimberlee Murray, KT Rose, and Jody Reynard, dancers

Stanisław Moniuszko (1819–72)

***Halka* (Warsaw version: 1858) (Wolski)**

Halka	*Amanda Majeski, soprano*
Zofia	*Teresa Buchholz, mezzo-soprano*
Jontek	*Miles Mykkanen, tenor*
Janusz	*Aubrey Allicock, baritone*
Stolnik	*Liam Moran, bass-baritone*
Dziemba	*Tom McNichols, bass-baritone*

Act 1
Act 2

INTERMISSION

Act 3
Act 4

SYNOPSIS

Act 1

Guests celebrate the engagement of Janusz, a young nobleman, to Zofia, the daughter of the wealthy Stolnik, at a manor house near Kraków. The festivities are interrupted by the distant voice of a young woman lamenting her lost love. Janusz recognizes it as the voice of Halka, a serf, to whom he had promised marriage and whose child he has fathered. Her appearance confuses the guests. Zofia, unaware of the connection between Janusz and Halka, departs with her father. Janusz expresses remorse and asks Halka to leave and to wait for his return. This convinces Halka that his feelings for her haven't changed and, despite the warnings of Jontek, a highlander from her village who has long been in love with her, she goes to the statue of the Virgin Mary by the river where Janusz has promised to meet her. The guests call for Janusz and drink to the health of Stolnik and the young couple. The act ends with a lively *mazur*.

Act 2

Halka is still waiting for Janusz by the river. She is disturbed by the appearance of Jontek and tells him about her love and newborn hope, but Jontek insists that she has been betrayed. He tells her of Janusz's unfaithfulness. Halka at first does not believe the accusations, but Jontek takes her back to the scene of the party, where she hears the nobles saluting the newly engaged couple. Halka is devastated and compares herself to a dove that has been ripped to pieces by a falcon. Janusz appears and angrily tries to persuade her and Jontek to leave, reprimanding him for bringing her.

Peasant Wedding, Wincenty Wodzinowski, 1896

Act 3

The scene is the home village of Halka and Jontek, on Janusz's estate in the Tatra foothills. Returning from vespers, the countryfolk discuss Janusz's forthcoming wedding and talk of the dangers that may result when a peasant girl falls for a nobleman. The villagers enjoy themselves to the tune of a highland dance until they are interrupted by the arrival of Jontek and Halka. The villagers are outraged when they hear of the events at the manor house and of Janusz's behavior toward Halka. Seeing her despair, they try to comfort her, but Halka is in a world of her own, crushed by grief. A raven passes overhead—a bad omen.

Act 4

Jontek comes to the square outside the church, worried about Halka. When a piper appears playing a happy tune, Jontek asks him what he has to be happy about. The piper changes his tune; a haunting mountain song accompanies Jontek's description of his love for Halka. Nearby, Halka watches the wedding party arrive at the church but seems unable to understand what is happening. The villagers and the young couple see her distress. Janusz urges the wedding ceremony along. The guests' well-wishes for Zofia and Janusz and the joyous mood are interrupted by Jontek, who curses the couple. Having come to her senses for a moment, Halka sees Zofia and Janusz in front of the altar. Lamenting the death of her child of starvation and feeling completely alone, she seeks revenge and decides to set fire to the church. Hearing singing from inside, though, she regains self-control and pardons Janusz for what he has done. She runs toward the river and throws herself into the water. The wedding party is left in shock.

PROGRAM NINE NOTES

Imagine black Haitians in Polish folk costumes singing arias from a 19th-century Polish opera outdoors in the middle of their village. In 2015, the Polish director Paweł Passini staged *Halka*, the most famous opera by Stanisław Moniuszko, in Cazale, Haiti, which to this day is inhabited by descendants of Polish troops sent by Napoleon Bonaparte to suppress an anti-French uprising in 1802. Why would Polish troops serve Napoleon in Haiti? It is a bit complicated.

Under the rule of the Jagiełło dynasty, Poland, or the Polish-Lithuanian Commonwealth, was one of the largest and most prosperous European countries in the 16th and early 17th centuries. The story started when Prince Władysław Jagiełło (or Jogaila, Grand Duke of Lithuania) married Polish monarch Jadwiga in 1386 and through this personal union created a vast country that encompassed large swaths of today's Poland, Lithuania, Belarus, and Ukraine. The commonwealth barely survived Swedish invasions and the disastrous rule of the Saxon kings; in the late 18th century it was erased from the map of Europe for the next 120 years through a series of partitions by its three neighbors: Austria, Prussia, and Russia.

The Polish Legions sent to Haiti were formed by Poles who left the divided country and gathered in Italy after the final partition in 1795. Led by General Jan Henryk Dąbrowski (immortalized in "Dąbrowski's Mazurka," Poland's national anthem), they joined Napoleon's armies for his military campaigns from 1797 to 1803. Annoyed by the troublesome and independent-minded Poles, the Emperor dispatched them to Haiti. Independence fighters sent to quash an uprising for independence? Not a pretty picture. Yet Napoleon repaid the Poles and gave them back their country, in a truncated version of a short-lived Duchy of Warsaw, made from lands taken back from Prussia in 1807. After the disastrous ending of the 1812 French campaign against Russia, the duchy was reoccupied by Prussians and Russians. It was later transformed into the puppet Kingdom of Poland with the Russian tsar as king.

Why is this history relevant to Moniuszko? He was born in 1819 on his noble family's estate, Ubiel, near Grodno (now in Belarus, then in the Vilna Governorate of Russia, and for several centuries before in the Polish-Lithuanian Commonwealth). The composer's father and uncle served in the Napoleonic armies; another uncle, Dominik Moniuszko, was a brave social reformer who divided his estate, gave it to the serfs who worked on his land, and built village schools to educate their children.

Moniuszko followed in his uncle's footsteps, breaking social conventions. After studies in Berlin, he took a post as church organist, an occupation unworthy of a nobleman. He also taught piano and performed in amateur singing groups, which is why his oeuvre includes so many works for organ and hundreds of songs. Songs for amateur performance at home were among the primary vehicles of teaching Poles about Poland—they were, in fact, sung lessons about Polish history, kings, and heroes. Moniuszko's beloved songs are an invaluable part of this tradition.

Yet Moniuszko's most important contribution to music is his operas, including *Halka* and *Hrabina* (The Countess, 1859), written to the librettos of a social reformer, Warsaw poet Włodzimierz Wolski. His other operas, *Verbum nobile* (1860) and *Straszny Dwór* (The Haunted Manor, 1861–64), present a nostalgic portrait of the gentry's idealized country life. An early, two-act version of *Halka* was first presented in 1848 at a salon in Vilnius by amateur-musician friends. A stage version followed in 1854, and an expanded four-act version was premiered in Warsaw in January 1858. Thanks to this success, Moniuszko became the principal conductor of the Warsaw Opera.

According to scholar Jim Samson, "Moniuszko has become associated above all with the concept of a national style in opera," like the Czech Bedřich Smetana or the Russian Mikhail Glinka. *Halka* pres-

ents two strands of Polish national traditions—the ruling class of the nobility (*szlachta,* which constituted about 10 percent of the country's population, who danced polonaises and mazurkas) and the Tatra highlanders, who created a distinct brand of folklore, protected by the isolation of the mountains and sustained by the resilience of the people. Moniuszko lived too far north to know the highlanders' lively folklore, and the setting of the libretto in the mountains may have been influenced by the earlier "national opera," *Cud mniemany, czyli Krakowiacy i Górale* (The Supposed Miracle, or Cracovians and the Highlanders). Composed in 1794 by Jan Stefani and premiered just prior to Poland's final partition, this vaudeville with spoken dialogues was rewritten in 1816 by an earlier principal conductor of the Warsaw Opera, Karol Kurpiński, as *Zabobon, czyli Krakowiacy i Górale* (Superstition, or Cracovians and Highlanders). In both versions, polonaises, cracoviennes, and mazurkas abound.

Krakowiak w karczmie
Władysław Bakałowicz, 1851

The most famous operatic mazurka is no doubt the one in the first act of *Halka*, which captures the vivacious spirit and energy of the nobility. The protagonists' emotions are vividly portrayed in recitatives and arias, influenced by Italian bel canto traditions, as well as Romantic nationalism. As the libretto demonstrates, however, the nobles' actions were not as noble as the name implies. The archetypal story of a love triangle, or rather two interlocking triangles —with Janusz (plus Zofia and Halka) and Halka (plus Janusz and Jontek)—carries Faustian overtones (Halka is like Gretchen and shares her sad end). In her tragic fate, Halka has famous predecessors going back all the way to ancient Greece, including Ariadne abandoned by Theseus, and Sappho who, according to one legend, committed suicide by jumping off the white rock of Leukas into the sea after learning that her love was not returned. The patiently suffering Jontek has fewer literary models. He expresses his unrequited love in the soaring aria that praises the beauty of the mountains as a timeless witness of his misery, "Szumią jodły na gór szczycie" (First sigh on the mountain tops), the most famous tenor aria in Polish music.

The tragic love story reaches its inexorable conclusion against the backdrop of the conflict between the nobility and the highlanders. When the wedding party arrives to celebrate, the villagers grow hostile to the upper class. The libretto here echoes contemporary political upheavals: the 1846 Kraków Uprising of Polish gentry against the Austrians in Galicia was put down in nine days and followed two years later by a bloody revolt of the serfs.

For Poland, the 19th century was one of political failures. After 100 years of crushed hopes for independence, with the nobility rising to fight in every generation but failing because of social divisions, the country reappeared on the map of Europe in 1918, due in large part to the efforts of President Woodrow Wilson and the musical and patriotic persuasion of his friend, pianist, composer, and first Prime Minister of Poland, Ignacy Jan Paderewski. Paderewski's only opera, *Manru* (1901), also portrays a tragic story of lovers separated by different ethnic backgrounds, in his case, the highlanders and the gypsies.

—Maja Trochimczyk

The Virgin and Child, Paul Delaroche, 1844

PROGRAM TEN

From the Sacred to the Revolutionary: Choral Works from Poland and France

Sunday, August 20
Olin Hall
10 a.m. Performance: Bard Music Festival Chorale, James Bagwell, choral director; Paolo Bordignon, organ and piano

Bartłomiej Pękiel (c. 1600 – c. 1670)	*Magnum nomen Domini* (n.d.) *Salvator orbis* (n.d.) *Resonet in laudibus* (n.d.)
Marcin Mielczewski (d. 1651)	*Missa super "O gloriosa Domina"* (c. 1639)
Grzegorz Gerwazy Gorczycki (c. 1665–1734)	*Omni die dic Mariae* (n.d.) *Jesu redemptor omnium* (n.d.)
Józef Elsner (1769–1854)	*Canticum Simeonis*, Op. 69 (c. 1835) *O Panie mój* (n.d.)
Louis Lefébure-Wély (1817–69)	Andante religioso in E Major (c. 1870)
Daniel-François-Esprit Auber (1782–1871)	*O salutaris* (1857)
Giacomo Meyerbeer (1791–1864)	*Pater noster* (1857)
Charles Gounod (1818–93)	From *Les sept paroles du Christ sur la croix* (1859) Prologue
Luigi Cherubini (1760–1842)	*Antifona sul canto fermo* (c. 1780) *Nemo gaudeat in festo septem dolorum* (1781)
François-Adrien Boieldieu (1775–1834)	From *La dame blanche* (1825) (Scribe) Sonnez, sonnez, sonnez cors et musettes
Giacomo Meyerbeer	From *Robert le diable* (1831) (Pixis) Chantez, troupe immortelle
Fromental Halévy (1799–1862)	From *La Juive* (1835) (Scribe) Ô Dieu, Dieu de nos pères
Daniel-François-Esprit Auber	From *La muette de Portici* (1828) (Scribe and Delavigne) Au marché qui vient de s'ouvrir

When tsarist troops seized Warsaw on September 8, 1831, to crush a revolutionary uprising against the Russian Empire, Chopin, in Stuttgart at the time, knew that he could not return to his native land. He made his way to Paris, which had experienced a revolution of its own in July of the previous year. For Chopin, this forced relocation from Warsaw to Paris was not just exile in a foreign country: he was also exchanging one idiosyncratic strain of Roman Catholicism for another. Polish Catholicism was (and is) known for the intensity of its devotion to the Virgin Mary and its unyielding opposition to Russian Orthodoxy, as well as for its unwavering support for the papacy. The Polish Church habitually draws a mystical connection between its oft-conquered nation and the sufferings of Christ. French Catholicism, especially during the years that Chopin lived in Paris, was altogether different. Persecuted during the Reign of Terror and barely tolerated by Napoleon, the revived Catholic Church in France was politically worldly and fiercely loyal to both the Bourbon monarchs of the Restoration and to the July Monarchy.

Fromental Halévy, n.d.

Insofar as they can be discerned, Chopin's religious convictions were those of an aristocratic Polish Catholic. He certainly attended Mass, but how regularly he did so is open to conjecture. An 1830 letter to his friend Jan Matuszyński, written on Christmas Day, makes it clear that Chopin had attended High Mass at St. Stephen's Cathedral in Vienna the night before. In addition, Chopin was a skilled organist; in 1825, he was appointed organist at Warsaw's Church of the Visitation. As one contemporary Polish observer recalled, "The difficult part of the organ technique, i.e., the use of the pedal, presented no problems to him."

The religious music that Chopin would have heard growing up in Poland was certainly vastly different from what he encountered in Parisian churches. Polish composers of the Baroque period wrote liturgical music based on Italian models with idiosyncratically Polish elements, such as popular folk melodies, incorporated within a sophisticated contrapuntal context. Marcin Mielczewski's Missa super "O gloriosa Domina," for example, was composed during the first half of the 17th century, when Italian influence on Polish sacred music was at its apogee. Although clearly indebted to Palestrina and other Italian masters, Mielczewski weaves a popular hymn to the Virgin Mary, "O gloriosa Domina," into the polyphonic fabric of this concise setting of the Ordinary. Bartłomiej Pękiel's motets similarly reflect the conservative Italian *stile antico*, except for one particularly Polish trait: both "Magnum nomen Domini" and "Resonat in laudibus" are based on Christmas carols that were popular in Poland at the time. The later part of the 17th century brought incessant warfare for Poland, including conflicts with Sweden, the Cossacks, and the Ottoman Turks. Despite these upheavals, the *stile antico* persisted in the work of composers such as Grzegorz Gerwazy Gorczycki, magister cappella of the cathedral in Kraków from 1698 until his death in 1734.

Chopin's own teacher Józef Elsner based his masses, motets, and oratorios upon the work of classical composers such as Haydn and Mozart. These scores exhibit a gravity, seriousness, and richness all

their own. "O Panie mój" and the beautiful "Canticum Simeonis" are examples of Elsner's devout style of church music, which draws upon both the *stile antico* and the Polish liturgical tradition.

Accustomed to the sobriety of Polish religious music, Chopin may have been discomfited by the music that he encountered in Parisian churches. By the 1830s and '40s, French organists and choirmasters had turned to the opera house for repertory; popular operatic excerpts were tricked out with liturgical texts and sung during Mass while organists extemporized in the dance idioms of the day. As one contemporary observer sarcastically noted, "As soon as the chorister intones the first word, the procession begins, silent and mute, to the sounds of a waltz, a polka, or another edifying piece."

One might reasonably wonder if Chopin made his deathbed request that Mozart's Requiem be sung at his funeral in part to forestall having his requiem Mass marred by meretricious operatic tunes. Louis James Lefébure-Wély, the *organiste titulaire* of the fashionable Église de la Madeleine, where Chopin's requiem Mass took place, discharged his responsibilities on that solemn occasion with uncharacteristic seriousness. One contemporary journalist reported, "Chopin's preludes in particular, wonderfully interpreted [on the organ] by Lefébure-Wély, produced a profound sensation." Lefébure-Wély's own compositions, many written for harmonium, ranged from glittering display to Chopinesque brevity, as exemplified by the consise and meditative Andante religioso in E Major.

If Parisian churches such as La Madeleine, where bad taste reigned supreme until 1858 (when Camille Saint-Saëns succeeded Lefébure-Wély), did not feature operatic music outright, the liturgical choral repertory mostly consisted of music in the style of popular operas of the day. Indeed, renowned opera composers created a great many of the choral pieces tailored for the lucrative market in sacred music. They felt no compunction about using their operatic styles for liturgical purposes. Daniel Auber's "O salutaris," for example, could easily be dropped into a religious scene from one of his operas without the slightest incongruity. Giacomo Meyerbeer's "Pater noster" is stylistically no different from the final chorus of his grand opera *Robert le diable*. There were exceptions to the prevailing taste for operatic confections thinly disguised as pious sentiment, of course, including Luigi Cherubini's two moving Latin motets on today's program and Charles Gounod's "Les sept paroles du Christ sur la croix." The austerity of the latter was a precursor of the sea change in French church music that would come later in the century.

The ubiquity of grand opera in French religious music was curious given the revolutionary and Romantic nature of the genre. Otherwise reactionary French clerics seemed untroubled that François-Adrien Boieldieu's *La dame blanche* reflected the craze for the novels of Scottish author Sir Walter Scott, or that Meyerbeer's *Robert le diable* exploited the popularity of erotic Gothic novels. With its touching Passover scene "Ô Dieu, Dieu de nos pères," Fromental Halévy's *La Juive* shows its Jewish characters in a far kinder light than the bigoted, bloodthirsty Christians, but the clergy raised few serious objections. Like the bourgeoisie who made up the congregation at La Madeleine, Chopin was a fan of all of these grand operas, even if he may have been bemused at hearing their strains sung during Mass.

The radical nature of opera occasionally burst out from the confines of the theater into the political arena. Auber's *La muette de Portici*, which premiered to enormous acclaim at the Paris Opéra on February 29, 1828, was "revolutionary" in music history since it represented the first "grand opera." However, during the course of a performance in Brussels on August 25, 1830, a stirring duet in the second act served as a call to arms for an uprising against the Dutch monarchy—a successful revolt that established present-day Belgium.

—Byron Adams, University of California, Riverside

PROGRAM ELEVEN

Chopin's Influence

Olin Hall
Sunday, August 20
1 p.m. Preconcert Talk: Richard Wilson
1:30 p.m. Performance

Robert Schumann (1810–56)

From *Carnaval*, Op. 9 (1834–35)
No. 12 Chopin
Piers Lane, piano

Moritz Moszkowski (1854–1925)

***Étude de virtuosité* in D-flat Major, Op. 72, No. 12 (1903)**
Piers Lane, piano

Karol Szymanowski (1882–1937)

From 20 Mazurkas, Op. 50 (1924–26)
No. 1 Sostenuto
No. 2 Allegramente
Piers Lane, piano

Henryk Wieniawski (1835–80)

***Polonaise de concert* in D Major, Op. 4, violin and piano (1853)**
Juliette Kang, violin
Rieko Aizawa, piano

Edvard Grieg (1843–1907)

From Lyric Pieces, Op. 54 (1891)
No. 4 Notturno
Ko-Eun Yi, piano

Johannes Brahms (1833–97)

Intermezzo in A Major, Op. 118, No. 2 (1894)
Ko-Eun Yi, piano

Ignacy Paderewski (1860–1941)

From *Chants du voyageur*, Op. 8 (1882)
No. 3 Melodie
Piers Lane, piano

Serge Rachmaninoff (1873–1943)

***Vesenniye vodi* (Spring Waters), Op. 14, No. 11 (1894-96) (Tyutchev)**
***Siren'* (Lilacs) Op. 21, No. 5 (1902) (Beketova)**
***Odinochestvo* (Loneliness), Op. 21, No. 6 (1902) (Apukhtin after Musset)**
Monika Krajewska, mezzo-soprano
David Sytkowski, piano

Alexander Scriabin (1872–1915)

From 24 Preludes, Op. 11 (1888–96)
No. 1 Vivace
No. 4 Lento
No. 6 Allegro
No. 14 Presto
Piers Lane, piano

The Last Moments of Fryderyk Chopin, Teofil Kwiatkowski, 1849–50. *From left*: Aleksander Jełowicki, Ludwika Jędrzejewiczowa, Princess Marcelina Czartoryska, Count Wojciech Grzymała, and Teofil Kwiatkowski

Gabriel Fauré (1845–1924)

Impromptu No. 3 in A-flat Major, Op. 34 (1883)
Ko-Eun Yi, piano

Claude Debussy (1862–1918)

Étude No. 12, Pour les accordes (1915)
Rieko Aizawa, piano

Fryderyk Chopin (1810–49)

Sonata in G Minor for Cello and Piano, Op. 65 (1846)
Allegro moderato
Scherzo: Allegro con brio
Largo
Finale: Allegro
Nicholas Canellakis, cello
Michael Brown, piano

PROGRAM ELEVEN NOTES

Hector Berlioz, in a letter to his sister posted October 30, 1849, the day after Chopin's funeral, gave an eyewitness account of the event: "Today I am hardly more cheerful; I have come from l'Église de la Madeleine where they celebrated the funeral service for poor Chopin, dead at the age of 39. At least this time, the funeral was decent; all of artistic and aristocratic Paris was present; [among] the pallbearers were [Giacomo] Meyerbeer, . . . Eugène Delacroix, and Prince Czartoryski. Mozart's Requiem was performed with care, but ineffectively." One reason that Berlioz found the performance of Mozart's score ineffective was that the soloists, chorus, and orchestra had to be hidden behind a black curtain, which was supposedly due to an ecclesiastical prohibition against the overt presence of female singers in churches. The entire event, which was paid for by one of Chopin's admirers, the Scottish heiress Jane Stirling, cost 5,000 pounds—the equivalent of approximately $630,000 today. British critic J. W. Davison, who claimed to have attended the event, later wrote that Henri Reber's orchestral arrangement of the "Marche funèbre" from Chopin's Sonata No. 2 in B-flat Minor, Op. 35, was performed as the procession left the church for the Père Lachaise cemetery.

Chopin's health was never robust and it had deteriorated sharply during his final year. He gave what proved to be his last public concert at the Salle Pleyel in Paris on February 16, 1848. That program featured the second, third, and fourth movements of a new work, his Sonata in G Minor for Cello and Piano, Op. 65. The cellist was Chopin's friend Auguste Franchomme, who two years previously had been appointed to the faculty of the Paris Conservatoire. The sonata, which was Chopin's last major work, had a protracted genesis. Chopin made copious sketches in 1845. In December that year he wrote to his family, "I've tried my sonata with cello a little with Franchomme and . . . very well. I don't know if I will have time to have it printed this year." Not until the summer of 1847, however, did Chopin finish the piece and send it to the Leipzig publisher Breitkopf.

For generations, critics dismissed Chopin's Cello Sonata as the laborious, unwieldy creation of a sick man. The sonata's extended and elaborate opening movement puzzled even perceptive and sympathetic contemporaries such as Ignaz Moscheles. In a 1915 article that appeared in the *Musical Quarterly*, James Huneker opined that "the 'cello and piano sonata can hardly be ranked as an exemplar of classic form." Only over time has the work come to be recognized as one of its composer's crowning achievements, a score that evinces a new polyphonic density and rhythmic complexity. Sadly, the composer's final illness and death precluded his further exploration of these stylistic advances.

Although the new directions in the Cello Sonata were cruelly cut off by Chopin's death, the work marks the beginning of the composer's immense posthumous influence. Even during his lifetime, he was a touchstone for his contemporaries. Robert Schumann, for example, paid him musical tribute in the "Chopin" movement of his *Carnaval*, Op. 9. (However, according to biographer Frederick Niecks, Chopin detested *Carnaval* and disliked Schumann personally.)

Later composers followed Schumann's lead. Johannes Brahms, who was a brilliant pianist in his youth, assimilated Chopin's flexible polyphony and pianistic ornamentation into his own style, as can be seen in the ravishing Intermezzo, Op. 118, No. 2. With his knack for phrasemaking, Hans von Bülow characterized the Norwegian composer and pianist Edvard Grieg as the "Chopin of the North." The truth of Bülow's epithet is borne out by the quiet rapture of Grieg's Nocturne, Op. 54, No. 4. Even the voluptuous chromatic idiom of Wagner's *Tristan und Isolde*, which was finished just a decade after Chopin's death, was predicated largely upon the Polish composer's harmonic innovations.

Russian composers were particularly ardent and susceptible admirers of Chopin's achievement. Chopin's music heavily influenced Pyotr Tchaikovsky, for example. Nikolay Rimsky-Korsakov's 1903 opera *Pan Voyevoda* was set in Poland and dedicated to Chopin's memory. Two rival Russian pianist-composers who rose to prominence during the fin de siècle, Serge Rachmaninoff and Alexander Scriabin, were deeply indebted to Chopin's pianistic idiom. Rachmaninoff made this debt explicit by composing an elaborate set of variations on Chopin's C-minor Prelude, Op. 28, No. 20. Even in his songs, Rachmaninoff employs elaborate pianistic figuration derived from Chopin. Scriabin emulated Chopin's Preludes, Op. 28, taking them as a model for his own set of 24.

Of course, Polish composers looked to Chopin's towering and heroic example, as is clear from Henryk Wieniawski's extroverted Opus 4 polonaise in D major, and Moritz Moszkowski's scintillating *Étude de virtuosité*. Ignacy Paderewski is remembered chiefly as a virtuoso pianist and politician, but his compositions, as exemplified by the Melodie, Op. 8, No. 3, which he played at the White House, are directly descended from Chopin. Chopin's greatest successor among Polish composers was Karol Szymanowski, whose Opus 50 mazurkas are magnificent successors to those of Chopin.

The Polish prime minister Ignacy Paderewski leaving the Trianon Palace during the Versailles peace talks, France, 1919

Besides the Poles, French composers have been the most loyal to Chopin's memory. Chopin's music is the point of departure for most of Gabriel Fauré's piano works, including the elegant Impromptu No. 3 in A-flat Major, Op. 34; his nocturnes and barcaroles also pay homage to the Polish master. Claude Debussy asserted that he possessed unique contact with Chopin through his first piano teacher, Antoinette Mauté de Fleurville, though her claim of having been taught by Chopin remains undocumented. Whatever her pedigree, Mauté was a formidable teacher: Debussy entered the Paris Conservatoire at the age of 10 by auditioning with Chopin's fearsomely difficult Ballade No. 1 in G Minor, Op. 23. During the First World War, Debussy edited Chopin's piano music for his publisher Durand. Through the editorial process, Debussy was inspired to compose the two books of his *Douze études* in 1915, which he dedicated "A la mémoire de Frédéric Chopin." Through Debussy's example, Chopin's influence extended to such composers as Francis Poulenc, Olivier Messiaen, and György Ligeti—and through them into the 21st century.

—Byron Adams, University of California, Riverside

The Last Kiss of Romeo and Juliet, Francesco Hayez, 1823

PROGRAM TWELVE

Shared Passions, Different Paths

Sosnoff Theater
Sunday, August 20
3:30 p.m. Preconcert Talk: Christopher H. Gibbs
4:30 p.m. Performance: Bard Festival Chorale, James Bagwell, choral director; The Orchestra Now, conducted by Leon Botstein, music director

Fryderyk Chopin (1810–49) — ***Andante spianato et Grande polonaise brillante*, Op. 22 (1830–35)**
Danny Driver, piano

INTERMISSION

Hector Berlioz (1803–69) — ***Roméo et Juliette*, symphonie dramatique, Op. 17 (1839)**

Part 1
Introduction: Fighting—Tumult—The Prince's Intervention
Prologue: Choral Recitative—Strophes— Scherzetto

Part 2
Romeo Alone: Sadness—Distant Sounds of Music and Dancing—
The Capulets' Grand Ball
Love Scene: The Capulets' Garden, Silent and Deserted—
The Young Capulets Leaving the Ball—Love Scene
Scherzo: Queen Mab, or the Dream Fairy

Part 3
Juliet's Funeral Procession
Romeo at the Capulets' Tomb: Invocation—Juliet Awakes—
Joy, Despair, Anguish, and Death of the Lovers
Finale: The Crowd Rushes to the Cemetery—Dispute—
Recitative and Aria of Friar Laurence—Oath of Reconciliation
Tamara Mumford, mezzo-soprano
Miles Mykkanen, tenor
Önay Köse, bass-baritone

PROGRAM TWELVE NOTES

Chopin and Berlioz were close friends in 1833 and '34, when Chopin played in Berlioz's concerts and visited him at home, and when Berlioz wrote with great insight about Chopin in the press. But something severed their friendship. Chopin's devotion to the piano and Berlioz's to the orchestra does not quite explain it. A more likely cause was Berlioz's review of the concert in 1835 at which Chopin gave the first performance of his *Andante spianato et Grande polonaise brillante*. The concert also included movements from Beethoven's Fifth and Ninth Symphonies, the whole of the Sixth, and vocal solos by the leading tenor and soprano of the day. Yet Berlioz did not even mention Chopin. Perhaps we should not be surprised that Chopin's name does not appear in the detailed lists of those who attended the three performances of Berlioz's *Roméo et Juliette* four years later.

All Chopin's works for solo piano and orchestra are early pieces, composed before he arrived in Paris in September 1831 at the age of 21. These include the two piano concertos, the Variations on Mozart's "Là ci darem la mano," which opened Program 1, and three works based on Polish melodies and dances, including the *Grande polonaise brillante*. His style quite quickly changed to the intimate, searching manner that we know from the preludes, nocturnes, and other mature works, and the extroverted bravura of the concertos and the polonaises was less often heard. In 1834, he composed a short piece in the new style titled Andante spianato ("level" or "even" Andante) and harnessed it to the polonaise. Performed thus at a Conservatoire de Paris concert the following year, this is one of the oddest couplings in all music, for the two pieces are entirely different in tempo, in mood, in key, and in instrumentation.

As listeners, we have long been urged by unimpeachable musical thinkers to look for the common threads that run through symphonies and sonatas in several movements, to see the overarching unity of multipartite works; we are supposed to feel satisfied by unity of key and temperament in a piece. Chopin here defies all such beliefs by forcing us to absorb chalk and cheese, oil and water, in close succession. If each component of the work is satisfying on its own, Chopin is saying, why not together?

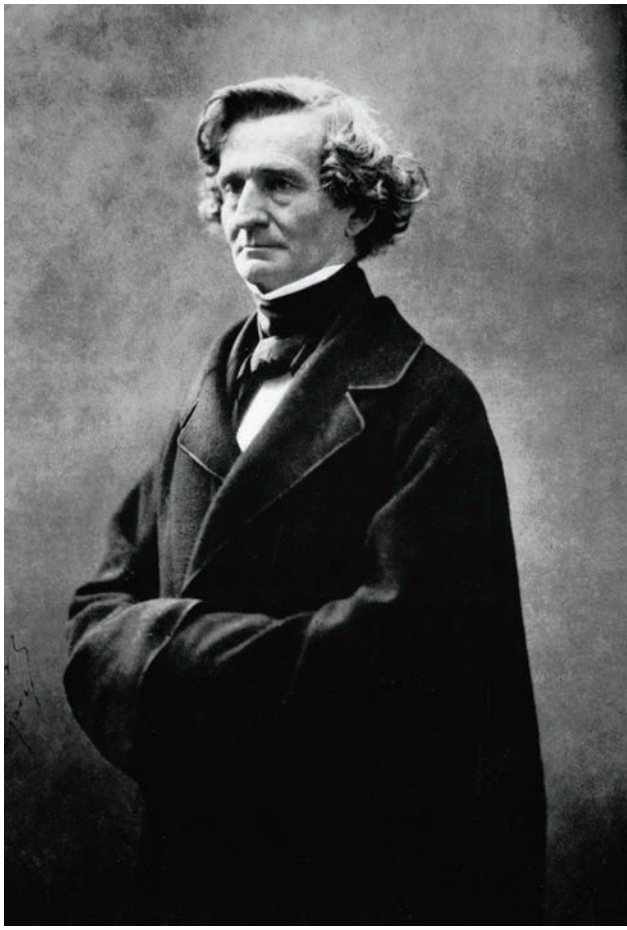
Berlioz's first symphony was the *Symphonie fantastique* (1830), an autobiographical drama, taking Beethoven's concept of the symphony far into the realm of passion and personal confession. His second symphony, *Harold en Italie* (1834), was also personal, part reminiscence of Berlioz's own travels in Italy, part exploration of the Byronic spleen from which the whole Romantic generation loved to suffer. For his third symphony, *Roméo et Juliette*, Berlioz turned to his greatest literary passion, Shakespeare, while drawing once again on his own most fervent experiences.

His discovery of Shakespeare at the Odéon theater in 1827 had been overwhelming not only for the force of the poetry and drama (instinctively grasped even though Berlioz knew no English) but also because the leading actress of the company, Harriet Smithson, immediately won his heart. Very probably, his response was to set certain scenes from *Romeo and Juliet*, but he soon put them aside and absorbed them into various works composed over the next three years. The 1829 cantata *La mort de Cléopâtre*, for example, has an "Invocation" that Cleopatra addresses to the shades of the Pharaohs, which Berlioz likened to the tomb scene in *Romeo and Juliet*, probably because that's where he got it.

The subject underwent a long fermentation in Berlioz's creative storehouse, where Goethe's *Faust* and Virgil's *Aeneid* were also awaiting their eventual fulfillment as major compositions. Hearing Bellini's *I Capuleti e i Montecchi*—an opera Berlioz detested—in Florence in 1831 strengthened his determination to do something worthy of Shakespeare. The opportunity came with Paganini's famous gift to Berlioz of 20,000 francs at the end of 1838, and the formal shape came, indirectly, from Beethoven's Ninth Symphony. The new symphony was also to be a choral symphony, using a double chorus to represent the two warring families and solo voices as secondary characters (Mercutio, Friar Laurence, and the contralto soloist as commentator). The lovers themselves were to be represented purely by the orchestra. The symphony does not enact the drama in detail and many episodes are omitted, but the resources of voices and orchestra allowed Berlioz to combine the dramatic immediacy of sung words with the infinite expressive power of instrumental music.

The verses, which never actually reproduce Shakespeare's lines, were provided by another devotee of Shakespeare, Émile Deschamps, and Berlioz composed the score in the spring and summer of 1839. By his side, perhaps contributing her own understanding of Shakespeare, was Harriet Smithson, who had become his wife six years earlier. Berlioz had only seen *Romeo and Juliet* once, in 1827, but he had forgotten nothing of the experience and had read the play countless times.

The symphony follows the version of the play in which Smithson had acted, not Shakespeare's original. Devised by the 18th-century English actor David Garrick, this version suppressed the character Rosaline, so that Juliet is Romeo's first and only love. The symphony's introduction presents an outline of the drama, with snatches of music as a foretaste of what is to come. Fighting in the streets of Verona and the Prince's intervention are clearly represented in the orchestral fugato and the declamatory brass. Then the narrative is presented by a semichorus singing recitative—a very original concept—breaking off for a hint of the Queen Mab Scherzo from the tenor soloist, a few bars of the love scene, and a strophic song from the contralto soloist invoking the pains and delights of young love.



Hector Berlioz, Nadar, 1863

There follows a sequence of three symphonic movements. The first is an Allegro with a slow introduction, representing Romeo's solitary thoughts before the ball, and then the festivities themselves, during which the lovers meet for the first time. This is followed by the long and glorious love scene, and finally the Queen Mab Scherzo suggested by Mercutio's speech "O, then, I see Queen Mab hath been with you." Garrick's version included a funeral procession for Juliet (who is not actually dead), which becomes Berlioz's fifth movement. This version is crucially different from the real Shakespeare text in the sixth movement, set in the Capulets' tomb. Here the orchestra depicts, in turn, Romeo's fight with Paris at the entrance to the vault; his sense of awe within the tomb; his "Invocation" as he contemplates Juliet's beauty for the last time; Romeo taking the poison (descending cellos); Juliet awakening (clarinet); a frenzied, desperate love scene; Romeo's collapse; and Juliet's suicide (in Shakespeare, Romeo dies before Juliet awakes). Garrick ended the play there, but Berlioz restored a final scene in which Friar Laurence explains his part in the tragedy and extorts an oath of reconciliation from the warring families in a grand symphonic finale.

—Hugh Macdonald, Washington University in St. Louis

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 Mieczysław Horszowski and has also studied with Seymour Lipkin and Peter Serkin.

American pianist-composer-improviser **Charlie Albright** has been hailed as "among the most gifted musicians of his generation" with a "dazzling natural keyboard affinity" (*Washington Post*) and praised for his "jaw-dropping technique and virtuosity meshed with a distinctive musicality" (*New York Times*). Recipient of the 2014 Avery Fisher Career Grant and 2010 Gilmore Young Artist Award, Albright also won the 2014 Ruhr Klavier Festival Young Artist Award presented by Marc-André Hamelin and 2009 Young Concert Artists International Auditions. Albright frequently collaborates with such artists as Yo-Yo Ma, Joshua Bell, and Bobby McFerrin, and with such orchestras as the BBC Concert Orchestra (14-concert tour with Maestro Keith Lockhart, chosen as one of the "Best of the BBC 2015"); the Alabama, Baltimore, California, Edmonton, Fort Smith, Houston, Lansing, Mobile, Omaha, Phoenix, Seattle, San Francisco, Victoria (British Columbia, Canada), and West Michigan Symphonies; Kymi Sinfonietta (Finland); National Center for the Performing Arts Orchestra (Beijing); and Boston Pops.

Hailed by the *New York Times* as "sturdy," "dynamic," and "excellent," bass-baritone **Aubrey Allicock** continues to make his mark with important opera companies and symphonies. Recent highlights include his debut at the Concertgebouw in John Adams's *El Niño*, a Washington National Opera debut in Terence Blanchard's *Champion* as Young Emile, and his BBC debut as General Groves in *Doctor Atomic*. Allicock makes his Opera Philadelphia debut in the fall of 2017 in *We Shall Not Be Moved*, directed by Bill T. Jones, with music by Daniel Bernard Roumain, and with a reprise of the opera at the Apollo Theater in New York and Hackney Empire in London. He will return to the United States for a debut with Michigan Opera Theatre in the title role in *Le nozze di Figaro*. Other highlights include engagements with Wexford Festival Opera, Seattle Opera, Opera Omaha, Opera Theatre of St. Louis, Phoenix Symphony Orchestra, South Bohemian Chamber Philharmonic, and Concerts-Austria as well as appearances at the Ojai and Bard Music Festivals.

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 City. 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 preprofessional orchestra and master's degree program of Bard College.

A standout singing both opera seria and buffa roles, **Jenni Bank** has been praised for her "lush" voice by the *Wall Street Journal*. The South Africa–born mezzo-soprano was raised in Binghamton, New York, and received musical training at an early age. She is a recent semifinalist for the Metropolitan Opera National Council Auditions. Upcoming and recent appearances include her debuts with the Seoul Philharmonic, Hawai'i Opera Theater, and Bard Music Festival. In the 2016–17 season, she sang Ruth in *The Pirates of Penzance* with Knoxville Opera, Die Dritte Dame in *Die Zauberflöte* with Seattle Opera, and covered the same role at the Lyric Opera of Chicago. Last season she was Mrs. Lovett in *Sweeney Todd* with Tri-Cities Opera, appeared in concert with the Birmingham Symphony, and returned to Opera Theatre of St. Louis in the world premiere of Jack Perla's *Shalimar the Clown*. Comfortable in concert and oratorio repertoire, she has sung Argento's *Casa Guidi* song cycle and soloed in the Verdi Requiem, Mozart Requiem, Bruckner Te Deum, Mendelssohn's *Elijah*, and Beethoven's Symphony No. 9.

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.

Jonathan D. Bellman is professor of music history and literature at the University of Northern Colorado. In addition to editing *Chopin and His World* with Halina Goldberg (2017), he is author of *Chopin's Polish Ballade: Op. 38 as Narrative of National Martyrdom* (2009), *The* Style Hongrois *in the Music of Western Europe* (1993), and a textbook, *A Short Guide to Writing About Music* (2nd ed., 2008). He also edited *The Exotic in Western Music* (1998) and has published articles relating to Chopin and 19th-century style and performance practice more generally in *19th-Century Music*, *Early Music*, *Keyboard Perspectives*, *The Journal of Musicology*, *Pendragon Review*, *Musical Quarterly*, and *Journal of Musicological Research*. He also continues to perform on the piano.

Lighting Designer **Anshuman Bhatia**'s designs for opera, theater, and dance have been seen at Beijing's National Center for the Performing Arts, Canada's Royal Winnipeg Ballet, Soho Rep, The Public, The Atlantic, Arena Stage in Washington, D.C., Dublin's Civic Theater, The Juilliard School, HERE Arts Center, LoftOpera, Ma-Yi Theater Company, Pacific Symphony, Park Avenue Armory, Bard Music Festival, Puerto Rican Traveling Theater, Virginia Arts Festival, Rattlestick Theater, Troy's EMPAC, Infinity Theater Company, and The New School for Drama. Upcoming work can be seen at The Juilliard School, Madison Opera, and the Ice Factory Festival.

New York City–based director **Mary Birnbaum**'s recent opera credits include *Kept* (Kuster/Levad world premiere, Virginia Arts Festival), *Aida in a Sandbox* (Pacific Symphony), *The Classical Style* (world premiere; Ojai Festival, Carnegie Hall), and *The Rape of Lucretia* (Juilliard), which the *New York Times* called "viscerally overwhelming." Regional credits include Santa Fe Opera, Seattle Opera (associate director to Stephen Wadsworth on *The Ring Cycle*), New World Symphony, and Bard Music Festival (*Le Villi/La Navarraise*). She has directed internationally in Taipei, Costa Rica, Melbourne, and Tel Aviv. Birnbaum is on the faculty at The Juilliard School, where she teaches acting to singers. Upcoming engagements inlcude *La finta giardiniera* (Juilliard) and *Protest Songs* (New York Festival of Song, Merkin). She received her training at the École Internationale de Théâtre Jacques Lecoq.

Paolo Bordignon is harpsichordist of the New York Philharmonic and has performed with the Orpheus Chamber Orchestra, Camerata Pacifica, Mostly Mozart Festival Orchestra, the Knights, English Chamber Orchestra, American Symphony Orchestra, St. Paul Chamber Orchestra, and the Orchestra of St. Luke's. He has collaborated with Itzhak Perlman, Reinhard Goebel, Paul Hillier, Bobby McFerrin, Midori, Renée Fleming, and Wynton Marsalis and has worked with composers such as Elliott Carter, David Conte, Jean Guillou, Stephen Hartke, Christopher Theophanidis, and Melinda Wagner. Bordignon has been a frequent organ recitalist at the Metropolitan Museum of Art, including a 10-recital residency. Festival appearances include Aspen, Bard, Bridgehampton, Jackson Hole, Palm Beach, and Vail. He has appeared on NBC, PBS, CNN, NPR, the CBC, and on Korean and Japanese national television. Bordignon is an associate of the Royal Conservatory of Music and a fellow of the Royal Canadian College of Organists.

Leon Botstein is music director and principal conductor of the American Symphony Orchestra, founder and music director of The Orchestra Now, artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela. In 2018, he begins his tenure as artistic director at Grafenegg Festival in Austria. Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, as well as recordings with the London Philharmonic, NDR Orchestra Hamburg, and the Jerusalem Symphony Orchestra. Many of his live performances with the American Symphony Orchestra are available online. Botstein is editor of *The Musical Quarterly* and author of numerous articles and books, including the most recent volume, *Von Beethoven zu Berg: Das Gedächtnis der Moderne* (2013). Honors include Harvard University's Centennial Award, American Academy of Arts and Letters Award, and the Cross of Honor, First Class, from the government of Austria, for his contributions to music. In 2011, he was inducted into the American Philosophical Society. He has served as president of Bard College since 1975.

Pianist-composer **Michael Brown**, recipient of a 2015 Avery Fisher Career Grant, has been described by the *New York Times* as "one of the leading figures in the current renaissance of performer-composers." Highlights of 2017–18 include a solo recital tour commemorating Bernstein's centennial and a recital tour with cellist Nicholas Canellakis, including a performance at the Chamber Music Society of Lincoln Center. Brown will be featured as soloist with the Seattle Symphony in a CD of Messiaen's music and with the Brandenburg State Symphony in a recording of Samuel Adler's First Piano Concerto. He was selected by Sir András Schiff to play debut recitals across Europe and at New York City's 92nd Street Y. As a composer, he is in residence with the New Haven Symphony for the 2017–19 seasons. A native New Yorker, Brown earned dual bachelor's and master's degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He is first prize-winner of the 2010 Concert Artists Guild Competition, a Steinway Artist, and a member of CMS Two.

Mezzo-soprano **Teresa Buchholz** enjoys success in the realms of opera, art song, and oratorio. She has been heard recently as a soloist for a staged version of Bach's St. Matthew Passion with Gulfshore Opera (Florida), Bach's Magnificat with Voices of Ascension, (New York City), and Berlioz's *Les nuits d'été* with the Bard College Conservatory Orchestra. Other recent performances have included Mrs. Lovett in *Sweeney Todd* with Opera Roanoke, Orlofsky in *Die Fledermaus* with Asheville Lyric Opera, the title role in *Giulio Cesare in Egitto* with Opera Roanoke, 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 for Berio's *Folk Songs*. In 2013, she was the winner of the female division in the Nico Castel International Master Singer Competition.

Nicole Cabell, the 2005 Winner of the BBC Cardiff Singer of the World competition and Decca recording artist, is one of the most sought-after lyric sopranos of today. Her solo debut album, *Soprano*, was named an Editor's Choice by Gramophone and has received great critical acclaim and several prestigious awards. Cabell's 2017–18 season includes performances as Countess in *Le nozze di Figaro* with Grand Théâtre de Genève and Michigan Opera Theatre, Micaëla in *Carmen* with Atlanta Opera, Flavia Gemmira in Cavalli's *Eliogabalo* with Dutch National Opera, and a solo recital at the Frankfurt Opera. Future engagements include returns to London and Cincinnati. Cabell recently made her debut as Bess in *Porgy and Bess* with the Sydney Symphony Orchestra, and sang performances as Mimì in *La bohème* with Minnesota Opera and Cincinnati Opera and of the Countess in *Le nozze di Figaro* with Angers Nantes Opéra.

Hailed by the *New Yorker* as a "superb young soloist," **Nicholas Canellakis** is one of the most innovative cellists of his generation. An artist of the Chamber Music Society of Lincoln Center, he is also a regular guest at many of the world's leading music festivals, including Santa Fe, La Jolla, Music@Menlo, Saratoga, Ravinia, Bridgehampton, Mecklenburg, Moab, and Music in the Vineyards. Canellakis performs numerous recitals each season with pianist-composer Michael Brown and maintains an active career as an orchestral soloist, with upcoming debuts including the New Haven and Greenwich (Connecticut) Symphonies. He made his Carnegie Hall concerto debut performing Leon Kirchner's Music for Cello and Orchestra with Leon Botstein and the American Symphony Orchestra. He is a graduate of the Curtis Institute of Music and New England Conservatory, where his teachers included Orlando Cole, Peter Wiley, and Paul Katz. He is on the faculty of the Brooklyn College Conservatory of Music.

Choreographer **Adam Cates** has collaborated with Mary Birnbaum on productions of *The Magic Flute, Eugene Onegin*, and *The Rape of Lucretia* for The Juilliard Opera. Other credits include *María de Buenos Aires* (Anchorage Opera; choreographer and director), *Cinderella and the Prince* (Lincoln Center; cochoreographer), *Carmen* (Seattle Opera; associate choreographer), and *The Grand Duchess of Gerolstein* (Santa Fe Opera; associate choreographer). He has choreographed musicals for Music Theatre Wichita, Theatre Under the Stars, Theatre Aspen, Arkansas Repertory Theatre, Gulfshore Playhouse, New London Barn Playhouse, and New York Musical Theatre Festival, and is the associate choreographer for the Broadway productions *Anastasia* and the Tony-winning *A Gentleman's Guide to Love & Murder*.

Violinist **David Chan**, concertmaster of the MET Orchestra, is widely recognized as one of the leading musicians of his generation. His concerts have taken him to stages in North America, Europe, and Asia, appearing as soloist under the baton of such conductors as James Levine and Fabio Luisi. He performs regularly at the most prestigious summer festivals as well as throughout the New York City area. In 2008, he cofounded the Musique et Vin au Clos Vougeot festival in the Burgundy region of France, which has attracted artists such as Yo-Yo Ma, Charles Dutoit, Joyce DiDonato, Jean-Yves Thibaudet, Matthew Polenzani, Menahem Pressler, Cho-Liang Lin, Gary Hoffman, Marlis Petersen, and Ildar Abdrazakov. Recently appointed music director of Montclair Orchestra, he has conducted at Musique et Vin and works frequently with the student orchestras at New York's Juilliard and Mannes conservatories, as well as at the Pacific Music Festival in Sapporo, Japan. He is currently on the faculties of The Juilliard School and the Mannes School of Music.

Described as "brilliant" (*San Francisco Classical Voice*), pianist **Allegra Chapman** has given concerts at Alice Tully Hall, the Dame Myra Hess Memorial Concert

Series, New York City Center's Fall for Dance Festival, and Bard Music Festival. She performs regularly with San Francisco Contemporary Chamber Players, Firesong, and Tenth Avenue Players, and has collaborated with Blair McMillen and Ian Swensen. She is a faculty member at California Music Preparatory Academy and the Xi'an International Music Festival. Passionate about performing and promoting the music of today, Chapman has worked with composers Joan Tower and Charles Wuorinen and premiered the works of many young composers. Her teachers include Jeremy Denk and Peter Serkin (Bard College Conservatory of Music) and Seymour Lipkin and Julian Martin (The Juilliard School). Chapman is artistic/executive director and cofounder, with Laura Gaynon, of Bard Music West in San Francisco.

Technically dazzling and intellectually probing artistry exemplify **Ran Dank**'s pianism and musicality. In the 2017–18 season, he performs the Saint-Saëns Piano Concerto No. 2 with the Cincinnati Chamber Orchestra, Bartók Piano Concerto No. 3 with the Illinois Philharmonic, Liszt's Piano Concerto No. 2 with the Portland Symphony, Beethoven's Piano Concerto No. 4 with the Spokane Symphony, and Bernstein's Symphony No. 2, *The Age of Anxiety*, with the Kansas City Symphony. He performs recitals in a return to Pro Musica San Miguel de Allende and chamber music with the Amernet String Quartet at Maverick Concerts, and in duo appearances with pianist Soyeon Kate Lee for the Hilton Head Symphony and the Cleveland Piano Competition. Other duo recitals include the Santa Fe Chamber Music Festival, Portland Ovations, JCC of Greater Washington, Bargemusic, Ames (Iowa) Town and Gown Chamber Music Association, Hawaii Concert Association, and the world premiere of Frederic Rzewski's *Four Hands* at Le Poisson Rouge. His teachers include Ursula Oppens and Richard Goode.

Praised for her "bountiful gifts and passionate immersion into the music she touches" (Cleveland *Plain Dealer*), Chinese pianist **Fei-Fei Dong** is a winner of the Concert Artists Guild Victor Elmaleh Competition and a top finalist at the 14th Van Cliburn International Piano Competition. Her 2016–17 season included performances with the Anchorage Symphony, Spokane Symphony, DuPage Symphony, and Pacific Symphony. Featured recitals this season include the Performing Arts Center, Purchase College; Howland Chamber Music Circle Piano Festival; Macon Concert Association; and Atlantic Music Center. This follows a busy summer 2016 schedule internationally, which included recitals at Spain's Auditorio Nacional de Madrid and in Shenzhen, China, as well as a concerto with Germany's Norddeutsche Philharmonie Rostock and chamber music at the Music@Menlo Festival. She was showcased prominently in the documentary film *Virtuosity*, about the 2013 Cliburn Competition, and is a member of the Aletheia Piano Trio.

One of Britain's most respected and versatile pianists, **Danny Driver** has given solo and chamber music recitals across Europe, Asia, and North America, in repertoire from Bach and Handel to Ligeti and Adès. The 2016–17 season included his debut at the prestigious Southbank International Piano Series and performances in Toronto, Montreal, Paris, and Osaka. A familiar face at London's Wigmore Hall, Driver returns for a solo recital and BBC broadcast in 2018, with further appearances alongside longtime collaborator violinist Chloë Hanslip, with whom this year he will also play the complete Beethoven Sonatas for Piano and Violin. He has played twice at the Proms and with orchestras around the world, including Beethoven's Piano Concerto No. 4 with the Royal Philharmonic Orchestra earlier this year. He enjoys an on-going relationship with Hyperion, recording both recital and concerto discs. A second contribution to its Romantic Piano Concerto Series, including the Amy Beach Concerto, was released to critical acclaim in March 2017.

Canadian baritone **Tyler Duncan**'s 2017–18 season includes recitals in Houston, New York City, and Montreal, return engagements with Les Violons du Roy, Toronto Symphony, Tafelmusik, Calgary Philharmonic, and debuts with the Minnesota Orchestra, Hartford Symphony, National Philharmonic, and Ottawa's National Arts Centre Orchestra. His roles at New York's Metropolitan Opera include Yamadori in *Madama Butterfly* and Fiorello in Rossini's *Il barbiere di Siviglia,* and he recently made his Japanese debut in Bizet's *Carmen* under Seiji Ozawa. He has been guest soloist with the New York Philharmonic, American, Seattle, Quebec, Montreal, Milwaukee, and San Diego Symphonies, and San Francisco's Philharmonia Baroque. Prizes include Wigmore Hall (London), ARD (Munich), Joy in Singing, Naumburg, and New York Oratorio Society competitions; Prix International Pro Musicis, and the Bernard Diamant Prize from the Canada Council for the Arts. He is a founding faculty member of the Vancouver International Song Institute. Frequently accompanied by pianist Erika Switzer, he has given acclaimed recitals in the United States, Canada, Germany, Sweden, France, and South Africa.

After guitar lessons with Rev. Gary Davis, **Allan Evans** studied composition with Peter Pindar Stearns and analysis with Felix Salzer at Mannes, piano with Irén Marik in the California desert, and *sōkyoku* with Henry Horaku Burnett at Queens College (CUNY). Evans practices sound archaeology through research, discoveries in audio restoration, and extensive fieldwork. Currently on the faculty of The New School, he founded and directs Arbiter of Cultural Traditions, an arts organization set up to preserve and publish endangered classical and world musical practices. Evans coedited Moriz Rosenthal's autobiography and wrote biographies of Ignaz Friedman and Ignace Tiegerman. Recent projects include publication and repatriation of prewar Balinese recordings and recently discovered performances and lessons by pupils and colleagues of Brahms and Bartók.

Laura Gaynon is active both as a cellist and as a presenter of chamber music in the San Francisco Bay Area. She has performed with the American Bach Soloists, Tenth Avenue Players, and One Found Sound. She is a founding member of the Baroque chamber ensemble MUSA and has collaborated with Kim Kashkashian, Krista Bennion-Feeney, Geoff Nuttall, Bonnie Hampton, Paul Hersh, and Ian Swensen, among others. She is also artistic director of Bay Area Concerts at Home. Recent appearances include the Oregon Bach Festival, Toronto Summer Music Festival, Taos School of Music, and Piatigorsky International Cello Festival master classes at University of Southern California. She is a teaching artist with Chamber Music by the Bay, as well as on faculty at California Music Preparatory Academy and the Pacific Crest Music Festival. Gaynon is associate director and cofounder, with Allegra Chapman, of Bard Music West in San Francisco.

An acclaimed pianist with French, Mexican, Lebanese, and Jewish backgrounds, **Simon Ghraichy** is renowned for his unique personal style and remarkable artistic taste. He has performed as a soloist with orchestras and in chamber music and solo recitals in music halls at Carnegie Hall, Kennedy Center, Berliner Philharmoniker, Théâtre des Champs-Elysées as well as at venues in the Netherlands, Finland, Australia, Peru, Mexico, Cuba, Brazil, and Egypt. He has also been invited to play at the Baalbeck International Festival in Lebanon, Bard Music Festival, Festival of Aix-en-Provence, and Festival de la Chaise-Dieu, among others. Now signed to an exclusive recording contract with Deutsche Grammophon, his latest CD, *Héritages*, was number one on France's classical charts. His teachers include Michel Béroff and Daria Hovora at the Conservatoire National Supérieur de Musique de Paris, and Tuija Hakkila at the Sibelius Academy in Helsinki.

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 five 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*.

Halina Goldberg is professor of musicology at the Jacobs School of Music at Indiana University Bloomington, and affiliate of Sandra S. Borns Jewish Studies Program, Slavic Languages and Literatures Department, Polish Studies Center, and Russian and East European Institute. She is the author of *Music in Chopin's Warsaw* (2008; Polish translation *O muzyce w Warszawie Chopina*, 2016), editor of *The Age of Chopin: Interdisciplinary Inquiries* (2004), and coeditor, with Jonathan Bellman, of *Chopin and His World* (2017). Goldberg's interests focus on the interconnected Polish and Jewish cultures. Much of her work is interdisciplinary, engaging the areas of cultural studies, music, politics, performance practice, and reception, with special focus on 19th- and 20th-century Poland and Eastern Europe, Chopin, and Jewish studies. She also serves as project director for the Digital Scholarly Commons, which is dedicated to the study of Jewish life in interwar Łódź.

Dana Gooley is associate professor of music at Brown University. His research centers on European music and musical culture in the 19th century, with an emphasis on performance, reception, criticism, and the public sphere. A Franz Liszt specialist, he has published *The Virtuoso Liszt* (2004) and has coedited two essay collections, *Franz Liszt and His World* (2006) and *Franz Liszt: Musicien Européen* (2012). Articles on music criticism, virtuosity, musical mediation, improvisation, cosmopolitanism, and jazz have appeared in the journals *19th Century Music*, *Musical Quarterly*, *Journal of Musicology*, *Journal of the American Musicological Society*, *Musiktheorie*, *Keyboard Perspectives*, and *Performance Research*. His book on the aesthetics and practice of keyboard improvisation in the 19th century is forthcoming from Oxford University Press.

Of Jerusalem-born pianist and conductor **Benjamin Hochman** the *New York Times* observed, "classical music doesn't get better than this." Winner of the prestigious Avery Fisher Career Grant in 2011, Hochman has established a vibrant international musical presence through concerts with the New York and Los Angeles Philharmonics; Chicago, Pittsburgh, Houston, Seattle, San Francisco, and Vancouver Symphonies; Prague Philharmonia; Istanbul State Orchestra; and his Carnegie Hall debut with the Israel Philharmonic Orchestra. He also served as musical assistant to Louis Langree at the 2016 Mostly Mozart festival. A graduate of the Curtis Institute of Music and the Mannes School of Music, where his principal teachers were Claude Frank and Richard Goode, he has recorded for Artek, Avie, and Bridge Records. His latest album for Avie, *Variations*, was named one of the Best Classical Music Recordings of 2015 by the *New York Times*.

The **Horszowski Trio**, named after the great pianist Mieczysław Horszowski, has been hailed by the *New Yorker* as "destined for great things." Concert engagements have taken them throughout the United States, Canada, Japan, and to Hong Kong. They are scheduled to make their debut in Mexico at the Festival Internacional de Música de Cámara de San Miguel de Allende in 2018 and their Wigmore Hall debut in London in 2019. Their first recording, works by Fauré, Saint-Saëns, and D'Indy (Bridge Records, 2014), was a featured recording of the month by *MusicWeb International*. Their next recording, with violist Masumi Per Rostad, will comprise the complete piano quartets of Brahms. The Horszowski Trio has championed the music of Asher B. Edelman Professor in the Arts Joan Tower, whose *For Daniel* they have performed across the United States and overseas. Electric Earth Concerts, a festival in New Hampshire, commissioned Eric Moe's *Welcome To Phase Space* for them, and Chamber Music America commissioned a work from Andreia Pinto-Correia, to be premiered in 2017. The trio is based in New York City, and is ensemble in residence at the Longy School of Music of Bard College in Boston.

Flutist **Nadine Hur** played her debut with the Honolulu Symphony at age 11 and has concertized in Europe, Asia, and throughout the United States. She has performed at Carnegie Hall, Lincoln Center, Kennedy Center for the Performing Arts, and the Library of Congress. Hur was principal flutist with the Knoxville Symphony. In addition, she has performed with the Boston Symphony, Philadelphia Orchestra, Minnesota Orchestra, and St. Louis Symphony. A founding member of The Zephyros Quintet, she has been awarded grand and first prizes at the Fischoff National Chamber Music Competition. A longtime student of Julius Baker and Jeffrey Khaner, she studied at the Curtis Institute of Music and earned a master of music degree from The Juilliard School. She later earned Juilliard's professional studies certificate under Jeanne Baxtresser and studies privately with Keith Underwood.

Jeffrey Kallberg is William R. Kenan, Jr. Professor of Music and associate dean for arts and letters at the University of Pennsylvania. He has published widely on the music and cultural contexts of Chopin, including in his book *Chopin at the Boundaries: Sex, History, and Musical Genre* (1998). His 10-volume series of facsimile editions with commentary, *Piano Music of the Parisian Virtuosos, 1810–60*, includes pieces by many of Chopin's contemporaries. He is also founder and general editor (with Anthony Newcomb and Ruth Solie) of the Cambridge University Press monograph series New Perspectives in Music History and Criticism.

A native of Edmonton, Canada, violinist **Juliette Kang** has been a member of the Philadelphia Orchestra for 10 years. Solo engagements have included the San Francisco, Baltimore, Omaha, and Syracuse Symphonies; l'Orchestre National de France; and every major orchestra in Canada. Overseas she has performed with the Czech Philharmonic, Vienna Chamber Orchestra, Singapore Symphony, Hong Kong Philharmonic, and KBS Symphony in Seoul. Kang has given recitals in Paris's Théâtre du Châtelet, Tokyo's Suntory Hall, Boston's Gardner Museum, and in New York City at the 92nd Street Y and the Frick Museum. An active chamber music player since studying at the Curtis Institute of Music with Felix Galimir, she has performed with the Chamber Music Society of Lincoln Center and at festivals such as Bravo! Vail, Bridgehampton, Bard, Kingston Chamber Music, Marlboro, Moab, Skaneateles, Spoleto USA, and Mostly Mozart. With cellist Tom Kraines, violist Che-Hung Chen, and pianist Natalie Zhu, she recently formed the Clarosa Quartet.

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

Turkish bass **Önay Köse** is a member of Berlin's famed Komische Oper, where he has performed a variety of roles, including the Nightwatchman in *Die Meistersinger von Nürnberg*, Prince Gremin in *Eugene Onegin*, Sarastro in *Die Zauberflöte*, and Pluto in the Katz-Chernin version of Monteverdi's *Orpheus*. Köse also recently made his debut with Oper Frankfurt as Sparafucile in their new production of *Rigoletto*. The 2017–18 season includes his debut with the Tulsa Opera as Méphistophélès in Gounod's *Faust*. He will also continue with the Komische Opera, performing the roles of the Commendatore in *Don Giovanni*, Julian Pinelli in *Die Gezeichneten*, and Somnus in *Semele*, as well as reprising Sarastro in *Die Zauberflöte* and Gremin in *Eugene Onegin*. Future engagements include a debut with the Canadian Opera Company.

Mezzo-soprano **Monika Krajewska** is an accomplished and versatile artist who has performed at Carnegie Hall on many occasions and appeared with opera companies and festivals around the world in the role of Carmen and as Princess Marina in *Boris Godunov*. She specializes in performing and lecturing on Jewish and Slavic music. Her book *American Jewish Music and Its Practical Performance* was published in 2014 and nominated for an award by the

Ministry of Poland. Krajewska is a winner of numerous vocal competitions, has released several CDs, and for her outstanding contribution to the arts and the community she was honored in 2013 by the Connecticut Immigrant and Refugee Coalition as an Immigrant of the Year.

London-based Australian pianist **Piers Lane** is in great demand as a soloist and collaborative artist. Recent highlights include performances of Busoni's mighty piano concerto, Frank Bridge's *Phantasm*, and Ferdinand Ries's Eighth Concerto at Carnegie Hall; premieres of Carl Vine's Second Piano Concerto, written for him, with the Sydney Symphony and the London Philharmonic; and sold out performances at Wigmore Hall. In 2017, his concerto appearances include Rachmaninoff's Piano Concerto No. 3 at St John's Smith Square and at the Sydney Opera House with the Sydney Symphony, the Ireland Piano Concerto under Sir Andrew Davis with the Melbourne Symphony, and Moszkowski Piano Concerto and Litolff's Scherzo with the Queensland Symphony. Lane has a discography of more than 60 CDs. Recent recordings include a solo recording, *Piers Lane Goes to Town*, concertos by the Australians Alfred Hill and George Boyle, and sonatas with violinist Tasmin Little. In the Queens Diamond Jubilee Birthday Honours, he was made an Officer in the Order of Australia.

Grace Laubacher is a New York City–based scenic designer for theater and opera. She returns to the Bard Music Festival after designing *Le Villi* and *La Navarraise* in 2016. Her designs have recently been seen at Juilliard, Pacific Symphony, Boston Baroque, Dixon Place, Peabody-Essex Museum, and through Walt Disney Creative Entertainment. She has worked as an associate set designer on Broadway (*Noises Off*, 2015; *Marvin's Room*, 2017) and internationally (*Hans Zimmer Live* European tour, 2016). Laubacher was named a Young Designer to Watch by *Live Design Magazine* (November 2015) and was a winner —along with Mary Birnbaum, Anshuman Bhatia, and Adam Cates—in Opera America's 2015 Robert L. B. Tobin Director-Designer showcase.

An award-winning pianist, Canadian **Gili Loftus** draws her inspiration from exploring the points of interaction between the different sound worlds of the piano, fortepiano, and harpsichord. Since winning both second prize and the audience prize at the 2013 Musica Antiqua Competition for pianoforte in Bruges, Belgium, she has performed at many international festivals and concerts series and has also been invited to present lecture-recitals at festivals and symposia, most recently at the Westfield Center for Historical Keyboard Studies at Cornell University, the Royaumont Foundation (France), and at the Norwegian Academy of Music. She will be presenting and performing at Bern University of the Arts in Switzerland next fall. Loftus completed her doctoral studies at the Schulich School of Music at McGill University.

Soprano **Cecilia Violetta López**, named one of opera's "25 Rising Stars" (*Opera News*) and praised for her "alluring voice and incredible range" (*Washington Times*) and her "voice: plush and supple, exquisitely colored" (*San Jose Mercury*), has been applauded for her signature role of Violetta in *La traviata*, which she has performed countless times throughout North America. López also recently made her European debut as Norina in *Don Pasquale* with Zomeropera in Belgium. This season's engagements include multiple role debuts: Adina in *L'elisir d'amore,* Mimì in *La bohème,* Rosina in *Il barbiere di Siviglia*, the Countess in *Le nozze di Figaro,* and Rosalba in *Florencia en el Amazonas*. In addition, she reprises Micaëla in *Carmen* with Madison Opera, Violetta in *La traviata* with Opera Saratoga, sings a gala concert for the Boise Philharmonic, a concert with the Bard Music Festival, and Lucy in *Fellow Travelers* with Prototype Festival in New York City.

Ke Ma was introduced to the piano when she was three; at five she won second prize at the Xiwangbei Piano Competition in Beijing. She has appeared as a soloist with the major orchestras of China and the Royal Philharmonic Concert Orchestra, with conductors such as Christian Ehwald, Daye Lin, Nigel Wilkinson, Eric Qi-Yuan Zhu, Uroš Lajovic, and Brian Wright. Recent awards include the Harriet Cohen Bach Prize, Harold Craxton Prize, and Maisie Lewis Young Artists Fund as well as first prizes in the China Shenzhen International Piano Concerto Competition and the Concours International de Piano d'Île-de-France. Her duo debut recital with British violist Timothy Ridout in Wigmore Hall was supported by the Kirckman Concert Society. Her teachers include Zhong Hui, Christopher Elton, and Galina Popova.

Lyric soprano **Amanda Majeski** made a highly acclaimed Metropolitan Opera debut on opening night as Countess Almaviva in *Le nozze di Figaro* conducted by James Levine and will return for the new production of *Così fan tutte* conducted by David Robertson in the 2017–18 season. She will also debut at the Paris Opera as Vitellia in *La clemenza di Tito*, a role she has sung in Chicago, Dresden, and Madrid. In the operas of Richard Strauss, she has appeared as the Marschallin in *Der Rosenkavalier* (Lyric Opera of Chicago, Oper Frankfurt), Countess in *Capriccio* (Semperoper Dresden, Santa Fe Opera), and Komponist in *Ariadne auf Naxos* (Santa Fe Opera). She has been seen at the Glyndebourne Festival (*Die Meistersinger von Nürnberg*), Zurich Opera (*Faust*), and will soon debut at Royal Opera House Covent Garden. She makes her L. A. Philharmonic debut with Gustavo Dudamel this summer at the Hollywood Bowl.

Anne Marcoline is assistant professor of literature at the University of Houston–Clear Lake. She received her doctorate in comparative literature from the University of California, Santa Barbara. Her research and teaching areas include European Romanticism, word-music relations, aesthetics, and feminist studies. Her current research offers a feminist reading of the figure of the musician in literature by E. T. A. Hoffmann and George Sand.

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.

Recent highlights for bass **Tom McNichols** include appearances with the Dallas Opera in *Becoming Santa Claus*, the King in *Aida* with Austin Lyric Opera, Sarastro in *The Magic Flute* with Portland and Cincinnati Operas, and his concert debut with the Atlanta Symphony in Mozart's Coronation Mass. In 2018, he performs Mozart's Requiem Mass with the Atlanta Symphony. This summer he makes his debut with the Bard Music Festival in *Halka*. Other past appearances include Mozart's Requiem under guest conductor Manfred Honneck with Carnegie Mellon University Philharmonic; Colline in *The Bohemians*, a modern-day film adaptation of *La bohème* set in Williamsburg, Brooklyn; *Death and the Powers* at Dallas Opera; Ferrando in *Il trovatore* with Opera Sacramento; Colline with South Texas Lyric Opera; the premiere of the chamber opera *The Mark of Cain* with Chelsea Opera; Banquo in *Macbeth* with Baltimore Concert Opera; and the workshop premier of *La Reina* with American Lyric Theater, among others.

Violinist **Jesse Mills** has been a soloist with the Phoenix, Colorado, New Jersey, and Green Bay Symphonies; the Juilliard Chamber Orchestra; Denver Philharmonic; and Teatro Argentino Orchestra (Buenos Aires); among others. As a chamber musician, Mills has performed at venues such as Lincoln Center's Alice Tully Hall, Carnegie Hall, the 92nd Street Y, the Metropolitan Museum, the Kennedy Center in Washington, D.C., Boston's Gardener Museum, Chicago's Ravinia Festival, and the Bard and Marlboro Music Festivals. He has

also appeared at prestigious venues in Europe, such as the Barbican Centre of London, La Cité de la Musique in Paris, Amsterdam's Royal Carré Theatre, Teatro Arcimboldi in Milan, and Palais des Beaux-Arts in Brussels. Mills has earned Grammy nominations for his performances of Arnold Schoenberg's music, released by NAXOS in 2005 and 2010. As a composer and arranger, Mills has been commissioned by venues including Columbia University's Miller Theater, Chamber Music Northwest, and Bargemusic. He graduated with a bachelor of music degree from The Juilliard School in 2001 and studied with Dorothy DeLay, Robert Mann, and Itzhak Perlman. Mills is on the faculty at Longy School of Music of Bard College and at New York University. He is cofounder of the Horszowski Trio and Duo Prism, a violin-piano duo with Rieko Aizawa, which earned first prize at the Zinetti International Competition in Italy in 2006. Mills is, with Aizawa, coartistic director of the Alpenglow Chamber Festival in Colorado.

Praised by the *New York Times* as a "sturdy bass who sings with affecting gravity," **Liam Moran** recently returned to Boston Lyric Opera as Zuniga in *Carmen* and to Madison Opera as Frère Laurent in *Roméo et Juliette*. Additional highlights include Colline in *La bohème* and Don Fernando in *Fidelio* with Madison Opera, Monterone in *Rigoletto* and Gualtiero in *I puritani* with Boston Lyric Opera, Verdi's Requiem with the Finger Lakes Choral Society, Lorenzo in Bellini's *I Capuletti e i Montecchi* with Washington Concert Opera, and Handel's *Messiah* with Kansas City Symphony. Moran joined the Metropolitan Opera roster in the 2013–14 season for Shostakovich's *The Nose* and has since returned for *Don Carlo* and *Der Rosenkavalier*. Concert repertoire ranges from Monteverdi to contemporary composers with orchestras including the National Symphony Orchestra, Pittsburgh Symphony, Musica Angelica, Madison Symphony, Kansas City Symphony, Palm Beach Symphony, and Washington Concert Opera.

Mezzo-soprano **Tamara Mumford** has appeared in more than 140 performances at the Metropolitan Opera, including *L'amour de Loin*, *Anna Bolena*, *Rigoletto*, *Ariadne auf Naxos*, *Il trittico*, *Parsifal*, *Idomeneo*, *Cavalleria rusticana*, *Nixon in China*, *The Queen of Spades*, the complete Ring Cycle, *The Magic Flute*, *A Midsummer Night's Dream*, and *Wozzeck*. She has also appeared in productions at Opera Philadelphia, Caramoor, and the Glyndebourne Opera Festival. An active concert performer, Mumford recently made her debut with the Berlin Philharmonic. Other concert engagements have included multiple tours of the United States and Europe with Gustavo Dudamel and both the Los Angeles Philharmonic Orchestra and the Simón Bolivar Symphony Orchestra, and appearances at the Hollywood Bowl and the Ravinia, Tanglewood, Grand Teton, and Vail summer festivals. In recital she has been presented in New York City by the Marilyn Horne Foundation and the Metropolitan Museum of Art, and in Philadelphia by the Philadelphia Chamber Music Society.

Tenor **Miles Mykkanen** has garnered recognition on the world's concert and operatic stages for his "focused, full-voiced tenor" (*New York Times*). Of *Eugene Onegin* at The Juilliard School, *Opera News* wrote, "Mykkanen was a knockout as Lensky. The lyric intensity of his singing made each moment count, and the duel-scene aria was a stretch of sheer vocal gold." Appearances in 2016–17 include Bernstein's *Candide* with the Orlando Philharmonic Orchestra and Mozart's *Die Entführung aus dem Serail* with Opera Columbus. Other opera credits include new works by composers Matthew Aucoin, Jack Perla, and Ricky Ian Gordon as well as titles of the classic repertoire by Poulenc, Janáček, and Strauss. He celebrated his Carnegie Hall recital debut last year, and has performed with the New World Symphony, New York Festival of Song, National Symphony Orchestra, and Philadelphia Chamber Music Society. This is his Bard Music Festival debut.

Founded in 1989, the **New York Wind Symphony** (NYWS), comprised of some of the region's finest symphonic wind and percussion players, has presented thoughtful and artistic performances in the Hudson Valley and beyond. The ensemble's outreach programs include their "Play with the Pros" series and the New York Wind Symphony Honors Chorus. Commissioning projects include Bramwell Tovey's *Lincoln Tunnel Cabaret*, Z. Randall Stroope's *American Christmas*, and Johan de Meij's *UFO Concerto*. NYWS also gave the North American premiere of De Meij's Symphony No. 4 for wind orchestra, mezzo-soprano, and children's choir. NYWS is in residence at the Sugar Loaf Performing Arts Center in Sugar Loaf, New York. In addition to many guest appearances at regional public schools, it has performed at the Association of Concert Bands National Convention, New York State School Music Association's annual winter conference, International Trombone Festival at Juilliard and Carnegie Hall, and Anches d'Azur festival in La Croix Valmer, France. It is a subsidiary of the Hudson Valley Performing Arts Foundation, a 501(c)(3) non-profit organization.

Violinist **Dongfang Ouyang** graduated from Bard College in 2015 with a dual degree in violin performance and Russian Studies. He began playing violin at age 4 in his hometown of Beijing. At age 10, he began violin studies at the Lysenko Music School in Kiev, Ukraine, and in 2004 he transferred to the Central Music School in Moscow. In 2009, he enrolled in the Bard College Conservatory of Music, where he studied with Weigang Li and Shumel Ashkenasi. During his time at Bard, Ouyang performed the U.S premiere of Erkki Melartin's Violin Concerto with the American Symphony Orchestra under the baton of Leon Botstein. Ouyang currently studies at the University of Southern California with Glenn Dicterow and will join the Los Angeles Opera orchestra in the upcoming season. He is playing an 1850 G. Chanot violin generously on loan from the Maestro Foundation.

James Parakilas is the James L. Moody Jr. Family Professor of Music (emeritus) at Bates College. His writings on Chopin include the book *Ballads Without Words: Chopin and the Tradition of the Instrumental Ballade* (1992) and articles on the nocturne genre and on Chopin's signaling of imagining personas within his piano pieces by disrupting his announced genres. He created his cultural history of the piano (*Piano Roles*, 2000) in conjunction with the Smithsonian's exhibit *Piano 300* and *The Story of Opera* (2012) as a textbook for courses on opera. He is currently studying the historical and philosophical roots of contemporary scientific findings on the nature of musical experience.

Israel-born pianist and conductor **Nimrod David Pfeffer** made his solo debut at Carnegie Hall's Weill Recital Hall in 2008. He is a winner of top prizes in the Tel Aviv and Columbia University Chopin Competitions. He has performed the music of Chopin on the stage of the Metropolitan Opera, at the Royal Łazienki Park and Philharmonic Hall in Warsaw, and in Chopin's birth-house in Żelazowa Wola. He serves as assistant conductor and assistant chorus master at the Metropolitan Opera, and made his conducting debut with the Metropolitan Opera Orchestra in 2014, sharing the podium with James Levine at the DiMenna Center for Classical Music in New York City. In 2016, Pfeffer cofounded the Lyric Opera Company of Guatemala, where he serves as music director. His recent engagements as conductor include collaborations with the Mariinsky Orchestra, Juilliard Orchestra, and Symphonic Orchestra of the State Capella of St. Petersburg. He is a graduate of The Juilliard School and of Mannes School of Music. His teachers were Pnina Salzman, Victor Rosenbaum, Richard Goode, Alan Gilbert, and James Levine.

Pianist **Anna Polonsky** has appeared with the Moscow Virtuosi, St. Paul Chamber Orchestra, Buffalo Philharmonic, Columbus Symphony Orchestra, St. Luke's Chamber Ensemble, and others. She has collaborated with the Guarneri, Orion, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, Yo-Yo Ma, Emanuel Ax, Richard Goode, Peter Serkin, Arnold Steinhardt, and Peter Wiley. She regularly performs at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, and Bard. Polonsky has given concerts in the Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls, and has toured

throughout the United States, Europe, and Asia. She received her bachelor of music diploma from The Curtis Institute of Music, and continued her studies at The Juilliard School. Polonsky was a recipient of a Borletti-Buitoni Trust Fellowship in 2003, and of the Andrew Wolf Chamber Music Award in 2011. In addition to performing, she serves on the piano faculty of Vassar College and, in summers, of the Marlboro and Kneisel Hall Music Festivals.

Just finishing his 13th season as music director and principal conductor of the New York Wind Symphony (NYWS), **Richard F. Regan** was orchestra director of the Sugar Loaf Performing Arts Center Orchestra and has served as the Greater Newburgh Symphony Pops Orchestra conductor. He works with the Hudson Valley Honors Youth Band Program and serves as conductor of the award-winning wind ensemble at Monroe-Woodbury High School in Central Valley, New York. He has also led performances in Beijing, Prague, France, and at Carnegie Hall. Premieres with NYWS include Johan de Meij's Symphony No. 4 and Bramwell Tovey's *Lincoln Tunnel Cabaret*, among others. Regan also conducted NYWS as part of the International Trombone Association's convention at The Julliard School this past June. Active as a professional trombonist and brass clinician in the New York metropolitan area, he is a founding member of the Storm King Trombone Ensemble.

Polish-Canadian mezzo-soprano **Katarzyna Sądej** performs internationally in recital, concert, opera, and oratorio. She made her Los Angeles Opera debut in 2017 as the Page of Herodias in Strauss's *Salome*. Other recent highlights include her San Diego Opera debut as Kate Pinkerton in *Madama Butterfly,* the role of a River Voice in The Industry's world premiere run of *Hopscotch*; and the mezzo-soprano solos in J. S. Bach's Mass in B Minor at Festival Mozaic in San Luis Obispo, California. Sądej is a graduate of Bard's Vocal Arts Program and the University of Toronto's Opera School. She is a featured soloist on the 2013 Metier Records CD *Rising at Dawn: Chamber Music with Brass by Carson Cooman*. Her performance on the recording was described as "nothing short of enthralling." (*Fanfare Magazine*). Sądej has performed numerous world premieres, including Pulitzer Prize–winning composer John Harbison's song cycle *A Right to Pleasure*.

Tenor **Issachah Savage** won the main prize, audience favorite prize, orchestra favorite prize, and a special honor by Speight Jenkins at the 2014 Seattle International Wagner Competition. Recently, he sang Siegmund in *Die Walküre* at the Canadian Opera Company under Johannes Debus to great critical acclaim and made his mainstage debut as Bacchus in *Ariadne auf Naxos* at Seattle Opera. He also debuted with Orchestre National Bordeaux Aquitaine under Paul Daniel in Beethoven's Symphony No. 9 and at the Aspen Music Festival as Radames in *Aida* under conductor Robert Spano, a role he sang with the Boston Symphony Orchestra at Tanglewood under Jacques Lacombe. On the concert stage, he sang Verdi's Requiem with the Detroit Symphony Orchestra and Beethoven's Symphony No. 9 with Gustavo Dudamel and the Los Angeles Philharmonic at the Hollywood Bowl. He made his Metropolitan Opera debut as Don Riccardo in Verdi's *Ernani* under James Levine in the 2014–15 season.

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 Szechwan* 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.

Conductor **Zachary Schwartzman** is a recipient of a career development grant from the Bruno Walter Memorial Foundation, and has conducted around the United States and in Brazil, Mexico, England, and Bosnia. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. He has served as assistant conductor for the Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera, Opéra Français de New York, l'Ensemble orchestral de Paris, Oakland East Bay Symphony, and Opera Omaha, among others. He was associate conductor for two seasons with New York City Opera, and has been associate/assistant conductor for 15 productions at Glimmerglass Opera. He was music director of the Blue Hill Troupe from 2004 to 2016, and is currently assistant conductor for the American Symphony Orchestra. He was recently appointed resident conductor of The Orchestra Now and music director of the Bard College Orchestra.

Kristen Strandberg's research focuses on the reception of violin virtuosity in mid-19th-century Paris, examining concert reviews in the press to explore how critics and listeners perceived and discussed the performers. Her recent publications include articles in the *Journal of Musicological Research* and the *Journal of Music History Pedagogy*. Her work explores the broad definitions of musical virtuosity during its prime in the 1830s and '40s. She has presented at conferences throughout the United States and Europe, recently appearing as an invited speaker at the annual conference of the National Chopin Institute in Poland. Strandberg received her Ph.D. in musicology from Indiana University in 2014 and is currently assistant professor of music history and literature at the University of Evansville in southwestern Indiana.

Erika Switzer is an internationally active pianist, teacher, and arts administrator. She enjoys long-term partnerships with several notable singers, including soprano Martha Guth, mezzo-soprano Hai-Ting Chinn, tenor Colin Balzer, and baritone Tyler Duncan. She has been heard on the stages of New York City's Weill Recital Hall and Frick Collection, Philadelphia Chamber Music Society, and Spoleto Festival in Charleston, South Carolina, as well as at festivals across Canada. She has won numerous awards, including pianist prizes at the Robert Schumann, Hugo Wolf, and Wigmore Hall International Song Competitions. Switzer is on the music faculty at Bard College and the Vocal Arts Programs of the Bard College Conservatory of Music. As cocreator of *Sparks & Wiry Cries*, she contributes to the future of art song performance through the publication of *Art Song Magazine*, recitals (Casement Fund Song Series), and commissioning of new works.

Pianist and music coach **David Sytkowski** is based in New York City. Recent engagements include Hindemith's *The Long Christmas Dinner* and Von Schillings's *Mona Lisa* with the American Symphony Orchestra, Weber's *Euryanthe* at Bard SummerScape, the world premiere of Paul Richards's *Biennale* at the Barnes Foundation in Philadelphia, guest coach at Seattle Opera's Young Artists Program, and Opera Moderne's production of Ullmann's *Der Kaiser von Atlantis*. Before moving to New York, he served as vocal coach for University of Wisconsin Opera in Madison and as pianist for various Madison Opera productions and outreach. In addition to his operatic work, he also frequently collaborates with singers and instrumentalists, and has performed with tenor James Doing, soprano Mimmi Fulmer, and violinist Felicia Moye.

Hailed by the *New York Times* as a pianist of "warm touch and dreamy sensibility," French pianist **Hélène Tysman** has performed as soloist with orchestras such as the Minnesota Symphony, BBC National Orchestra of Wales, Warsaw Philharmonic, Pasdeloup Orchestra, and the Riverside Symphony. Concerts have brought her to New York City's Lincoln Center and Carnegie Hall, Paris's Philharmonie, Frankfurt's Alte Oper, Shanghai's City Theater, and Cairo's Opera, among others. Her recordings include two all-Chopin recordings, which won the Maestro"award of the magazine *Pianiste*, and a recent release of music by Ravel, which received the French Arthèmes Classiques award. Other awards include first prize at the Darmstadt International Chopin Competition and a

distinction prize at the International Chopin Piano Competition in Warsaw. Tysman is a laureate of the Georges Cziffra Foundation in Senlis, France, as well as the Chopin Foundation in Hanover. She graduated from Paris Conservatory as well as from the Hamburg and the Weimar Hochschule, and has studied with Pierre-Laurent Aimard, Oleg Maisenberg, and Grigory Gruzman.

One of the most sought-after soloists of his generation, American pianist **Orion Weiss** has performed with major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. In the 2016–17 season, Weiss performed around the United States and in collaborative projects with Alessio Bax, the Pacifica Quartet, and Cho-Liang Lin and the New Orford String Quartet. He also offered a chamber performance for the San Diego Symphony and recorded with the Asheville Symphony. Other recordings include Christopher Rouse's *Seeing* (2015) and a recital album of Dvořák, Prokofiev, and Bartók released in 2012. That same year he also recorded the complete Gershwin works for piano and orchestra with the Buffalo Philharmonic and JoAnn Falletta. Named the Classical Recording Foundation's *Young Artist of the Year*, Weiss made his debut with the Boston Symphony Orchestra at Tanglewood as a last-minute replacement for Leon Fleisher in 2011. He attended the Cleveland Institute of Music, where he studied with Paul Schenly, Daniel Shapiro, Sergei Babayan, Kathryn Brown, and Edith Reed, and graduated from The Juilliard School, where he studied with Emanuel Ax.

Colin Williams joined the New York Philharmonic as associate principal trombone in 2014 and previously served as principal trombone of the Atlanta and San Antonio Symphonies. He has also performed with the Chicago Symphony, Houston, and National Symphonies. Williams made his solo debut with the Atlanta Symphony in 2003, performing Paul Creston's Fantasy for Trombone. He has been a guest soloist with the San Antonio Symphony, U.S. Army Band (Pershing's Own), U.S. Military Academy Band, Georgia Brass Band, Atlanta Wind Ensemble, Juilliard Orchestra, and James Madison University Brass Band, and appeared as a soloist at the Eastern Trombone Workshop and the International Trombone Festival. Williams has participated in numerous festivals, including the Saito Kinen Festival Orchestra under Seiji Ozawa in Matsumoto, Japan; Grand Teton Music Festival; and Amelia Island Chamber Music Festival. His first solo CD, *Roadwork*, is a collaboration with former Atlanta Symphony Orchestra colleagues Bill Thomas and George Curran.

Richard Wilson is the composer of three symphonies, five string quartets, the opera *Aethelred the Unready*, and more than 100 other works. Commissions have come from the San Francisco Symphony, Library of Congress, Chicago Chamber Musicians, and the DaCapo, Fromm, Naumburg, and Koussevitzky Foundations. Also active as a pianist, he has been concerto soloist with the Harvard-Radcliffe Orchestra, Bach Society Orchestra, Hudson Valley Philharmonic, American Symphony Chamber Orchestra, and Residentie-Orkest of the Hague. Since 1992 he has served as composer in residence with the American Symphony Orchestra. He occupied the Mary Conover Mellon Chair in Music at Vassar College, where he taught from 1966 to 2017. He has been associated with the Bard Music Festival since its inception.

Korean pianist **Ko-Eun Yi**, a winner of the Concert Artists Guild Competition, the World Piano Competition in Cincinnati, and the Wideman International Piano Competition in Jackson, Mississippi, has earned praise for playing with "élan and fire and a surplus of bravura technique" (*Cincinnati Enquirer*). She has been featured on WQXR's *Young Artists Showcase* program and its 2016 Chopin piano marathon. Recent concerto highlights include performances with the Boston Symphony, Roswell Symphony, New West Symphony, and the Aspen Concert Orchestra, and internationally with the Barcelona Symphony, Jerusalem Symphony, and the Seoul Philharmonic Orchestra. Yi has given recitals at Weill Recital Hall at Carnegie Hall, Lincoln Center's Alice Tully Hall, the Phillips Collection in Washington, D.C., the Dame Myra Hess Series in Chicago, the Bossier Jam'n Bread Chamber Series in Shreveport, Louisiana; the Trust Performing Arts Center; Mount Holyoke College; Brooklyn Public Library; Florence Chamber Music Series of South Carolina; Atlantic Music Center; the Artist Series of Tallahassee, and the Cliburn's Chopin Festival in Fort Worth, Texas, as well as internationally in Spain and Korea.

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 Beczała, Bryn Terfel, Joyce DiDonato, Denyce Graves, and Adrianne Pieczonka in a concert career that has taken him to the premiere concert halls throughout the United States and abroad. Among his most recent recordings are *All Who Wander* with mezzo-soprano Jamie Barton; *Preludios*, Spanish songs 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. In addition to his distinguished concert career, he also serves as artistic director of the Marcus Institute for Vocal Arts at The Juilliard School and previously served for eight years as the executive director of the Metropolitan Opera Lindemann Young Artists Development Program.

The Orchestra Now (TŌN), founded in 2015, is an innovative preprofessional 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 United States and 11 other countries: Australia, Canada, China, France, Hungary, Japan, Korea, Malaysia, Spain, Taiwan, and Venezuela. In addition to a concert series at their home base—the Richard B. Fisher Center for the Performing Arts at Bard College—they perform multiple concerts each season at Carnegie Hall and Lincoln Center, and offer complimentary concerts at venues across the boroughs of New York City in the Around Town series. At the Metropolitan Museum of Art, they join music director Leon Botstein in the series Sight & Sound as he explores the places where musical and visual expression meet, pairing orchestral works with masterpieces from the museum's collection. In addition to Botstein and TŌN's associate conductor and academic director, James Bagwell, guest conductors in the first two seasons included Fabio Luisi, Gerard Schwarz, and JoAnn Falletta.

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 has also performed in the SummerScape and Bard Music Festivals at the Richard B. Fisher Center, and has appeared in benefits for PBS, the Jerusalem Foundation, Korea Society, and Shaare Zedek Hospital, with such artists as Glenn Close, Liv Ullmann, Yo-Yo Ma, Wynton Marsalis, Sarah Chang, and Song Zuying. The ASO has had an illustrious history of music directors and guest conductors. Succeeding Stokowski 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. Recordings with Leon Botstein include 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: Serenade No. 1 in D Major, Op. 11 for Orchestra* (Vanguard Classics). Many of ASO's live performances are available for download.

Bard Festival Chamber Players

VIOLIN
Dongfang Ouyang '15

VIOLA
Marka Gustavsson
Rosemary Nelis '17

CELLO
Robert Martin

BASS
Julian Lampert '15

CLARINET
Viktor Tóth '16

HORN
Szilárd Molnár '16
Marc Gelfo

Bard Festival Chorale

James Bagwell, Choral Director

SOPRANO
Wendy Baker
Megan Brunning
Danielle Buonaiuto
Nonie Donato
Margaret Dudley
Lori Engle
Sarah Griffiths
Aine Hakamatsuka
Heather Hill
Chloe Holgate
Melissa Kelley
Lauren-Rose King
Liz Lang
Marie Mascari
Katherine Peck
Yungee Rhie
Rachel Rosales
Elizabeth Smith
Christine Sperry

ALTO
Maya Ben-Meir
Yiselle Blum
Donna Breitzer
Eric Brenner
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Leon Botstein, Music Director

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Erica Kiesewetter, *Principal Violin II***
John Connelly
Yana Goichman
Ann Labin
Wende Namkung
Elizabeth Nielsen (Prog. 3)
Ragga Petursdottir
Dorothy Strahl (Prog. 3)
Heidi Stubner (Prog. 3)
James Tsao
Robert Zubrycki
Monica Davis (Prog. 9)
Adda Kridler (Prog. 9)
Mara Milkis
Ellen Payne (Prog. 3)
Philip Payton (Prog. 3)
Emma Sutton (Prog. 3)
Mayumi Wyrick
Ming Yang (Prog. 9)

VIOLA
William Frampton, *Principal*
Adria Benjamin (Prog. 9)
Shelley Holland-Moritz
Debra Shufelt-Dine
Sally Shumway
Jen Herman

CELLO
Eugene Moye, Principal (Prog. 3)
Mariko Wyrick, Principal (Prog. 9)
Deborah Assael (Prog. 3)
Sarah Carter
Roberta Cooper (Prog. 3)
Annabelle Hoffman
Maureen Hynes
Tatyana Margulis (Prog. 9)
Anik Oulianine (Prog. 9)

BASS
John Beal, *Principal* (Prog. 3)
William Ellison, *Principal* (Prog. 9)
Louis Bruno
Tony Flynt (Prog. 3)
Richard Ostrovsky
Jack Wenger

FLUTE
Laura Conwesser, *Principal*
Diva Goodfriend-Koven, *Piccolo* (Prog. 3)
Rie Schmidt, Piccolo (Prog. 9)

OBOE
Julia DeRosa, *Principal* (Prog. 9)
Alexandra Knoll, *Principal* (Prog. 3)
Melanie Feld, *English horn*

CLARINET
Shari Hoffman, *Principal* (Prog. 3)
Pavel Vinnitsky, *Principa*l (Prog. 9)
Benjamin Baron

BASSOON
Charles McCracken, *Principal*
Maureen Strenge

HORN
Zohar Schondorf, *Principal*
Sara Cyrus
Kyle Hoyt
Adam Krauthamer
Chad Yarbrough

TRUMPET
Carl Albach, *Principal*
John Dent

TROMBONE
Michael Seltzer, *Principal*
Kenneth Finn
Christopher Olness

TUBA
Kyle Turner, *Principal* (Prog. 9)

TIMPANI
Benjamin Herman, *Principal*

PERCUSSION
Kory Grossman, *Principal*
Matthew Beaumont
Charles Descarfino
David Nyberg

HARP
Sara Cutler, Principal

ORGAN
Kent Tritle (Prog. 9)

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**Section violins listed alphabetically, members first.*
***Concertmaster, American Symphony Orchestra*

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Denis Savelyev
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OBOE
Zachary Boeding
Kelly Mozeik
Aleh Remezau

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Fangxi Liu '16
Jiyoung Moon
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Gergő Tóth '16
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Hao Xing
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VIOLA
Marie-Elyse Badeau
Bonnie Heung
Emmanuel Koh
Chi Lee
Scot Moore '14
Omar Shelly

CELLO
Andrew Borkowski
Eleanor Lee
Lauren Peacock
Alana Shannon
Jinn Shin
Zhilin Wang
Hui Zhang

BASS
Milad Daniari
Michael Franz
Julian Lampert
William McPeters
Paul Nemeth
Zhenyuan Yao '16

Guest Musicians

BASSOON
William Beecher
Cornelia McGiver

TRUMPET
Angela Gosse
Andrew Kemp

PERCUSSION
Charles Kiger
Michael Singer
David Stevens
Yuri Yamashita

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Jane Yoon
Kathryn Sloat

TŌN musicians are listed in alphabetical order.

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Christina Schoonmaker

FLUTE
Bonnie Ham*
Nicole Redeker

OBOE
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Jacquelyn Curtis

BASSOON
Ryan Cerullo*
Elizabeth Day

CLARINET
Donald Franklin, *Concertmaster*
William Stevens*
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Andrew Verdino
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BASS CLARINET
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Samantha Pedneault

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Pamela Dunleavy

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Tyler Schacher

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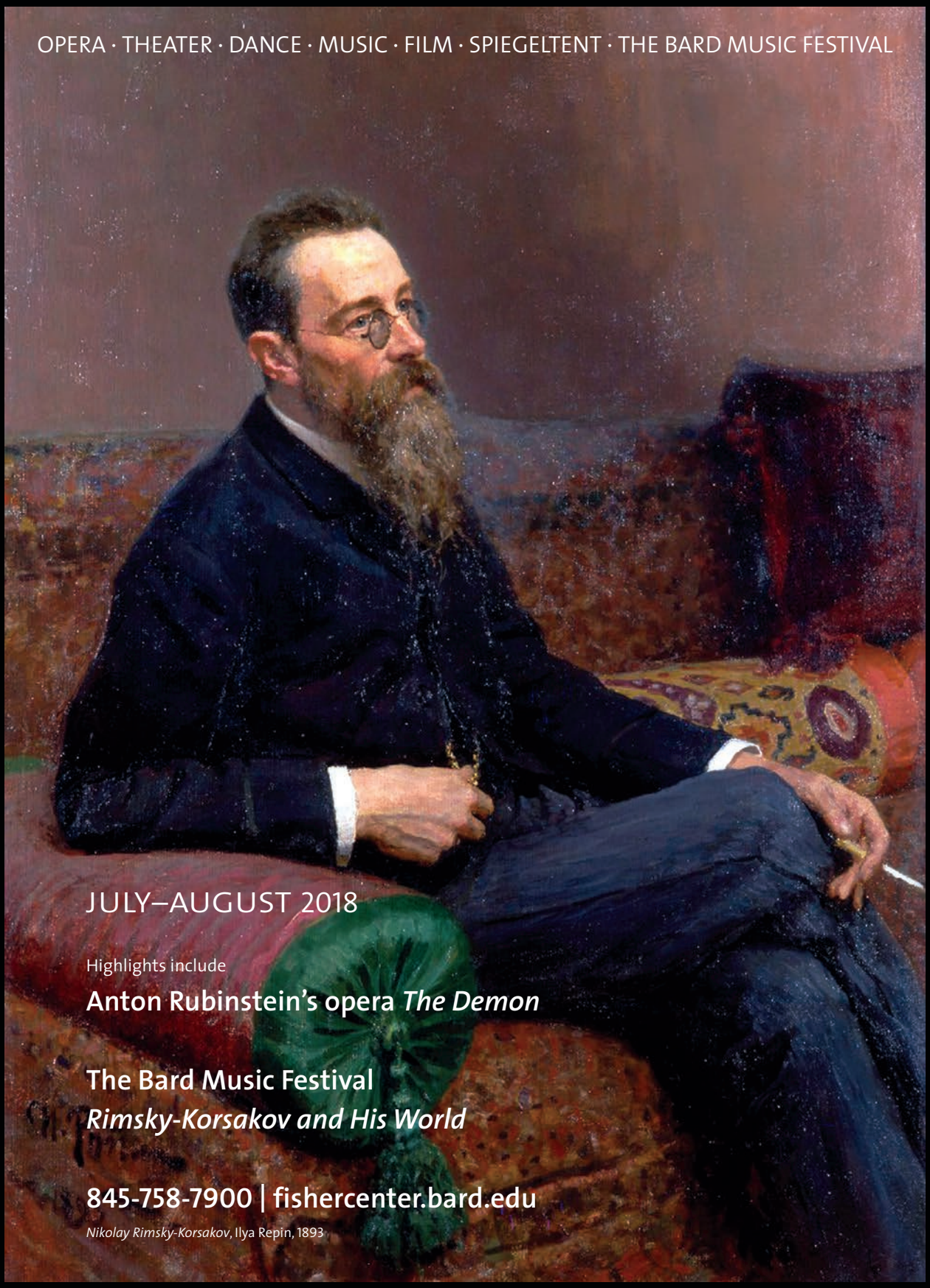

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