

BARD MUSIC FESTIVAL
32ND SEASON

RACHMANINOFF AND HIS WORLD

AUGUST 5-7 AND 12-14, 2022



BARD MUSIC FESTIVAL REDISCOVERIES

RACHMANINOFF AND HIS WORLD

August 5–7 and 12–14, 2022

Leon Botstein and **Christopher H. Gibbs**, Artistic Directors
Philip Ross Bullock, Scholar in Residence 2022
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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 University of Chicago 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, Chopin, Rimsky-Korsakov, Korngold, and Nadia Boulanger. The 33rd annual festival in 2023 will be devoted to the life and work of Ralph Vaughan Williams.

The Bard Music Festival 2022 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, Friends of the Fisher Center, and the New York State Council on the Arts.

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 *Sergei Rachmaninoff*, Leonid Pasternak, 1916



Two Boys, Valentin Serov, 1899

RACHMANINOFF: A LIFE ON THE MOVE

In 1939, a *Radio Guide* poll sponsored by the CBS program *So You Think You Know Music* asked which living composers would still be performed in a century's time. The resulting list is prescient. Sergei Rachmaninoff ended up third; only Jean Sibelius and Richard Strauss were ahead of him. Among those ranked below him in the top 10 were Igor Stravinsky, Dmitry Shostakovich, and Sergei Prokofiev. Of the six artists named here, five have been the subject of previous Bard Music Festivals, so it is fitting that Rachmaninoff's time has come at last. If the directness and accessibility of his music have long appealed to audiences worldwide, then the story of his life satisfies an equal fascination with some of the most vivid pages of 20th-century history.

Born in Russia in 1873, Rachmaninoff established himself as one of the most famous composers, conductors, and pianists of the turn of the century, not just in Russia but in Europe and America, too. After he emigrated to the United States in the wake of the October Revolution of 1917, he became the most prominent symbol of the fate of Russian culture in exile. His music nourished the nostalgia that many émigrés felt for their lost homeland, and for non-Russian audiences, his aristocratic bearing and seemingly old-fashioned music evoked the values of a society and a culture that had been swept away by warfare and revolution. His death in Beverly Hills, California, in 1943 marked the passing of “the world of yesterday,” to echo the title of Stefan Zweig's memoirs of the prewar Habsburg Empire, which first appeared in English that same year.

As with any famous artist, Rachmaninoff's celebrity—both in his lifetime and ever since—brings with it certain disadvantages. Gone, fortunately, are the days when he could be referred to simply as “Mr. C-sharp Minor” (after his much-performed piano prelude in that key), and we can just as easily dispense with Stravinsky's quip that he was “a six-and-a-half-foot-tall scowl.” Other myths are, however, more durable, and potentially even malign. Two in particular still shape perceptions of Rachmaninoff's music: that of his essential and abiding Russianness, and that of his Romanticism and even his conservatism.

That Rachmaninoff was proud of his Russianness goes without saying. As he remarked to an American reporter in 1941: “I am a Russian composer, and the land of my birth has influenced my temperament and outlook. My music is the product of my temperament, and so it is Russian music.” Yet his patriotism was reflective and undogmatic. Johann Sebastian Bach, Ludwig van Beethoven, Frédéric Chopin, Franz Liszt, and Robert Schumann were as integral to his repertory as a pianist as Nikolai Medtner, Aleksandr Scriabin, and Pyotr Ilych Tchaikovsky. As a composition student of Anton Arensky and Sergei Taneyev at the Moscow Conservatory, Rachmaninoff acquired a command of form and technique that drew explicitly on Western European models. As he matured as a creative artist, he honed a musical language that drew on the cosmopolitanism of Mikhail Glinka, Anton Rubinstein, and Tchaikovsky, rather than on the nationalism of the *moguchaya kuchka* (the Mighty Handful). He may have admired the music of Nikolai Rimsky-Korsakov—whose *Golden Cockerel* was the only score he took with him when he emigrated—yet he never made a fetish of the kind of local color that was such a feature

of the St. Petersburg school, and which was later to propel Stravinsky to such scandalous popularity in Paris. Rachmaninoff certainly made a careful study of Orthodox church music, producing his *Liturgy of St. John Chrysostom* in 1910 and his *All-Night Vigil* in 1915. When, however, one scholar claimed to have identified the influence of Orthodox chant in the opening of his Third Piano Concerto, he vehemently objected. “The first theme of my Third Concerto is borrowed neither from folksong forms, nor from ecclesiastical sources,” he wrote in 1935. “It just ‘wrote itself’ like that. . . . That’s all!” Artistry, not ethnography, was the key to his creativity.

Rachmaninoff was receptive to foreign influence long before he finally left Russia permanently. Between 1906 and 1909, he based himself mainly in Dresden, declining a series of lucrative invitations to perform in Moscow and returning only to spend summers on his wife’s family’s estate at Ivanovka, near Tambov. Dresden—like nearby Leipzig and Berlin—offered a lively musical scene, and it was here that he encountered Richard Strauss’s *Salome* and other orchestral and operatic works by German composers, not least Richard Wagner and Max Reger. If Rachmaninoff’s education in Moscow shaped him as a Russian artist, then his immersion in musical life in Dresden made his music more adventurous and self-consciously worldly. His First Piano Sonata (1907) is derived from motives from Johann Wolfgang von Goethe’s *Faust*, and his orchestral tone poem, *The Isle of the Dead* (1909), was inspired by a painting by Arnold Böcklin. The Third Piano Concerto was written for his first American tour in the winter of 1909–10, rehearsed on a silent keyboard on board a transatlantic liner, and premiered in New York City. It is the work of a composer who sensed the world at his fingertips.

The October Revolution would force Rachmaninoff and his family to flee their homeland for good, of course, and when he later purchased a plot of land by Lake Lucerne in Switzerland on which to build a luxurious villa, he declared: “In my mind, I have found for myself the place where, if necessary, I might be buried.” In the end, he would be laid to rest not in Switzerland, or even in Russia (he seems once to have expressed a vain hope to be buried in Moscow’s Novodevichy Convent), but in the United States—indeed, just an hour south of Annandale. Although he remained well connected with émigré circles in both North America and Western Europe, he never descended into the kind of reactionary nationalism that was characteristic of certain branches of what became known as Russia Abroad. Neither, despite his hostility toward the Bolsheviks and their politics, did he flirt with fascism in the way that Stravinsky did. Like Vladimir Nabokov, his loyalty was to a liberal vision of Russian society (one that appeared to have died after the failed revolutions of 1905 and February 1917), rather than to those toxic articulations of Russian exceptionalism that have been so tragically recurrent in the country’s intellectual history. In an interview published posthumously in 1959, he reportedly claimed: “I reflect the philosophy of old Russia—White Russia—with its overtones of suffering and unrest, its pastoral but tragic beauty, its ancient and enduring glory.” Rachmaninoff understood that this Russia had disappeared irrevocably, and when Nazi Germany invaded the Soviet Union in June 1941, he put aside his revulsion for the Bolsheviks and channeled money to the Red Army, just as he had once supported both impoverished émigrés and friends back in Russia after the October Revolution. His concern was above all with people, not with politics.

Rachmaninoff’s profound attachment to Russia and its culture explains why he has so often been regarded as a Romantic and nostalgic figure, deliberately out of step with developments in modern music. During his 1909–10 American tour, he confessed to having



Sergei Rachmaninoff, 1915

“scant sympathy with those who have allowed themselves to succumb to the wanton eccentricities of latter-day musical sensationalism.” Despite his time in Dresden, he remained skeptical about the music of Strauss, lamenting “the stupendous ugliness of *Elektra*, of which I understood not a note.” Such statements run, like a leitmotif, through the rest of his life. In 1932, he told a journalist that “music should bring relief. It should rehabilitate minds and souls, and modern music does not do this.” And in a letter written in 1939, but not published until just after his death, he complained: “I feel like a ghost wandering in a world grown alien. I cannot cast out the old way of writing, and I cannot acquire the new. I have made intense effort to feel the musical manner of today, but it will not come to me. Unlike *Madame Butterfly* with her quick religious conversion, I cannot cast out my musical gods in a moment and bend the knee to new ones.”

Emigration exacerbated a tradition of seeing Rachmaninoff as the last of the great Romantics. As he himself claimed in 1934: “when I left Russia, I left behind me my desire to compose: in losing my country, I lost myself also. To the exile whose musical roots, traditions, and background have been annihilated, there remains no desire for self-expression; no solace apart from the unbroken and unbreakable silence of his memories.” Statements such as these—and there are plenty of them—have given rise to a view of the works that Rachmaninoff wrote before his emigration as static, almost pictorial evocations of the lost world of tsarist Russia. Similarly, the long pauses in creative output after his emigration have been interpreted as manifestations of debilitating homesickness, and the works he did compose during his long exile in Western Europe and North America have been reduced to nostalgic testaments of loss.

This picture is not, however, entirely accurate. To be sure, it took Rachmaninoff nearly a decade to break the compositional silence that followed his departure from Russia (unless we count the piano transcriptions and paraphrases that he made for concert performance). Yet in the Fourth Piano Concerto (1926), he revealed how carefully he had listened to works such as George Gershwin's *Rhapsody in Blue* and Piano Concerto in F, premiered in New York in 1924 and 1925, respectively. And from the Variations on a Theme of Corelli (1931) and Rhapsody on a Theme of Paganini (1934) to the Third Symphony (1935–36) and Symphonic Dances (1940), Rachmaninoff explored a lithe, elegant, and streamlined musical language that suggested the sleek Bauhaus architecture of his Swiss villa, without ever sacrificing his characteristic warmth and lyricism.

There is little to be gained by trying to compare Rachmaninoff with Béla Bartók, Alban Berg, Arnold Schoenberg, Stravinsky, or Anton Webern. But if we look at other aspects of interwar society and culture, we will find a better context for understanding the evolution of his music. He spoke warmly of Gershwin and Ferde Grofé, of the playing of Paul Whiteman and His Orchestra, and the keyboard pyrotechnics of Art Tatum. To a friend who had stayed behind in the Soviet Union he admitted: "I have become rooted in, used to, and fond of this country." And America repaid the compliment. Rachmaninoff's picture appeared in middlebrow magazines and highbrow periodicals, and in 1929, Mickey Mouse played the ubiquitous C-sharp Minor Prelude in a Walt Disney cartoon. After his death, Rachmaninoff's music featured in popular movies, both sentimental (*Brief Encounter*, 1945) and humorous (*The Seven Year Itch*, 1955). His melodies were appropriated by crooners such as Frank Sinatra, whose "Full Moon and Empty Arms" was later covered by Bob Dylan.

Rachmaninoff was more responsive to modern life than is sometimes imagined, whether in late Imperial Russia or in interwar America and Europe. So much was true enough in his daily life, as illustrated by his love of fast cars, transatlantic liners, speedboats, and ice cream sodas. And beneath its lush surface, his music has more sinew and energy than its melancholic reputation suggests. If the comparison between the transient details of Rachmaninoff's daily life and his inner life as a musician seems artificial, it is one that he himself entertained. "When I conduct," he said in an interview from 1934, "I experience much of the same feeling as when I drive my car—an inner calm that gives me complete mastery of myself and of the forces, musical or mechanical, at my command." His genius was to sound the grandeur of the 19th century—whether as a composer, conductor, or one of the world's most feted piano virtuosos—and repurpose it for a new era and a new world. As he stated to an American interviewer in 1910: "While we must respect the traditions of the past, which for the most part are very intangible to us because they are only to be found in books, we must, nevertheless, not be bound down by convention. Iconoclasm is the law of artistic progress. All great composers and performers have built on the ruins of conventions that they themselves have destroyed."

Sergei Rachmaninoff was the quintessential composer of the 20th century—something that we can perhaps see only now, from the vantage point of the 21st.

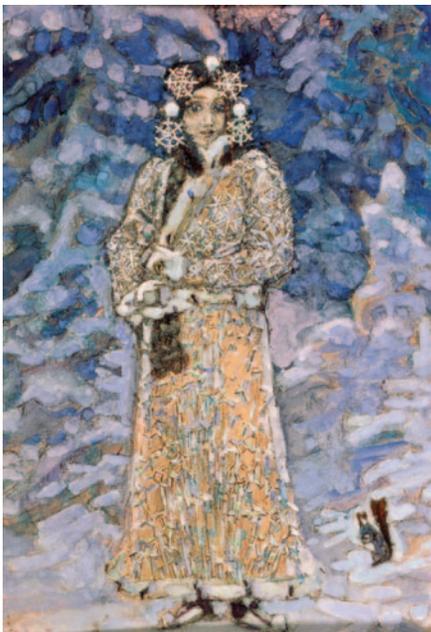
—Philip Ross Bullock, *Oxford University; Scholar in Residence, Bard Music Festival 2022*



Rachmaninoff at age 10



Set design for *The Maid of Pskov*, Aleksandr Golovin, 1901

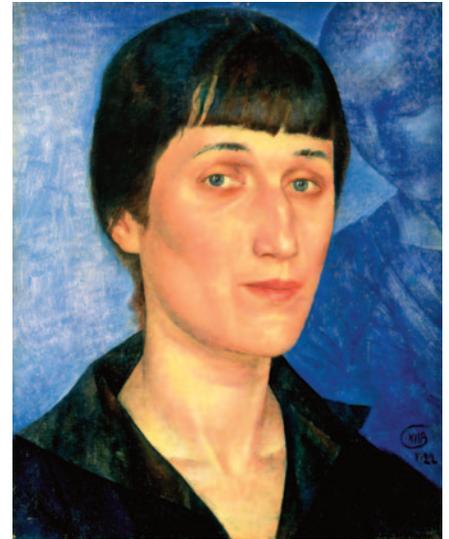


The Snow Maiden, Mikhail Vrubel, c. 1895

SELECTIVE CHRONOLOGY

- 1873 Born April 1 to Vasily Arkadyevich Rachmaninoff, an army officer, and Lyubov Petrovna, née Butakova, on the family estate Semenova, in the Novgorod region, one of five estates his mother brought into the marriage**
Vienna Stock Exchange “Black Friday,” followed by Long Depression; alliance forms between German Empire, Russian Empire, and Austria-Hungary (Union of the Three Emperors); Ukrainian-born painter Ilya Repin completes *Barge Haulers on the Volga*; premiere of Nikolai Rimsky-Korsakov’s opera *The Maid of Pskov*; singers Fyodor Chaliapin and Enrico Caruso born
- 1874 Narodnik (Going to the people) revolutionaries and their peasant sympathizers imprisoned and exiled in Russia; Prince Alfred, second son of Queen Victoria, marries Grand Duchess Maria Alexandrovna, daughter of Tsar Alexander II; premiere of Modest Musorgsky’s *Boris Godunov*; theater practitioner Vsevolod Meyerhold, conductor Sergei Koussevitzky, painter Nicholas Roerich, composer Charles Ives, Winston Churchill born**
- 1875 Russian constitution proposed, Alexander II agrees to it but doesn’t get a chance to sign it; Treaty of Saint Petersburg signed between Japan and Russia; widespread nationalist rebellion in Ottoman Empire results in Turkish repression, Russian intervention, and Great Power tensions; premiere of Georges Bizet’s *Carmen* (composer dies soon after) and of Anton Rubinstein’s *Demon*; composers Reinhold Glière and Maurice Ravel born; poet Aleksey Tolstoy dies**
- 1876 Berlin Memorandum: Germany, Russia, and Austria-Hungary propose an armistice between Turkey and its insurgents; Reichstadt Agreement: Russia and Austria-Hungary agree on partitioning the Balkan Peninsula; inauguration of Wagner’s Bayreuth Festival, attended by Pyotr Ilych Tchaikovsky; Russian revolutionary Mikhail Bakunin dies**
- 1877 Russia declares war on Ottoman Empire; Thomas Edison announces invention of phonograph; serial publication of Leo Tolstoy’s *Anna Karenina* in *Russian Messenger*; premiere of Tchaikovsky’s *Swan Lake***
- 1878 Begins piano and music lessons; Anna Ornatskaya hired as his teacher on recommendations of paternal grandfather Arkady Alexandrovich, a gifted amateur who had studied with composer John Field**
Russo-Turkish War ends; Trial of the 193, punishing participants of Narodnik rebellion; Union of the Three Emperors disbands over territorial disputes in Balkans; former president Ulysses Grant visits Russia; Angelo Neumann’s traveling Richard Wagner Theatre visits St. Petersburg and gives four cycles of the *Ring*; Moscow Philharmonic Society gives first concert series; Joseph Stalin born
- 1879 Repression of Narodniks leads to formation of Russia’s first organized revolutionary party, People’s Will; Russia and the United Kingdom sign Treaty of Gandamak, establishing an Afghan state; premiere of Tchaikovsky’s *Eugene Onegin*; physicist Albert Einstein, composer Ottorino Respighi, and revolutionary Leon Trotsky born**
- 1880 Title of woman doctor recognized in Russia; final installment of Dostoevsky’s *The Brothers Karamazov* published in *Russian Messenger***
- 1881 Alexander II of Russia is killed near his palace by a bomb, an act falsely blamed on Russian Jews but perpetrated by People’s Will; anti-Semitic pogroms in southern Russia begin; establishment of political police (Okhrana); mass immigration of Russian Jews to America begins; Russian Empire nearly completes conquest of Central Asia; Claude Debussy visits Russia at invitation of Nadezhda von Meck; ballerina Anna Pavlova, composer Béla Bartók, and painter Pablo Picasso born; Dostoevsky and composer Musorgsky die**
- 1882 Oneg, last of the family estates, is auctioned off to cover father’s debts; family moves to small apartment in St. Petersburg**
Alexander III introduces factory inspections and restricts working hours for women and children; premieres of Aleksandr Glazunov’s Symphony No. 1 and Rimsky-Korsakov’s *The Snow Maiden*; Franklin D. Roosevelt and composer Igor Stravinsky born

- 1883 Enters the St. Petersburg Conservatory; sister Sofia dies of diphtheria; father leaves family and moves to Moscow; maternal grandmother Sofia Butakova purchases small estate, Borisova, in Novgorod; Rachmaninoff spends summers there; sound of local church bells makes lasting impression**
 Krakatoa volcano explosion kills more than 30,000; Edvard Munch paints *The Scream*; premiere of Mily Balakirev's *Tamara*; Karl Marx, Wagner, and writer Anton Turgenev die
- 1885 Sister Yelena, a gifted singer dies of pernicious anemia; fails all general subjects at school; at recommendation of mother's nephew, Alexander Siloti, a pupil of Franz Liszt, he transfers to Moscow Conservatory; begins piano lessons with Nikolai Zverev; a fellow pupil is Aleksandr Scriabin**
 Crisis between Britain and Russia caused by Russia's expansion toward Afghanistan and India settled by diplomacy; merchant Savva Mamontov opens his Private Opera Company in Moscow; composer Alban Berg born
- 1886 His piano duet arrangement of Tchaikovsky's *Manfred* impresses its composer**
 First appearance of Romani (gypsy) theater troupe, in the operetta *Gypsy Songs in Faces*, at Moscow's Arcadia Theatre; English translations of *Anna Karenina*, *War and Peace*, and *Crime and Punishment* become available in US; composer Franz Liszt dies
- 1888 Enters Siloti's piano class at Moscow Conservatory; studies also with Sergei Taneyev and Anton Arensky; sketches ideas for an opera, *Esmeralda*; composes an orchestral scherzo**
- 1889 Concentration on composing rather than performing leads to break with Zverev; moves into the home of his father's sister, Varvara Satina, and her family which includes daughters Natalya and Sofiya; sketches a piano concerto**
 Russian flu, first modern pandemic, recorded in Saint Petersburg; Gustav Mahler premieres his Symphony No. 1; Rimsky-Korsakov conducts concerts of Russian music with Colonne Orchestra at Paris Exposition Universelle; poet Anna Akhmatova born
- 1890 Begins First Piano Concerto; first summer at Ivanovka, the Satins' country estate in Tambov region**
 Premieres of Aleksandr Borodin's *Prince Igor* and Tchaikovsky's *Queen of Spades*; writer Boris Pasternak born; painter Vincent van Gogh dies
- 1891 Composes Russian Rhapsody for two pianos; graduates from piano section of the Conservatory; completes First Piano Concerto, Op. 1, dedicated to Siloti, and composes symphonic poem *Prince Rostislav*, based on poem by Aleksey Tolstoy**
 Tsarevich Nikolai Alexandrovich of Russia survives assassination attempt while visiting Japan; severe famine affects almost half of Russia's provinces; composer Sergei Prokofiev and writer Mikhail Bulgakov born
- 1892 Composes first Trio élégiaque; premiere of first movement of the Piano Concerto with Siloti conducting; graduates with a Great Gold medal and title "Free Artist"; premieres Prelude in C-sharp Minor (published as part of Op. 3 *Morceaux de fantaisie* in 1893) at performance at Electrical Exhibition in Moscow**
 Finance minister Sergei Witte initiates reforms that increase industrial growth in Russia; construction begins on 5,772-mile-long railroad from Moscow across Siberian Tundra to Vladivostok; women banned from working in mines and children under 12 banned from working in factories; viruses discovered by Russian-Ukrainian biologist Dimitri Ivanovski; Levitan paints *Vladimirka Road*; Tretyakov Museum opens in Moscow; poet Marina Tsvetayeva born
- 1893 Premiere of one-act opera *Aleko*, a graduation assignment on a text by Pushkin, at the Bolshoi Theatre; composes Suite No. 1 for two pianos, Op. 5; *The Rock*, Op. 7, as well as completion of his Six Songs, Op. 8, and second Trio élégiaque, Op. 9, in memory of Tchaikovsky**
 Russian monitor *Rusalka* sinks in Gulf of Finland, all 177 crew lost; Tchaikovsky conducts premiere of his Sixth Symphony, dies days later
- 1894 Alexander III dies, his son Nicholas II succeeds him; military alliance established between French Third Republic and Russian Empire; Nadezhda von Meck and composer Anton Rubinstein die; writer Isaac Babel, Nikita Khrushchev, and choreographer Martha Graham born**



Anna Akhmatova, Kuzma Petrov-Vodkin, 1922



Set design for *Prince Igor*, Nicholas Roerich, 1914



Costume design for *Aleko*, Konstantin Korovin, 1903



Still from *A Trip to the Moon*, 1902



Costume design for *The Miserly Knight*, Nikolai Ulyanov, 1918



Natalya Satina

1895 Composes First Symphony; Siloti premieres Prelude in C-sharp Minor in UK and so introduces Rachmaninoff to international public

First study of sensitivity of global climate to atmospheric carbon dioxide presented by Swedish scientist Svante Arrhenius; Vasily Surikov paints *Yermak's Conquest of Siberia*

1896 Composes *Six Moments musicaux* and completes *12 Songs, Op. 14*

First films seen in Russia; premieres of Giacomo Puccini's opera *La bohème* and Anton Chekov's *The Seagull*; Koussevitzky makes debut as double-bass soloist; composers Clara Schumann and Anton Bruckner die; dancer-choreographer Léonide Massine born

1897 Disastrous premiere of First Symphony under baton of Glazunov (rumored to be drunk) and devastating review by César Cui (work is performed again only in 1945); takes conducting post with Mamontov's Private Russian Opera Company and befriends bass Chaliapin

Word "computer" first used, in the journal *Engineering*; Leo Tolstoy's *What Is Art?* published; composer Johannes Brahms dies

1898 Receives scenario for opera *Francesca da Rimini*

Marxist Social Democratic Workers' Party founded; journal *Mir iskusstva* (World of Art) is launched, with Sergei Diaghilev as editor; Moscow Arts Theatre opens; Empress Elisabeth of Austria assassinated; film director Sergei Eisenstein born

1899 First international appearance at London's Queen Anne's Hall to conduct *The Rock* and perform two pieces from Opus 3, among them Prelude in C-sharp Minor; Aleko performed at Pushkin festival in St. Petersburg with Chaliapin in leading role

Nome Gold Rush begins; premieres of Wagner's *Tristan und Isolde* at Mariinsky Theatre, conducted by Felix Blumenfeld, and Chekhov's *Uncle Vanya*; Chaliapin joins Bolshoi Opera; Scriabin begins his First Symphony; writer Vladimir Nabokov and composer Carlos Chávez born

1900 Begins hypnotherapy treatment for depression with Dr. Nikolai Dahl; starts to compose Suite No. 2 for two pianos, Op. 17, and Second Piano Concerto, Op. 18, which he dedicates to Dahl

Russia invades Manchuria, invades and occupies Sixty-Four Villages East of the River, expelling Qing Dynasty citizens, many of whom are forced into the Amur River, where most drown; Mikhail Vrubel paints *Swan Princess*; Tsar Nicholas II opens Narodny Dom (People's House) in St. Petersburg; Symbolist poet Konstantin Balmont publishes collection *Burning Buildings*; composer Aaron Copland born

1901 Completes Suite No. 2 and Second Concerto which he premieres; composes Cello Sonata, Op. 19, dedicated to cellist Anatoly Brandukov

Socialist-Revolutionary Party founded; first Nobel Prizes awarded; students riot in St. Petersburg and Moscow; first New York Stock Exchange crash; premiere of Chekhov's *Three Sisters*; Roerich paints *Idols*; Evenings of Contemporary Music launched in St. Petersburg; violinist Jascha Heifetz born; Queen Victoria, composer Giuseppe Verdi, and painter Arnold Böcklin die

1902 Composes cantata *Spring, Op. 20*; marries Natalya Satina, his first cousin, after receiving dispensation from the authorities to do so; travels include a stay in Bayreuth, where he sees the *Ring* cycle, visits Liszt's grave, and meets Cosima Wagner; completes *12 Songs, Op. 21*; settles in Moscow in the fall

Jean Sibelius's Second Symphony premieres; tenor Enrico Caruso makes first million-selling recording; Cuba gains independence from US; Second Boer War ends; silent movie *A Trip to the Moon* by Georges Méliès premieres

1903 Completes Chopin Variations, Op. 22, and 10 Preludes, Op. 23; daughter Irina born; begins work on *The Miserly Knight*; first presentation of his music on Arkady and Maria Kerzin's Circle of Lovers of Russian Music series

Kishinev pogrom leaves 47 Jews dead; first controlled heavier-than-air flight of the Wright Brothers; in Russia Bolsheviks and Mensheviks form from breakup of Social Democratic Workers' Party; Pius X becomes Pope; first Tour de France; Ottoman Empire and German Empire sign agreement to build Constantinople-Baghdad Railway

1904 Signs contract as conductor of Russian opera at Bolshoi Theatre, where he will lead a total of 89 performances of 11 different operas over two seasons; completes piano score of *Francesca da Rimini*; awarded first of five Glinka Prizes, for Piano Concerto No. 2

Japan launches surprise torpedo attack against Russian navy at Port Arthur; Trans-Siberian railway completed; posthumous premiere of Chekhov's *The Cherry Orchard*; Antonin Dvořák dies

1905 Conducts concerts for the Kerzins' new series of symphonic music; completes scoring of *Francesca* and *Miserly Knight*

Bloody Sunday massacre in St. Petersburg; mutiny on battleship *Potemkin*; tsar grants constitution and establishes Duma, first parliament; Battle of Tushima effectively ends Russo-Japanese War when Russian Baltic Fleet is practically destroyed; first soviet forms in midst of textile strike in Ivanovo-Voznesensk

1906 Conducts the premiere of *Miserly Knight* and *Francesca da Rimini* on a double bill; appearances at Salon d'Automne in Paris as soloist (Piano Concerto No. 2) and conductor (Spring); resigns from Bolshoi and from teaching posts at two girls' schools; travels to Italy; completes 15 Songs, Op. 26, during summer at Ivanovka; move to Dresden in fall where he will spend three winters; begins Second Symphony

First free elections to Duma give majorities to liberal and socialist parties; Fundamental Laws reaffirm autocratic supremacy of tsar; Constitutional Democratic Party (Kadets) issues Vyborg Manifesto, calling on Russians to evade taxes and the draft; earthquakes in San Francisco and Valparaiso, Chile, kill thousands; eruption of Mt. Vesuvius devastates towns around Naples; Alfred Dreyfus exonerated; philosopher Hannah Arendt and composer Dmitry Shostakovich born

1907 Composes First Sonata, Op. 28; sketches for opera *Monna Vanna* on text by Maurice Maeterlinck (only Act 1 will be completed); daughter Tatyana born
Nicholas II changes electoral law and gives greater value to votes of nobility and landowners; Britain and Russia settle colonial disputes in Persia, Afghanistan, and Tibet, leading to Triple Entente

1908 Premiere of Second Symphony, Op. 27 (dedicated to Taneyev) in St. Petersburg, conducted by Siloti; performances of Piano Concerto No. 2 in London and Berlin, with Koussevitzky conducting

Ford Motor Company introduces Model T; Tunguska impact devastates thousands of square kilometers of Siberia; Messina earthquake kills more than 70,000; release of first Russian film with specially composed score, *Stenka Razin*; Rimsky-Korsakov dies

1909 Completes *The Isle of the Dead*; composes Third Piano Concerto and premieres the work during first US tour, with Walter Damrosch conducting; performs it in January with Gustav Mahler conducting; elected vice-president of Imperial Russian Music Society (resigns 1912); grandmother dies, as does Vera Skalon, a close confidant

Ottoman Turks kill 15,000–30,000 Armenian Christians in the Adana Massacre; Joan of Arc beatified; Diaghilev's Ballets Russes perform in Paris for the first time; premiere of Richard Strauss's opera *Elektra*; Louis Blériot first man to fly across English Channel; musician Benny Goodman, painter Francis Bacon born; composer Isaac Albéniz dies

1910 Return from US to Russia in early February; composes *Liturgy of St. John Chrysostom* and 13 Preludes, Op. 32

Comet Halley visible from Earth (next sighting 1986); George V proclaimed king of England following death of Edward VII; premiere of Stravinsky's *Firebird* in Paris; Valentin Serov paints portrait of dancer Ida Rubenstein; Arnold Schoenberg paints portrait of Alban Berg; composer Samuel Barber born; writers Mark Twain and Leo Tolstoy, composer Mily Balakirev, nurse Florence Nightingale, and painter Winslow Homer die

1911 Spends summer composing at Ivanovka of which he is now co-owner

Triangle Shirtwaist Factory fire in New York kills 146; Sibelius conducts premiere of his Fourth Symphony; Vincenzo Peruggia steals *Mona Lisa* from Paris Louvre; Wuchang Uprising in China which will lead to founding of Republic of China; Italo-Turkish War; first exhibition of Blaue Reiter group in Munich (members include Wassily Kandinsky, Franz Marc, Paul Klee, and August Macke); Mahler dies



Soldiers, Good Fellows! Where Is Your Glory?, Valentin Serov, 1905



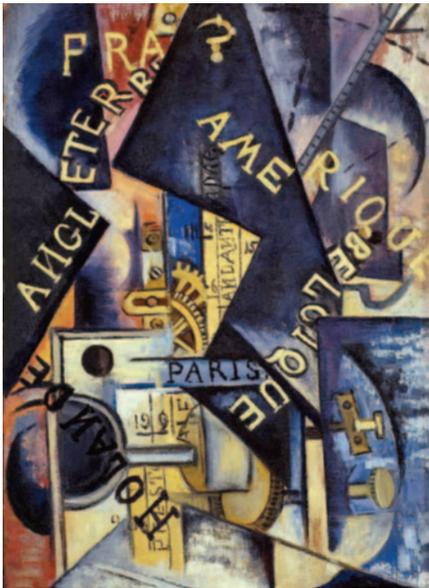
Poster for Sergei Eisenstein's film *Battleship Potemkin*, Alexander Rodchenko, 1925



The Knife Grinder, Kazimir Malevich, 1912–13



Cyclist, Natalya Goncharova, 1913



The Metronome, Olga Rozanova, 1915



Model of the *Monument to the Third International*, Vladimir Tatlin, 1919–20



The Pianist, Lybov Popova, 1915

- 1912 Travels to Switzerland and Rome, where he rents same flat as Tchaikovsky had; poet Marietta Shaginyan sends first of many letters, signed “Re” (correspondence continues until his departure in 1917); she suggests poems for his 14 Songs, Op. 34; buys his first automobile, a German Loreley**
 Manchu Qing Dynasty in China ends with abdication of Emperor Puyi; Robert Falcon Scott’s South Pole expedition ends in disaster; RMS *Titanic* sinks after striking an iceberg; Chinese Nationalist Party, Kuomintang, founded; First Balkan War begins with Montenegro declaring war on Ottoman Empire; end of Italo-Turkish War; Woodrow Wilson elected president; Emil Medtner, brother of Nikolai, publishes *Modernism and Music*; composer John Cage born; playwright August Strindberg and composers Mykola Lysenko and Jules Massenet die; Kazimir Malevich paints *The Knife Grinder*
- 1913 Both daughters contract typhoid and family goes to Berlin for medical consultations; return to Ivanovka and completes *The Bells*, based on a translation by Balmont, and *Sonata No. 2, Op. 36*, which premiere that fall**
 Josef Dzhughashvili first publishes an article under pseudonym Stalin (resides in Vienna at the time, as do Hitler and Josip Broz Tito); Woolworth Building opens, tallest building for 17 years; premiere of Stravinsky’s ballet *The Rite of Spring* by the Ballets Russes causes a scandal; Treaty of Bucharest ends Second Balkan War; premiere of Arnold Schoenberg’s *Gurrelieder*; Natalya Goncharova paints *Cyclist*
- 1914 Visits England; UK premiere of *Bells* postponed due to start of World War I; gives a series of benefit concerts for wounded soldiers**
 Archduke Franz Ferdinand of Austria and his wife, Sophie, are assassinated in Bosnia, Serbia, triggering outbreak of World War I; Babe Ruth makes major league debut with Boston Red Sox; Ernest Shackleton sets sail on the *Endurance* in an attempt to cross Antarctica; Panama Canal inaugurated; composer Albéric Magnard and painter August Macke die
- 1915 Composes *All-Night Vigil* (premiered in March in Moscow); writes obituary of Taneyev and plans series of concerts in memory of Scriabin who both die that year**
 RMS *Lusitania* sunk by German U-boat; D. W. Griffith’s film *The Birth of a Nation* premieres; Olga Rozanova paints *The Metronome*; Lybov Popova paints *The Pianist*
- 1916 Father dies; premiere of “Vocalise,” Op. 34, no. 14, by dedicatee Antonina Nezhdanova; composes *Six Songs, Op. 38* (premiered by dedicatee Nina Koshetz), and part of *Etudes-Tableaux, Op. 39***
 Battle of the Somme: more than one million soldiers die; Battle of Verdun (defeat of Germany); Tristan Tzara founds Dadaist movement; Margaret Sanger opens first US birth control clinic; Emperor Franz Joseph I of Austria dies, he is succeeded by his grandnephew Karl I
- 1917 Gives final concert in Russia, in Yalta, in September; revision of *First Piano Concerto*; accepts invitation to perform in Stockholm; leaves Russia for good in December**
 US declares war on Germany; Vladimir Lenin returns to Russia; Bolshevik revolution in Russia, abdication of Tsar Nicholas II; Anatoly Lunacharsky appointed Commissar for Enlightenment
- 1918 Start of career as international concert pianist, based first in Copenhagen; receives offers to lead several US orchestras but declines all; decides to live in US; first concert in the States in December**
 Abdication of Kaiser Wilhelm II of Germany and Emperor Karl of Austria ends World War I; dissolution of Habsburg Empire; global influenza epidemic; Russian Civil War begins; Tsar Nicholas and family murdered; Sergei Prokofiev’s *Classical Symphony* premieres; composers Claude Debussy and Lili Boulanger die
- 1919 First recording for Edison and first piano rolls for American Piano Company (Ampico); rents house near San Francisco at end of an extensive concert season**
 Red Army victory in Crimea; Treaty of Versailles; Weimar Republic established in Germany; election of constituent assembly in Austria; League of Nations founded; two British scientific expeditions confirm Albert Einstein’s theory of relativity; Vladimir Tatlin constructs model of *Monument to the Third International*

1920 Signs recording contract with Victor

Communist victory in Russia; women's suffrage begins in United States; Ludwig Wittgenstein publishes *Tractatus Logico-Philosophicus*; premiere of Maurice Ravel's *La valse*; El Lissitzky creates *Beat the Whites with the Red Wedge*; Henry Ossawa Tanner paints *Sodom and Gomorrah*

1921 Buys apartment in New York City and spends summer at Locust Point, NJ

Famine in Russia; Swiss psychiatrist Hermann Rorschach publishes results of studies using "inkblot" test; Hitler becomes leader of National Socialist Party; Schoenberg develops 12-tone method of composition; premiere of Korngold's *Die tote Stadt*; tenor Enrico Caruso and composer Camille Saint-Saëns die

1922 First postwar concert in London; reunion with Satin family in Dresden

Formation of Union of Soviet Socialist Republics; Stalin elected general secretary; publication of James Joyce's *Ulysses*, T. S. Eliot *The Waste Land* Hermann Hesse's *Siddhartha*; Permanent Court of International Justice opens in The Hague; author Marcel Proust dies

1923 Gives 71 concerts, including visits to Canada and Cuba

Constitution of USSR adopted; stroke leaves Lenin bedridden and unable to speak; premiere of Stravinsky's *Les noces*; Louis Armstrong makes his first recording; Great Kantō earthquake devastates Tokyo and Yokohama, killing more than 100,000 people

1924 Travels to Europe, including a stay in Dresden; daughter Irina marries Prince Pyotr Volkonsky who dies less than a year after wedding; concerts in England and return to US; attends premiere of George Gershwin's *Rhapsody in Blue* at Aeolian Hall in New York City

Lenin dies; Thomas Mann publishes *The Magic Mountain*; Sibelius completes Seventh Symphony; Zemlinsky's *Lyrical Symphony* premieres in Prague; The Juilliard School opens in New York City; composers Puccini, Ferruccio Busoni, and Gabriel Fauré die; George Bellows paints *Dempsey and Firpo*

1925 Spends summer near Paris; establishes publishing house Tair (name based on daughters' names), run by Irina; first granddaughter, Sofiya, born

Benito Mussolini assumes dictatorial powers over Italy; Hitler's *Mein Kampf* and Kafka's *The Trial* published; premiere of Alban Berg's opera *Wozzeck* in Berlin

1926 Completes Fourth Piano Concerto, Op. 40 (dedicated to Nikolai Medtner), and Three Russian Songs, Op. 41

Premieres of Prokofiev's *The Love for Three Oranges* and Shostakovich's Symphony No. 1; publication of Babel's collection *Red Cavalry*, based on his diaries from Polish-Soviet War

1927 Premiere of Fourth Concerto unenthusiastically received; spends time in Dresden and Switzerland

Leon Trotzky expelled from Communist Party; premiere of Ernst Krenek's opera *Jonny spielt auf*; Martin Heidegger publishes *Sein und Zeit* (Being and Time); Charles Lindbergh makes first solo transatlantic flight; first feature-length talking movie *The Jazz Singer*; Fritz Lang's film *Metropolis* premieres

1928 Spends holiday in Normandy after completing American season; extensive European tour

Stalin launches first Five-Year Plan; Alexander Fleming discovers penicillin; premiere of Kurt Weill's *Dreigroschenoper*; John Steuart Curry paints *Baptism in Kansas*

1929 Concerts in America are followed by trip to Paris where family rents a house near Clairefontaine, their summer home for several years; records *The Isle of the Dead* with the Philadelphia Orchestra; begins European tour in October

Liquidation of kulaks in Ukraine; Richard Byrd and Bernt Balchen make first flight over South Pole; Wall Street crash ushers in worldwide Great Depression; Diaghilev and writer Hugo von Hofmannsthal die

1930 Begins American tour in January; Respighi orchestrates several of the *Etudes-Tableaux*; decides to build Villa Senar (name derived from Sergei and NATalya) on the shore of Lake Lucerne

Gulag system established; Mohandas Gandhi's Salt March

1931 Signs a letter, with Ivan Ostromyslensky and Ilya Tolstoy, on behalf of Circle of Russian Culture critical of the Soviet regime; composes *Corelli Variations*, Op. 42, and performs them in October in Montreal; revision of *Second Sonata*

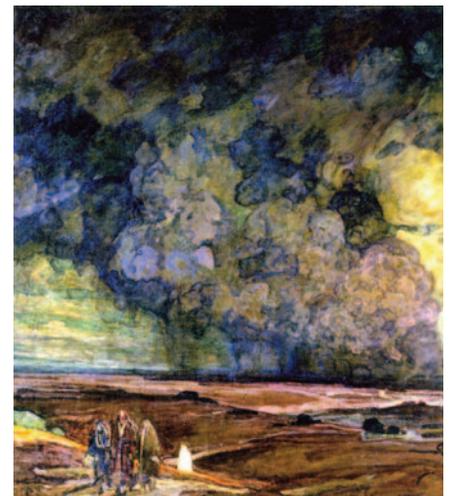
Premiere of Charlie Chaplin's *City Lights*; cofounder of NAACP and anti-lynching activist Ida B. Wells dies



Beat the Whites with the Red Wedge, El Lissitzky, 1920



The Bolshevik, Boris Kustodiev, 1920



Sodom and Gomorrah, Henry Ossawa Tanner, 1920–24



Dempsey and Firpo, George Bellows, 1924



Still from Fritz Lang's film *Metropolis*, 1927



Baptism in Kansas, John Steuart Curry, 1928



Black Belt, Archibald Motley, 1934



Natalya and Sergei Rachmaninoff

1932 Daughter Tatyana marries Boris Conus; celebrates 40th anniversary of his debut as pianist

Holodomor (Terror-Famine, 1932–33) kills millions of Ukrainians; Franklin D. Roosevelt elected US president; Joseph Cornell exhibits his first boxes containing found objects; Aldous Huxley publishes *Brave New World*

1933 Grandson Alexandre born; stops giving concerts in Germany

Hitler named chancellor of Germany; assumes dictatorial powers; first Nazi concentration camps established; Roosevelt launches New Deal; Prohibition ends in United States; Nobel Prize in Literature awarded to Ivan Bunin, first Russian to receive it

1934 Villa Senar completed; Rhapsody on a Theme of Paganini, Op. 43, premieres it in US in November; Rachmaninoff's Recollections, Told to Oskar von Riesemann appears (criticizes it for its inaccuracies)

Composer Franz Schreker dies; Archibald Motley paints *Black Belt*

1935 Begins work on Third Symphony; Tair publishes Nikolai Medtner's Muse and Fashion, an attack on modernism

Stalin launches widespread purges; Italian troops invade Ethiopia; US senator Huey Long assassinated; Nuremberg Laws, excluding German Jews from citizenship, enacted; composer Berg dies

1936 Completes Third Symphony, Op. 44, which is premiered by the Philadelphia Orchestra under Leopold Stokowski

Spanish Civil War begins; International Brigades rally to the Spanish loyalist cause; Germany and Japan sign Anti-Comintern Pact; abdication of King Edward VIII; writer Maxim Gorky dies

1937 Discussions with Michael Fokine on a ballet using music from Paganini Rhapsody

Hindenburg disaster; Germans participate in the bombing of the Basque town Guernica (memorialized by Picasso's painting *Guernica*); height of Great Terror (persecution of Stalin's enemies) in Soviet Union; Italy joins Anti-Comintern Pact, completing the three Axis powers; Japan invades China; coronation of King George VI and Queen Elizabeth; Nazis mount Entartete Kunst (Degenerate Art) exhibition

1938 European tour curtailed by political events; revises Third Symphony

Kristallnacht in Germany; Austria becomes part of Germany, with Hitler arriving in Vienna on March 14; Orson Welles's radio broadcast of *War of the Worlds*

1939 Applies for US citizenship; final concerts in England; falls and is prevented from attending premiere of Fokine's ballet Paganini at Covent Garden; leaves Europe for last time in August; Philadelphia Orchestra celebrates 30th anniversary of his first visit to US with a series of concerts; records First and Third Concertos and Third Symphony

USSR attacks Finland; Molotov-Ribbentrop Pact (German-Soviet treaty of nonaggression); revolutionary Nikolai Bukharin executed; German invasion of Poland precipitates World War II; Francisco Franco triumphs in Spanish Civil War

1940 Completes his last work, Symphonic Dances, Op. 45, at "Orchard Point" estate on Long Island, New York

Trotsky assassinated; Battle of Britain; France falls; composer Silvestre Revueltas dies

1941 Premiere of Symphonic Dances; sends medical supplies to USSR after invasion by Nazi Germany; revises Fourth Concerto and records it in December

Germany invades Soviet Union; Siege of Leningrad; attack on Pearl Harbor on December 7; US enters the war

1942 Family spends summer in California, eventually purchasing a house on Elm Drive in Beverly Hills; decides his next tour will be the last one

Battle of Stalingrad; Battle of Midway; Japanese Americans interned; broadcast of Shostakovich's "Leningrad" Symphony; Edward Hopper paints *Nighthawks*

1943 Becomes US citizen on February 1; health deteriorates but continues tour; final concert in Knoxville, Tennessee, February 17; unable to carry on, he returns with family to Los Angeles; dies on March 28; buried at Kensico Cemetery in Valhalla, New York

Surrender of German troops at Stalingrad; Warsaw Ghetto uprising; Broadway premiere of Rodgers and Hammerstein's *Oklahoma!*



Lady at the Piano, Nathan Altman, 1913

**WEEKEND ONE
AUGUST 5-7**

RUSSIA AND MODERNITY

PROGRAM ONE

The Virtuoso as Composer

Sosnoff Theater

Friday, August 5

7:30 pm Preconcert Talk: Leon Botstein

8 pm Performance

Tonight's concert is dedicated to the memory of Paula K. Hawkins, a founding member of the BMF Board of Directors and an elegant, devoted friend whose passion and creativity were instrumental in launching the festival. All who met her were enchanted by her graciousness and her sense of humor. She made everyone feel special, and she will be greatly missed.

Sergei Rachmaninoff (1873-1943)

Prelude in C-sharp Minor, Op. 3, No. 2 (1892)

Artem Yasynskyy, piano

From 10 Preludes, Op. 23 (1901-03)

Prelude in G Minor, No. 5: Alla marcia

Prelude in C Minor, No. 7: Allegro

From Six Songs, Op. 4 (1890-93)

In the Silence of the Secret Night (Fet)

O My Field (A. Tolstoy)

From Six Songs, Op. 8 (1893)

Dear Child, Your Beauty (Heine; trans. Pleshcheyev)

The Soldier's Wife (Pleshcheyev)

From 12 Songs, Op. 21 (1900, 1902)

Fate (Apukhtin)

Mané Galoyan, soprano

Brandon Cedel, bass-baritone

Anna Polonsky and Kirill Kuzmin, piano

String Quartet No. 2 (1896)

Allegro moderato

Andante molto sostenuto

Viano String Quartet

**Johann Sebastian Bach (1685–1750)/
Rachmaninoff**

**Violin Partita No. 3 in E Major BWV 1006
(1720, arr. 1933)**

I. Prelude
III. Gavotte
VII. Gigue

**Pyotr Ilyich Tchaikovsky (1840–93)/
Rachmaninoff**

**Lullaby, from Six Romances, Op. 16
(1872–73, arr. 1941)**

Andrey Gugin, piano

Sergei Rachmaninoff

From Six Morceaux, Op. 11 (1894)

Slava!
Anna Polonsky and Andrey Gugin, piano

INTERMISSION

The Isle of the Dead, Op. 29 (1909)

The Orchestra Now
Leon Botstein, conductor

“Vocalise” (1915)

The Orchestra Now
Leon Botstein, conductor

***Rhapsody on a Theme of Paganini, Op. 43
(1934)***

Artem Yasynskyy, piano
The Orchestra Now
Leon Botstein, conductor

PROGRAM ONE NOTES

“I have never been quite able to make up my mind as to which was my true calling—that of a composer, pianist, or conductor,” confessed Sergei Rachmaninoff to Oskar von Riesemann in 1930. Thanks to Rachmaninoff’s historic recordings and the testimony of his contemporaries, we can assure ourselves that he achieved greatness as all three. To his friend and fellow composer-pianist Nikolai Medtner, he declared: “I am a creature of the stage—that is to say, I love the stage and unlike many performers, the stage does not weary me, rather it gives me strength.” Rachmaninoff’s busy schedule—some 1,600 concerts over his lifetime, including more than 1,000 appearances in more than 200 cities in North America alone—was as much a part of his creative makeup as his career as a composer. He was scarcely less assiduous on the podium, conducting operas and symphonic works on nearly 200 occasions between February 1891 and March 1941. Each facet of his artistic life enriched and was in turn enriched by the other two.

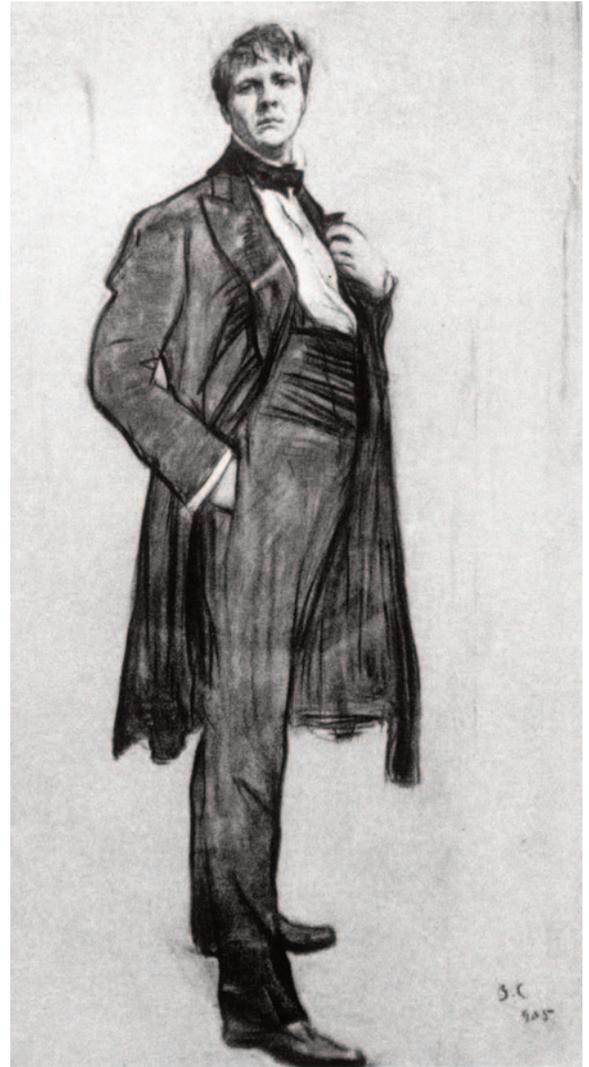
While Rachmaninoff rued the fact that his C-sharp Minor Prelude made him little money, the piece certainly spread his name far beyond his native Russia, as he discovered on a tour to London in 1899 and then when he first visited the United States a decade later. Composed in 1892, when he was age 19, the prelude was followed by 23 more (10 between 1901 and 1903, 13 in 1910), one in each major and minor key. In emulating Chopin’s Opus 28 (1835–39), Rachmaninoff was signaling his intention of becoming a composer-pianist in the grand Romantic tradition. Yet he had his eye on the amateur

market too. Piano miniatures sold well, as did salon romances, for domestic consumption. His ability to appeal to this growing audience for accessible classical music did not always endear him to critics. In January 1900, he played his song “Fate” to Tolstoy, who objected to its melodramatic allusions to Beethoven’s Fifth Symphony and criticized Aleksey Apukhtin’s words. “Tell me,” complained the irascible count, “does anybody need music like that?”

The singer on that occasion was Fyodor Chaliapin, whom Rachmaninoff first encountered in 1897, not long after the botched premiere of his First Symphony. Most biographies attribute the recovery from his subsequent depression to the hypnotherapy he underwent in early 1900 with Dr. Nikolai Dahl. Arguably, though, it was music—albeit other people’s—that truly alleviated his unhappiness. In fall 1897, he was engaged to conduct at the Moscow Private Opera. There he met Chaliapin, and together they worked on *Boris Godunov*. Rachmaninoff’s experience of immersing himself in Modest Musorgsky’s score, especially in an interpretation as psychologically acute as Chaliapin’s, not only refined his conducting but also added a tersely dramatic quality to his own compositions. Even after Rachmaninoff had put the failure of the First Symphony behind him, he continued to hone his craft. Between September 1904 and February 1906, he led 89 performances of 11 operas—both Russian and European—at Moscow’s Bolshoi Theatre, greatly improving standards by challenging the prevailing routine.

The genres in which Rachmaninoff excelled as a composer were ones in which we can hear his commanding experience as a virtuoso pianist and deft conductor. By contrast, he seldom worked in forms in which he had no direct stake. All the more precious, then, are those few compositions that he wrote for chamber forces, such as the two-movement torso of a string quartet, possibly dating from 1896, and first performed only in 1945.

Rachmaninoff established his name in Russia, and even after his emigration in 1917, he never lost his profound attachment to its language and culture. At the same time, his Russianness was always inflected by an equal love of Western European literature and music. Arriving in Denmark in January 1918, he radically expanded his piano repertoire,



Fyodor Chaliapin, Valentin Serov, 1905



The Isle of the Dead, Arnold Böcklin, 1886

adding new works every season until his death in 1943. His concert paraphrases were equally catholic, from his transcription of three movements of a Bach violin partita to the melancholy intonations of a Tchaikovsky lullaby. The theme Rachmaninoff used in “Slava!” for piano duet is more familiar from the Coronation Scene from *Boris Godunov*, not to mention Beethoven’s second “Razumovsky” string quartet.

In 1918, Rachmaninoff declined invitations to lead the Cincinnati and Boston Symphony Orchestras, anxious about the volume of unfamiliar scores he would have to master. If his piano repertory was wide and varied, both in concert and on record, the same cannot be said of his conducting, where he focused almost exclusively on his own works. *The Isle of the Dead* became something of a calling card, and apart from the Second Symphony, it was the work he conducted most frequently. Inspired by a black-and-white reproduction of a painting by Arnold Böcklin that he first saw in Paris in 1907, the orchestral tone poem was composed in Dresden in the spring of 1909. Rachmaninoff conducted its Moscow premiere in April that year, promoted it in programs in Boston, Chicago, and New York City in 1909 and 1910, and included it in what would be his final appearance as a conductor in Russia, which took place in Moscow in January 1917.

Rachmaninoff returned to *The Isle of the Dead* with his beloved Philadelphia Orchestra in April 1929, and the terse authority of the recording they made together remains unmatched. It was at that session that Rachmaninoff also set down his interpretation of “Vocalise.” Originally conceived in 1915 as a song for solo voice and piano and dedicated to the operatic soprano Antonina Nezhdanova, it was first appended to the 13 songs Rachmaninoff wrote in 1912 as his Opus 34. He subsequently made a version for soprano and orchestra in 1916, as well as for orchestra alone in 1919.

The wordless nature of “Vocalise” suggests we should be cautious about reading any particular meaning into its exquisite melancholy. The same might be said about Rhapsody on a Theme of Paganini, written in the summer of 1934 and premiered in Baltimore on November 7. Subdivided into 24 variations, the Rhapsody is based on a catchy caprice by the Italian virtuoso violinist that had previously attracted Liszt and Brahms. It is interwoven with the Dies irae chant from the Requiem Mass (hinted at in *The Isle of the Dead* and in the arabesques of “Vocalise,” too). As an early review observed: “The two subjects seem pitted against each other, in a bitter, ironical struggle; as if some concealed programmatic idea governed their use.”

Whether or not Rachmaninoff had an explicit program in mind when he wrote the Rhapsody, in 1937 he provided one for the Russian émigré choreographer Michel Fokine: “Consider the Paganini legend—about the sale of his soul to the evil spirit in exchange for perfection in art, and for a woman.” Rachmaninoff likely did not believe that Paganini had sold his soul to the devil in return for his prodigious musical talents, but he did understand the nature of his compact with paying audiences. To Vladimir Horowitz, he quipped that he had composed the Rhapsody’s lushly Romantic 18th variation to please his manager. To pianist Benno Moiseiwitsch, he disclosed that the complexity of the 24th filled him with trepidation. Aware that even the most diabolically gifted virtuoso can suffer from nerves, Moiseiwitsch suggested a glass of crème de menthe before going on stage.

—Philip Ross Bullock, *Oxford University; Scholar in Residence, Bard Music Festival 2022*

PANEL ONE

Rachmaninoff and the 20th Century

Saturday, August 6

Olin Hall

10 am – noon

Christopher H. Gibbs, moderator; Philip Ross Bullock; Marina Frolova-Walker; Rebecca Mitchell

PROGRAM TWO

Mentors, Rivals, Patrons

Saturday, August 6

Olin Hall

1 pm Preconcert Talk: Rebecca Mitchell

1:30 pm Performance

Sergei Rachmaninoff (1873–1943)

From Six Moments musicaux, Op. 16 (1896)

No. 4 Presto, in E Minor

No. 5 Adagio sostenuto, in D-flat Major

No. 6 Maestoso, in C Major

Fei-Fei, piano

César Cui (1835–1918)

From 20 Poèmes de Jean Richepin, Op. 44 (1890)

No. 4 “Pâle et blonde”

No. 5 “Le ciel est transi”

No. 9 “Que ta maîtresse soit”

Andrew Moore, bass-baritone

Anna Polonsky, piano

Nikolai Rimsky-Korsakov (1844–1908)

Flight of the Bumblebee (1899–1900; arr. Rachmaninoff)

Andrey Gugin, piano

Pyotr Ilych Tchaikovsky (1840–93)

Pezzo capriccioso, Op. 62 (1887)

Gabriel Martins, cello

Fei-Fei, piano

Sergei Taneyev (1856–1915)

Sonata for Violin and Piano in A Minor (1911)

Allegro

Adagio cantabile

Minuetto

Allegro ma non troppo

Jesse Mills, violin

Rieko Aizawa, piano

INTERMISSION



Rachmaninoff (far right) as a student at Moscow Conservatory, with Anton Arensky (standing) and two other students (Lev Conus and Nikita Morozov), 1892

Mykola Lysenko (1842–1912)

Song without Words, Op. 10, No. 1 (1876)

Anna Polonsky, piano

Aleksandr Dargomyzhsky (1813–69)

From *Rusalka* (1848–55) (Pushkin)

Miller's Aria

Matthew Anchel, bass

Anna Polonsky, piano

Aleksandr Glazunov (1865–1936)

From *Les Vendredis*, Book II (1899)

Courante

Viano String Quartet

Anatoly Lyadov (1855–1914)

From *Les Vendredis*, Book II (1899)

Sarabande in G Minor

Viano String Quartet

Anton Arensky (1861–1906)

Piano Quintet in D Major, Op. 51 (1900)

Allegro moderato

Variations: Andante

Scherzo: Allegro vivace

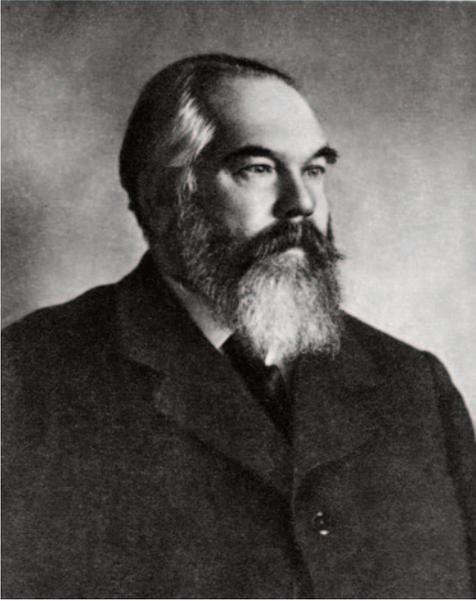
Finale (in modo antico): Allegro moderato

Viano String Quartet

Andrey Gugin, piano

PROGRAM TWO NOTES

One of the more curious aspects of Sergei Rachmaninoff's public persona was his enduring relationship with the American music magazine *The Etude*. Published from 1883 to 1957, *The Etude* aimed to reach the broadest possible spectrum of the American music-loving public, from eager amateurs to more serious students. It published a mixture of musical gossip, historical pieces, and profiles of composers, but *The Etude's* biggest selling point was long discussions around musical pedagogy, including a write-in advice column, and how-to guides for popular piano pieces, with sheet music included.



Sergei Taneyev, c. 1915

This squarely middlebrow publication seems an odd fit for the urbane Rachmaninoff, who after decades of life in the United States was still frequently portrayed as an exotic relic from a lost Russian past. Yet his name appeared frequently in *The Etude's* pages: not merely as a subject of discussion in a piece of news or gossip but in a number of exclusive interviews. From his first appearance in 1910 to his last in 1941, Rachmaninoff provided discursive and thoughtful discussions of piano technique, pedagogical methods taught at the Moscow Conservatory, and tales of his student days. His loquacity in the pages of *The Etude* is even more unusual given his terseness toward other publications, where he frequently seemed weary of answering the same kinds of questions for the *New Yorker* and *Vanity Fair*.

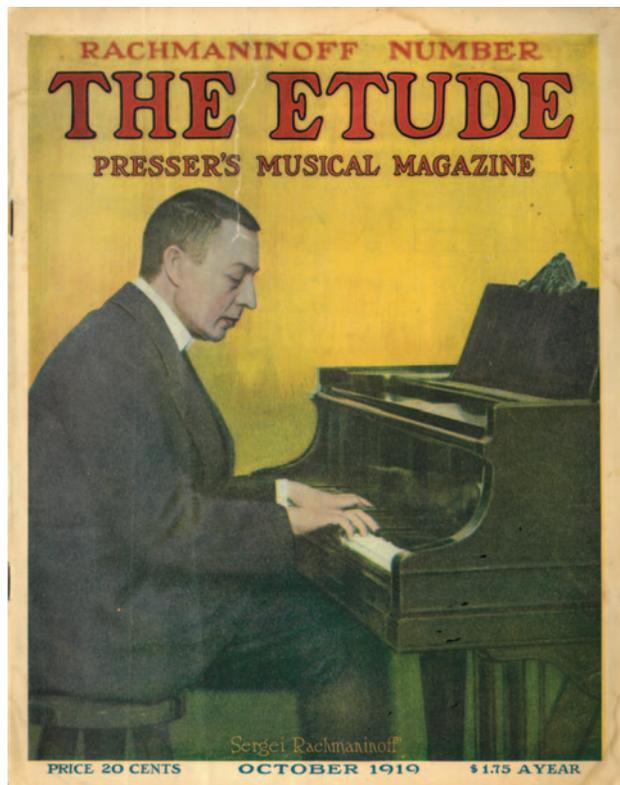
Rachmaninoff's attitude toward *The Etude* can perhaps best be understood by his reverence for the mentors and patrons who supported him as a young composer, and by Russian music's unique relationship to the figure of the dilettante. Amateurism was part and parcel of the Russian school of composition from its origins in the late 18th century, and a certain disdain toward the professional composer remained baked into the system well into the 19th century. Indeed, the composers of the so-called Mighty Handful and its chief champion, the critic Vladimir Stasov, existed in active opposition to the professionalization of Russian music, epitomized by Stasov's feud with Anton Rubinstein, founder of the St. Petersburg Conservatory.

Yet much as the amateur composers of the Mighty Handful relied upon the support of the professional critic Stasov, the new professional class of composers relied heavily on the patronage of enthusiastic musical amateurs. Among the most prominent of these wealthy patron-musicians was timber baron Mitrofan Belyayev. An enthusiastic violist, Belyayev created a salon for fellow string players with a penchant for quartets. Every Friday, players and guests alike gathered in his St. Petersburg mansion for tea, gossip, and a concert: first a classic work by Haydn, then Mozart, then Beethoven, followed by more modern pieces, including quartets by Russian composers. These evenings became more and more important to Belyayev, and in 1885 he founded a music publishing firm with locations in

St. Petersburg and Leipzig (the capital of music publishing) in order to disseminate new works by Russian composers. Soon afterward, Belyayev's salon became a frequent stop for composers like Nikolai Rimsky-Korsakov, Anatoly Lyadov, and Aleksandr Glazunov. These composers would write new quartets specifically for Belyayev and his amateur friends, who sometimes performed from scores still gleaming with wet ink. Glazunov coined the salon's motto: "Only amateurs should play—so long as they know how." Belyayev died in 1904, and shortly thereafter a collection of quartets was published in honor of *Les Vendredis* (Fridays) at the salon. Each of the 16 quartets had been written for Belyayev's amateur circle, and in attaching their names to the collection, the professional composers paid tribute to the patronage and fellowship they found in these amateur music-making circles.

While the salon continued to be an important arena for patronage in turn-of-the-century Russia, the conservatory formalized a second and equally important source of support for young composers: professional mentorship by fellow composers. Rachmaninoff was himself a product of the conservatory system, and as such had immediate access to this wide-reaching network. He would reminisce about Rubinstein's virtuosic, self-accompanied lecture-performances on music history, and speak warmly of his relationships with his conservatory teachers Sergei Taneyev and Anton Arensky.

Taneyev, a virtuoso pianist, influential teacher, and erudite scholar of everything from musical counterpoint to Platonic philosophy, holds perhaps the best claim to the title of Russian music's Renaissance man. Despite his reputation as a composer-pianist of the highest caliber, however, Taneyev rarely wrote for his instrument alone. His late Sonata for Violin and Piano (1911), published only in 1948, is notable for its blend of relaxed lyricism and technical virtuosity. Less flamboyant than Taneyev's Sonata but equally demanding of its performers, Arensky's Piano Quintet (1900) plays with melodic references and formal transformations. Both compositions express a certain cosmopolitan polish, anathema to the nationalist circle. Taneyev's mastery of technique and Arensky's ear for melody proved that the dilettante approach of the Mighty Handful was not the only way to invent a national music. Indeed, by the turn of the century, the Ukrainian composer Mykola Lysenko had already proved that it was possible to bend Western forms to Slavic folk music without sacrificing national character. In the process, Lysenko made a forceful case for Ukrainian music as a unique genre rather than a source of melodies for Russian nationalist composers to plunder and exploit as emblems of Russia's musical spirit.



It is easy to hear the influence of his conservatory teachers when listening to Rachmaninoff's early compositions, especially his smaller-scale pieces for piano. Yet though the young composer learned much from his teachers, it was a composer from outside the conservatory staff whom Rachmaninoff credited with launching his career: Pyotr Ilyich Tchaikovsky. In several interviews later in life, Rachmaninoff recalled the "timid and modest" way Tchaikovsky offered to include his student opera *Aleko* on a program with Tchaikovsky's own *Iolanta* at the Bolshoi Theatre in Moscow. While this double-bill performance never occurred, Rachmaninoff noted the significance of the gesture. By linking his name with the new graduate, Tchaikovsky conferred a critical stamp of approval on Rachmaninoff's work.

Alongside the support of his fellow composers, Rachmaninoff's early career was bolstered by famous musicians, in particular by cellist Anatoly Brandukov. Although less known today than the composers whose works he premiered, Brandukov was an active participant in revising and refining new cello works. One such is Tchaikovsky's *Pezzo capriccioso* (1887), which Tchaikovsky dedicated to the cellist and which we hear today. The dedication helped secure Brandukov's reputation, and the cellist would pay forward this kindness: a few years later, Brandukov helped organize and played in the 19-year-old Rachmaninoff's first public concert. Rachmaninoff later dedicated his Cello Sonata (1901) to him, and Brandukov would serve as best man at Rachmaninoff's wedding to Natalya Satina in 1902.

During a period of depression and writer's block in the early 1900s, Rachmaninoff turned to the orchestra pit, establishing a reputation as a conductor at the Moscow Private Opera and the Bolshoi Theatre. These appearances allowed him to champion Russian operas that had fallen out of fashion, particularly Aleksandr Dargomyzhsky's *Rusalka*, a work he greatly admired and conducted more than any other opera. Though Rachmaninoff set down his baton well before his emigration, he used his platform in the West to promote Russian works less well known outside Russia's borders.

Rachmaninoff's columns in *The Etude* speak to a desire to carry out the legacy of mentorship and patronage that had so benefited him. His use of mass media as a forum for disseminating musical lessons and promoting composers who lacked his influence and name recognition—in a very different cultural world—brought an old system into the modern age.

—Margaret Frainier, *Library of Congress*

PROGRAM THREE

The Pianist-Composer

Saturday, August 6

Sosnoff Theater

7 pm Preconcert Talk: Michael Beckerman

8 pm Performance: Members of the Bard Festival Chorale, James Bagwell, choral director;
American Symphony Orchestra, conducted by Leon Botstein, music director

Ignacy Jan Paderewski (1860–1941)

From *Manru*, Op. 20 (1901)

Prelude to Act 3

Sergei Rachmaninoff (1873–1943)

**Piano Concerto No. 2 in C Minor, Op. 18
(1900–01)**

Moderato

Adagio sostenuto

Allegro scherzando

Danny Driver, piano

INTERMISSION

Ferruccio Busoni (1866–1924)

**Piano Concerto in C Major, Op. 39
(1903–04)**

Prologo e Introito

Pezzo giocoso

Pezzo serio

All'Italiana

Cantico

Piers Lane, piano

PROGRAM THREE NOTES

Tonight's concert presents three composers—Ignacy Jan Paderewski, Sergei Rachmaninoff, and Ferruccio Busoni—in works that were written around the same time, shortly after 1900. The men represent different countries, styles, and fates, but all successfully combined careers as composers and virtuoso pianists. Such dual careers were frequent in Europe during the Baroque era when musicians combined a flourishing career in composition with that of a dazzling violinist or keyboardist, a tradition that continued with Mozart, Beethoven, and Liszt, but became gradually less standard in the 19th century.

The three composers on the program all produced work in a range of genres not limited to works for piano. Indeed, they all wrote operas, and the concert begins with Paderewski's Prelude to Act 3 of *Manru*, his only opera and the sole one by a Polish composer ever to be performed at the Metropolitan Opera, where it was produced in 1902. *Manru* is based on Józef Ignacy Kraszewski's 1854 novel *Chata za wsią* (the hut beyond the village) and is the tragic story of the unrequited love between a Polish woman, Ulana, and a Gypsy man, Manru, and highlights the social inequality and intolerance that underlie life in their communities. In many operas, the most dramatic plot twists take place against contrastingly idyllic backdrops: scenes of country life (the Intermezzo from Pietro Mascagni's *Cavalleria rusticana*), a village festival (Act 4 of Georges Bizet's *Carmen*),

or a magnificent ball (Act 2 of Pyotr Ilych Tchaikovsky's *Eugene Onegin*), emphasizing the personal drama of the characters through the juxtaposition of happy "outer" and tragic "inner" worlds. Paderewski, too, pursues such an idea to intensify the contrast between nature's majestic beauty and the invariably competing aspects of human relationships: both Manru and Ulana die with the Tatra Mountains as a background.

The prelude is the only purely orchestral piece in the opera, with the music seeking to express the eternal battle between love, jealousy, and envy. Love is embodied in the enchanting, affective beginning of the prelude, where emphasis is placed on the brilliant timbres of violins and high woodwinds which make the orchestral sound sparkle. A sudden strike of the timpani marks the beginning of the second section, and woodwinds in high register and a woman's cries foreshadow the opera's denouement. The section's pulsating rhythm suggests Ulana's heartbeat, while sudden and unpredictable silences hint at Manru's loss of balance and augur his mortal fall from the cliff.

Rachmaninoff's Second Piano Concerto enters into another world, a dramatic world certainly, but one with an optimistic ending. Its composition marked the end of a distressing period in the composer's life. The history of music offers many examples of an early work's failure at its premiere (such as Brahms's First Piano Concerto), and the first performance of Rachmaninoff's Symphony No. 1 in 1897 was exactly such a disaster. The stunned composer stopped writing music for several years, and eventually turned to hypnotic treatment for help. He recovered and composed a masterpiece, the Second Piano Concerto, which he dedicated to the doctor he considered his savior, Nikolai Dahl.

The concerto's three movements seem to encompass an entire world: There is the famous bell-ringing in the piano part to start, the full orchestra against the background of the soloist's written virtuosic "improvisations," and inspired melodies that make the listener's thoughts and feelings soar to the heavens (here we encounter Rachmaninoff's legendary melodic gift). There is dramatic tension even in the complete appeasement of the second movement and the hymnal character of the initially lyrical melody of the second theme in the finale. It pulsates with life, confirming that in the struggle for happiness (be it one's own or the happiness of all humanity) one should never give up. Rachmaninoff's genius lies in his ability to combine all these strands into a coherent composition that, even when taking unexpected turns, holds the listener's attention entirely. Although the Second Concerto is a nonprogrammatic work, the interactions between the vividness of its melodies and the extreme relief of the emotional states lend the work a narrative aspect. Among the 10 most performed piano concertos in the world, Rachmaninoff's Second has frequently been used in films (e.g., *The Seven Year Itch*, *Brief Encounter*, and *The Mirror Has Two Faces*).

Busoni's Piano Concerto, on the other hand, is rarely performed due to the somewhat unusual forces required—piano, large orchestra, and male choir—the complexity of the soloist's part, and its length of some 70 minutes. These features are consistent with the general trend toward large forces in instrumental works at the turn of century. (The nickname of Gustav Mahler's Eighth Symphony, the "Symphony of a Thousand," speaks for itself.) Busoni's reputation as a virtuoso of unique technical accomplishments can be compared with that of Anton Rubinstein and, especially, Franz Liszt. Busoni shared Liszt's penchant for transcribing famous works for piano solo, fashioning complex transcriptions that allowed the soloist to display not only extraordinary technique in performance but



Ignacy Jan Paderewski, Joseph Keppler, 1893

also an almost magical touch as interpreter and creator. Busoni's versions of J. S. Bach's works, however, were quite controversial; the drastic changes introduced were felt by many to be inappropriate for 18th-century music. Such dramatic transformations probably evolved from Busoni's incessant search for expression rather than formal innovation. This may explain the unusual length and the extreme contrasts found in the Piano Concerto, which can be said to reflect the complex worldview of a nonconformist musician who sought to transcend the well-established limits of academic conventions. He believed that "music was born free; and to win freedom is its destiny."

Busoni wrote that he conceived his concerto as "a composition in which drama, music, dancing, and magic are combined." He intended to create a spectacle, not an ordinary piano concerto. The composition has five movements, with a male chorus added to the finale. The chorus enters with a prayer to Allah, adapted from the play *Aladdin* by Danish Romantic poet Adam Oehlenschläger. The prayer brings serenity and a meditative mood to the concerto's ending, a much-needed balance in a terrifically dramatic work. The path to this release, however, is long and perplexing, moving from the mysterious orchestral prologue and the soloist's ringing chords in the first movement through the distortions of Neapolitan songs in *Pezzo giocoso* and the expanded flow of sound of *Pezzo serioso* (a concerto within the concerto) to the All'Italiana tarantella, which could only be danced by the devil. "Life and Death, playing, succeed each other," sings the chorus, proclaiming at the end, "The world of death is now resurrected, and the verse falls silent, giving praise to the Lord!"

—Vadym Rakochi, Fulbright Fellow, New York University

PROGRAM FOUR

Rachmaninoff and the Female Muse

Olin Hall

Sunday, August 7

10 am Performance with commentary by Philip Ross Bullock, with Zhanna Alkhazova, soprano; Alexis Seminario VAP '22, soprano; Rebecca Ringle Kamarei, mezzo-soprano; William Ferguson, tenor; Tyler Duncan, baritone; Erika Switzer and Victoria Schwartzman, piano

Sergei Rachmaninoff (1873–1943)

From Six Songs, Op. 4 (1890–93)

Sing Not to Me, Beautiful Maiden
(Pushkin; dedicated to Natalya Satina)

Oh No, I Beg You, Do Not Leave
(Merezhovsky; dedicated to Anna Lodyzhenskaya)

In the Silence of the Secret Night
(Fet; dedicated to Vera Skalon)

From Six Songs, Op. 8 (1893)

The Soldier's Wife
(Pleshcheyev; dedicated to Mariya Olferyeva)

From 12 Songs, Op. 21 (1900, 1902)

Lilacs (Beketova)
Here It's So Fine (Galina)
Sorrow in Springtime (Galina)

From 14 Songs, Op. 34 (1912, 1915)

The Muse
(Pushkin; dedicated to Marietta Shaginyan)

Nikolai Medtner (1880–1951)

From Seven Poems after Pushkin, Op. 29 (1913)

The Muse
(dedicated to Marietta Shaginyan)

Sergei Rachmaninoff

From 14 Songs, Op. 34

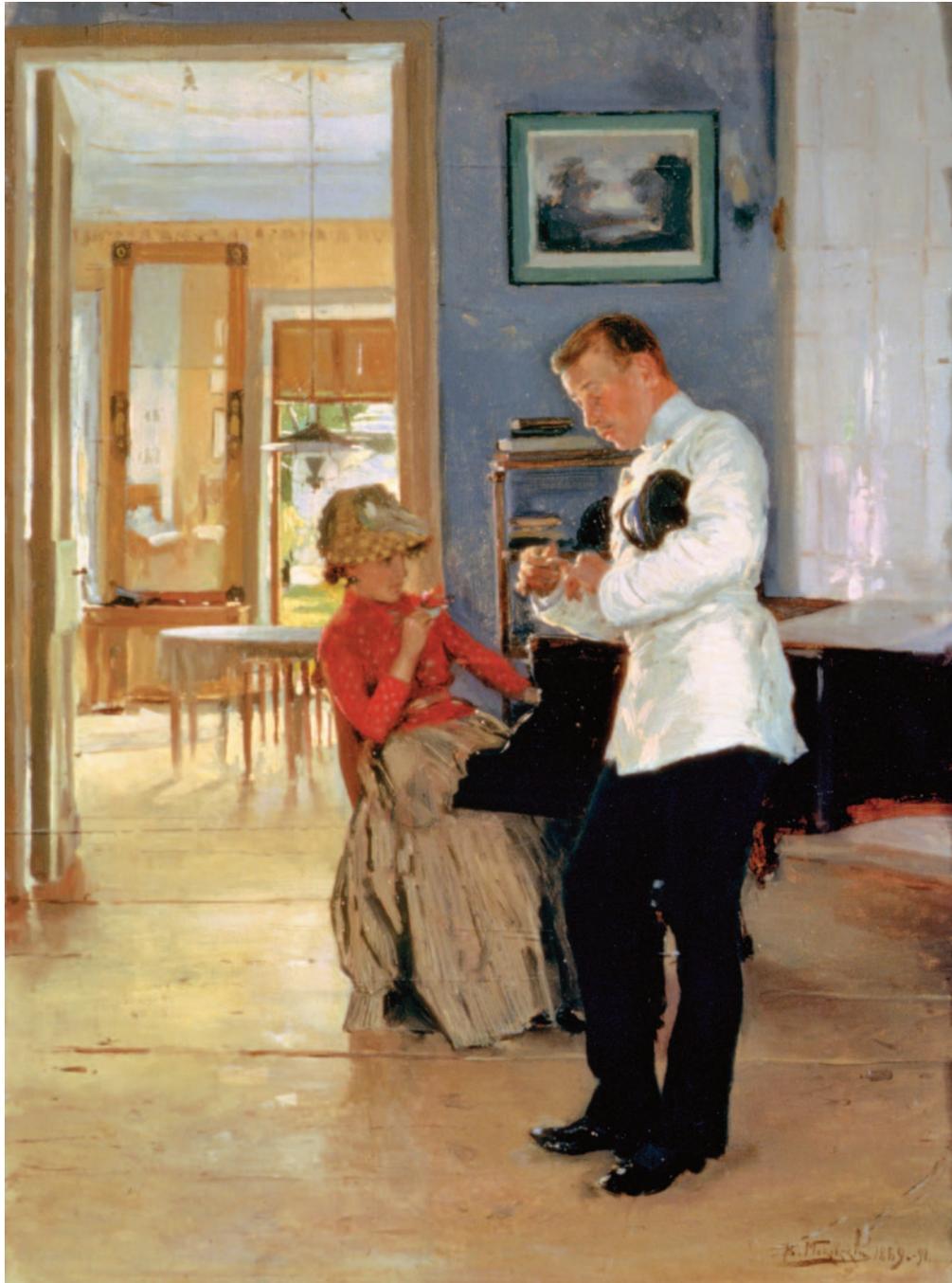
It Cannot Be
(Maykov; written in memory of Vera Komissarzhevskaya)

From 15 Songs, Op. 26 (1906)

We Shall Rest
(Chekhov; dedicated to Maria and Arkady Kerzin)

Six Poems, Op. 38 (1916)

(dedicated to Nina Koshetz)
At Night in My Garden (Isaakian, trans. Blok)
To Her (Bely)
Daisies (Severyanin)
The Pied Piper (Bryusov)
Sleep (Sologub)
A-oo! (Balmont)



The Declaration, Vladimir Makovsky, 1889–91

Sergei Prokofiev (1891–1953)

Five Poems of Anna Akhmatova, Op. 27 (1916)

The Sun Has Filled My Room
True Tenderness
Memory of the Sun
Greetings
The Gray-Eyed King

Sergei Rachmaninoff

From 14 Songs, Op. 34 (1912)

Vocalise (dedicated to Antonina Nezhdanova)

PROGRAM FOUR NOTES

In May 1925, Rachmaninoff was asked about his sources of musical inspiration. For a composer so supposedly taciturn, his reply was surprisingly confessional:

Love is certainly a never-failing source of inspiration. Love inspires as nothing else does. To love is to gain happiness and strength of mind. It is the unfoldment of a new vista of intellectual energy. The beauty and grandeur of nature helps. Poetry inspires me much. Of all the arts I love poetry the best after music. Our Pushkin I find admirable. Shakespeare and Byron I read constantly in the Russian. I always have books of poetry around me. Poetry inspires music—for there is so much music in poetry. They are like twin sisters.

Everything of beauty helps. A beautiful woman is certainly a source of perpetual inspiration. But you must run away from her, and seek seclusion, otherwise you will compose nothing—you will accomplish nothing. Carry the inspiration in your heart and mind; think of her, but be all by yourself for creative work.

The genre in which these varied sources of inspiration can be felt most profoundly is the art-song—or “romance,” as it is known in Russian. Rachmaninoff composed more than 80 romances, and in them, we hear expressions of love, evocations of the natural world, and responses to poets both Russian and foreign. Above all, these songs document the role played by those women who sustained him, creatively and emotionally, throughout his life.

From his youth onwards, Rachmaninoff was surrounded by cultured and charismatic women. As was common for members of the gentry, he received his first piano lessons from his mother, Lyubov Butakova, who then engaged Anna Ornatskaya as his teacher. He was adored and indulged by his maternal grandmother, on whose estates he would spend long, listless summers. Rachmaninoff’s father, by contrast, was a spendthrift, who squandered the five estates that his wife had brought to the marriage, and who finally abandoned the family when his son was just 10. When Rachmaninoff moved to Moscow in 1885, he found himself under the tutelage of a number of father figures—the pianist Nikolai Zverev; his teachers at the Moscow Conservatory, Alexander Siloti, Anton Arensky, and Sergei Taneyev; and his idol and patron, Pyotr Ilych Tchaikovsky. These men certainly instilled in him a prodigious work ethic, but it was a series of female muses who stirred his imagination.

In the summer of 1890, Rachmaninoff was invited to spend the first of many summers at Ivanovka, the country estate of his relatives, the Satins. There, he was introduced to another family, the Skalons, whose three daughters—Natalya, Lyudmila, and Vera—immediately captivated him. A puppyish affair blossomed between him and the youngest of them, Vera, but her parents put an end to this on the grounds that the young composer hardly had a prosperous future ahead of him. In the end, it would be into the Satin family that Rachmaninoff married, although not without impediment: Natalya Satina was his first cousin, and such marriages were prohibited by the Orthodox Church. In the 1890s, Rachmaninoff had dedicated songs to each of the Skalon sisters, as well as to his future wife and her sister, Sofiya, not to mention the singer Anna Lodyzhenskaya (to whom the First Symphony was also dedicated).

Another source of inspiration came in the form of a growing body of verse by female poets active around the turn of the century. Admittedly, Rachmaninoff showed no interest in the talent of Anna Akhmatova, Mirra Lokhvitskaya, Sofiya Parnok, or Marina Tsvetayeva, preferring instead the kind of middlebrow poetry that had long been so prominent in the song tradition. All in all, he wrote six songs to texts by women writers: Yekaterina Beketova, Ada Christen (in a Russian translation by Yakov Polonsky), Mariya Davydova, and above all, Glafira Mamoshina (who published under the pseudonym “Galina”). There were other forms of feminine inspiration, too. It was an anonymous female fan who sent him a copy of Konstantin Balmont’s translations of Edgar Allan Poe’s *The Bells*, and another admirer would have a bouquet of white lilacs sent to him whenever he performed in public.

Rachmaninoff’s female fan base did not always endear him to critics and other creative artists. In February 1912, he received a letter from someone who signed herself simply as “Re” (the note “D”). Later on, she would be revealed as Marietta Shaginyan, a young Symbolist poet who wrote witheringly of his use of the “doggerel” of Galina and other mediocre figures. Through a combination of flattery and directness, Shaginyan slowly persuaded Rachmaninoff to set a certain amount of contemporary poetry to music, and in gratitude, he dedicated his setting of Aleksandr Pushkin’s “The Muse” to her (so, too, did Rachmaninoff’s close friend Nikolai Medtner). Further songs attest to Rachmaninoff’s admiration of other women active in the Russian arts in the early 20th century, such as the actor Vera Komissarzhevskaya and singers Feliya Litvinne and Antonina Nezhdanova. Rachmaninoff’s close friendship with Fyodor Chaliapin features prominently in biographies, but his career would have been unthinkable without the many gifted women who made up his social and artistic world. Of course, such relationships were not without their tensions. In 1916, Rachmaninoff took six poems proposed by Shaginyan and set them to music. They were, though, dedicated to their first performer, the soprano Nina Koshetz (with whom, it is sometimes said, Rachmaninoff had an affair). Koshetz was a charismatic and colorful personality, who also inspired Sergei Prokofiev’s settings of the poetry of Akhmatova that same year. Shaginyan never quite overcame her disappointment.

Rachmaninoff would write no more songs after he left Russia in 1917, although he did make an arrangement of a saucy folksong for the flamboyant Nadezhda Plevitskaya in 1926 (she would later be recruited as a Soviet agent and was arrested, tried, and imprisoned for her part in the abduction of a White Russian general in 1937). It was, though, the women in his family who cared for him most in emigration. Villa Senar, the house that he had built on the banks of Lake Lucerne in the 1930s, is named after himself and his wife (Sergei and Natalya Rachmaninoff), just as his publishing house—*Tair*—honors his two daughters, *Tatyana* and *Irina*. His sister-in-law, Sofiya Satina, did much to curate his memory after his death in 1943, cataloguing his papers in the Library of Congress and collaborating with Sergei Bertensson and Jay Leyda on an authorized biography in 1956. Sergei and Natalya Rachmaninoff are buried in Kensico Cemetery in Valhalla, New York, some 60 miles from Annandale-on-Hudson—and nearly 5,000 miles from Ivanovka.

—Philip Ross Bullock, *Oxford University; Scholar in Residence, Bard Music Festival 2022*

PROGRAM FIVE

Rachmaninoff's Russian Contemporaries

Sunday, August 7

Olin Hall

1 pm Preconcert Talk: Emily Frey

1:30 pm Performance

Felix Blumenfeld (1863–1931)

From Three Etudes, Op. 3 (1885)

Etude No. 1 in D-flat Major

Anna Polonsky, piano

Vasily Kalinnikov (1866–1901)

Russian Intermezzo in F Minor (1894)

Anna Polonsky, piano

Igor Stravinsky (1882–1971)

Two Poems by Paul Verlaine (1910)

Un grand sommeil noir

La lune blanche

Andrew Moore, bass-baritone

Anna Polonsky, piano

Aleksandr Scriabin (1872–1915)

From Five Preludes, Op. 16 (1895)

No. 3 in G-flat Major

No. 4 in E-flat Major

No. 5 in F-sharp Major

Artem Yasynskyy, piano

Sergei Prokofiev (1891–1953)

Toccata in D Minor, Op. 11 (1912)

Artem Yasynskyy, piano

Nikolai Medtner (1880–1951)

Piano Quintet in C Major, Op. posth. (1904–48)

Molto placido

Andantino con moto

Finale. Allegro vivace

Viano String Quartet

Brian Zeger, piano

INTERMISSION



Left to right: S. Samuelson; Aleksandr Scriabin; Leonid Maximov; teacher, Nikolai Zverev (center at table); Sergei Rachmaninoff; K. Chernyaev; Fyodor Keneman; and Matvei Pressman, 1885

Sergei Rachmaninoff (1873–1943)

From 13 Preludes, Op. 32 (1910)

No. 5 Moderato, in G Major
 No. 10 Lento, in B Minor
 No. 11 Allegretto, in B Major
 No. 12 Allegro, in G-sharp Minor
Fei-Fei, piano

From Études-Tableaux, Op. 33 (1911)

No. 5 in D Minor
 No. 7 in E-flat Major
Artem Yasynskyy, piano

**Sonata for Cello and Piano in G Minor,
 Op. 19 (1901)**

Lento—Allegro moderato
 Allegro scherzando
 Andante
 Allegro mosso
Gabriel Martins, cello
Fei-Fei, piano



Nikolai Medtner, Viktor Stenberg, 1906

PROGRAM FIVE NOTES

Sergei Rachmaninoff knew all the composers of today's program as friends and colleagues. He moved in and out of various music circles across several continents and witnessed momentous changes in musical style, absorbing some innovations while rejecting others. What never changed, however, was his generosity, and almost everyone on our list was a beneficiary.

Felix Blumenfeld, 10 years older, was Rachmaninoff's counterpart in St. Petersburg, a virtuoso pianist, composer, and also a leading conductor, at the Mariinsky Theatre (Rachmaninoff was the conductor at Moscow's Bolshoi Theatre). As a pianist, Blumenfeld was more inclined to teaching (Vladimir Horowitz was among his illustrious pupils). The famous bass Fyodor Chaliapin was a friend of both, and they accompanied him in recitals.

On one occasion, when Rachmaninoff brought a two-piano piece to a soirée hosted by the publisher Mitrofan Belyayev, Blumenfeld was called upon to play it with the composer from the open score—testimony to his peerless skills as a sight reader.

Vasily Kalinnikov, although only seven years older, was long outlived by Rachmaninoff. Kalinnikov had fled to the warm climate of the Crimea to slow the progress of his tuberculosis and was living there in obscurity and poverty. Rachmaninoff stayed nearby or a few weeks in 1900, and he paid several visits to Kalinnikov, entertaining him with gossip from the capital and playing the piano for him. The main fruit of the encounter only appeared afterward, when Rachmaninoff persuaded his publisher in Moscow to print Kalinnikov's First Symphony, which in the end became that composer's main claim to fame. He died the following year.

Aleksandr Scriabin and Rachmaninoff were classmates at the Moscow Conservatory. As a pianist, Scriabin could not compete with Rachmaninoff's virtuosity, especially after he injured his right hand, but as a composer, he developed an almost cultic following in the 1910s, and was hailed as an esoteric musical philosopher and visionary. Rachmaninoff may have reached a broader audience, but he was never received with the awe that Scriabin enjoyed from his followers, and his music was down-to-earth by comparison. After Scriabin's untimely death in 1915, Rachmaninoff tried to honor his memory with a performance of the Fifth Sonata, but he was attacked by the Scriabinists for playing it in a manner that was much too lyrical and "earth-bound."

Among the younger contemporaries, Igor Stravinsky was perhaps the most remote from Rachmaninoff in his aesthetics. Rachmaninoff admired some of Stravinsky's earlier music, and particularly *The Firebird*, but Stravinsky, after shedding a youthful admiration, saw Rachmaninoff as a musical relic of the past. They met at various social occasions, and after one dinner, having overheard that Stravinsky was a honey connoisseur, Rachmaninoff drove to his house with a large jar. Generally, however, they maintained a respectful distance, even after they both moved to Los Angeles in the early 1940s.

Sergei Prokofiev experienced a more lasting attachment to Rachmaninoff's music, which we can detect especially in his piano concertos and songs. As a newcomer to America, he knew he could not compete with Rachmaninoff as a piano recitalist, but he received some tips from him and even learned some popular Rachmaninoff preludes to add to his own recital programs. And while his general direction was much more modernist, Prokofiev managed, in turn, to exert some influence on the older composer's style, inspiring him to complicate his harmony further, without entirely losing a sense of tonality.

Nikolai Medtner is regarded as closest to Rachmaninoff in musical style, and the two composers genuinely admired each other's music. In exile, they developed a friendship, but despite Rachmaninoff's tireless efforts to further Medtner's career, the disparity between their levels of fame and income remained huge, and this sometimes cast a cloud over their relationship. They pictured themselves as comrades in arms devoted to true musical values, persevering in the face of critics who dismissed each new work as old-fashioned. In a gesture of mutual recognition, they exchanged dedications (in Rachmaninoff's Fourth and Medtner's Second Concertos).

Certain stylistic threads run through the music on today's program. The virtuosic piano pieces by Blumenfeld, Scriabin, and Rachmaninoff all build on the legacy of Frédéric Chopin, whose impact on Russian music was belated but very strong. Blumenfeld takes Chopin's *Berceuse* as his starting point. Scriabin's early-period miniatures in Opus 16 resemble the shortest of Chopin's preludes. Rachmaninoff wrote his Opus 32 Preludes and Opus 33 *Études-Tableaux* 15 years later, but Chopin is still present, especially in the stormy passages with their avalanche of intricate figurations, as in Opus 33, No. 5. There are further stylistic ingredients such as the dark Lisztian landscape of Opus 33, No. 7, and the evocations of Russian folk song and church music in the Op. 32 Preludes. Rachmaninoff is also saturated with the sound of the Russian style created in the previous generation by the Mighty Handful, and the same can be said of Kalinnikov's music, including the short intermezzo on this program. But by 1910, Rachmaninoff had absorbed and refined his influences so thoroughly that his individual voice and his unique brand of melancholy are most striking to listeners.

In Medtner's fine Piano Quintet, which proved to be his last work, we hear some of the same ingredients. Russian Orthodox sonorities are hinted at in the second theme of the first movement and come to the fore in the slow movement. The hymn-like tune in the finale sounds more German, and it passes through several variations to a joyful conclusion. This combination is typical of Medtner and perhaps reflects his hybrid identity: he was of German extraction, raised Lutheran, and was inspired by German idealist philosophy, but later converted to Russian Orthodoxy.

Stravinsky and Prokofiev are represented by works of their first periods. Stravinsky had just enjoyed his first success in Paris with *The Firebird*. He met Claude Debussy, and they discussed Modest Musorgsky's songs. The choice of Verlaine poems reflected Stravinsky's newfound fascination with French culture, but they are quite Musorgskian in conception. Prokofiev's Toccata, written in 1912 and premiered by the composer in 1916, shows off his creativity as a composer and pianist. Fiendishly difficult, it has become a showpiece for pianists.

Rachmaninoff's Cello Sonata crowns the concert, and comes from his "golden" period. After six years of depression following the failed premiere of his ambitious First Symphony, he regained his creative energy with the Second Piano Concerto. The Cello Sonata, written alongside the concerto, contains similarly soaring melodies, which are kept in check by commanding rhythms in the first movement. The slow movement seems to step outside of time and culminates in ecstasy. A stormy scherzo precedes the finale. The sonata progresses from grief and doubt in the opening slow introduction to the exuberance and joy of the finale, with writing that is virtuosic for both players, but binds their parts closely together in true chamber music fashion. It is hard not to see the piece as a reflection of Rachmaninoff's own journey from self-doubt toward self-affirmation with a new compositional voice that was potent and unique.

—Marina Frolova-Walker, University of Cambridge

PROGRAM SIX

Failure and Recovery

Sosnoff Theater

Sunday, August 7

4:30 pm Preconcert Talk: Leon Botstein

5:30 pm Performance: Jordan Fein, director; Joshua Thorson, video design;

Alejandro Fajardo, lighting design; Terese Wadden, production design;

American Symphony Orchestra, conducted by Leon Botstein, music director

Sergei Rachmaninoff (1873–1943)

Symphony No. 1 in D Minor, Op. 13 (1895)

Grave—Allegro non troppo

Allegro animato

Larghetto

Allegro con fuoco

INTERMISSION

**The Miserly Knight, Op. 24 (1903–05)
(Pushkin)**

Baron *Nathan Berg, baritone*

Albert *Limmie Pulliam, tenor*

Duke *Ethan Vincent, baritone*

Moneylender *Rodel Rosell, tenor*

Servant *Matthew Anchel, bass*

SYNOPSIS (from Boosey & Hawkes)

Albert, a young knight, lives a life of jousting and courtly pleasure, which his father, an extremely rich but miserly baron, refuses to support. As a result, Albert is now deeply in debt and unable to appear in high society, so he tries to borrow money. The moneylender refuses to provide the loan, but offers poison so that Albert can kill his father. Sending the moneylender away in horror at the suggestion, Albert decides to appeal to the duke, who rules them all. Meanwhile, the baron visits his cellars alone to celebrate the fact that he has now amassed enough gold to fill his sixth and final chest. With greedy delight, he lights candles before the chests and opens them to gloat on what they hold. In a powerful monologue, he oscillates between ecstasy at the sight of all this twinkling gold and despair that he might soon die, allowing his son to claim it all and spend it. Albert, meanwhile, asks the duke for help. The duke conceals Albert in a nearby room and summons the baron in an effort to persuade him to support his son. In response to the duke's questions, and to protect his fortune, the baron accuses his own son of wanting to steal from him. Outraged, Albert leaps from his hiding place and accuses his father of lying. The baron challenges his son to a duel, which Albert accepts, provoking the duke to expel him from his court. The strain is too much for the baron's heart. He dies, calling not for his son but for the keys to his beloved chests of gold.



Aleksandr Pushkin recites his poem before Gavrila Derzhavin during an exam in the Tsarskoye Selo Lyceum on January 8, 1815, Ilya Repin, 1911

PROGRAM SIX NOTES

As Sergei Rachmaninoff's 24th birthday approached, his career as pianist and composer was on the rise, with impressive works such as the Piano Concerto No. 1, the one-act opera *Aleko*, and compositions in many other genres. But the premiere of his Symphony No. 1 in D Minor provided him with a bitter shock. "When the indescribable torture of this performance had at last come to an end, I was a different man," Rachmaninoff told his biographer many years later, but his dismay was plain in a letter to a friend just a few weeks after the concert: "If the public had been familiar with the symphony, then they would have blamed the conductor . . . if a symphony is both unfamiliar and badly performed, then the public is inclined to blame the composer." Alexander Glazunov, an eminent composer and teacher, but evidently a more limited conductor, led the ill-fated performance, which plunged Rachmaninoff into deep despair: for some three years he stopped composing, although he continued to perform as a pianist and began to establish a prominent new career as a conductor. He eventually got back on track by consulting a

therapist, who used hypnosis in the treatment, which led to his triumphant compositional reemergence with the Second Piano Concerto.

After the debacle with the First Symphony, Rachmaninoff put the work aside, although he hoped someday to revise it. As his career soared, he spent increasing time abroad and composed prolifically at his summer estate. This idyllic world abruptly ended with the Bolshevik Revolution in October 1917. He and his family left Russia in December, never to return. The full score of the First Symphony disappeared in the wake of these historic events and Rachmaninoff went to his grave thinking the work was lost, although he did not forget it. The piece would never have received another hearing had not the orchestral parts been discovered at the St. Petersburg Conservatory two years after his death.

Perhaps it was not just the poor performance that initially doomed the First Symphony. The dramatic four-movement piece is not shockingly modern but may well have baffled some listeners because of the way in which it juxtaposes music of a religious nature with popular idioms. César Cui, a composer and powerful critic, wrote that such a dark symphony “would have delighted the inhabitants of Hell” and that the “music leaves an evil impression.” Another critic was more forgiving: “This symphony is the work of a not yet fully formed musician . . . [but] maybe some kind of Brahms may emerge from him.”

As with Gustav Mahler’s symphonies from around this same time (or Tchaikovsky’s somewhat earlier), cyclic elements—themes that appear throughout the entire work—and a mixture of musical styles have led to speculation about a possible hidden program. At the end of the score Rachmaninoff inscribed: “Vengeance is mine, I will repay, saith the Lord” (Romans 12:19). St. Paul’s statement had earlier served as the epigraph for Tolstoy’s *Anna Karenina*, a novel in which a woman married to an older man falls for a younger lover. Might Rachmaninoff have identified with the situation? He dedicated the symphony “To A.L.,” presumably Anna Lodyzhenskaya, a young woman of Romani heritage married to an older man.

The principal motif of the symphony, intoned by the strings at the start of the first movement, is a variant on the Dies irae chant from the Requiem Mass, long used as a musical symbol of death. Transformations of it are heard in other movements and would reappear in many of Rachmaninoff’s later compositions, including his two other symphonies. He used it for the last time in his *Symphonic Dances*, his final composition. In the coda to the first movement of that piece he quotes the brooding opening theme of the First Symphony. Since, in 1940, Rachmaninoff thought the score was lost, this reference is entirely personal and suggests that his youthful work remained close to his heart for more than four decades.

—Christopher H. Gibbs, *Coartistic Director, Bard Music Festival*; James H. Ottaway Jr., *Professor of Music, Bard College*

Sergei Rachmaninoff completed three one-act operas, none of them well-known today. One-act operas are problematic as they have to be paired to create a full evening, and thus only a few—such as Pietro Mascagni's *Cavalleria rusticana*, Giacomo Puccini's *Gianni Schicchi*, and Pyotr Ilych Tchaikovsky's brilliant *Iolanta*, which Rachmaninoff adored—are performed regularly. Indeed, the example of Tchaikovsky was decisive for Rachmaninoff's *Aleko* (1892). Written while he was still a student and based on Alexander Pushkin's poem *The Gypsies*, it made him instantaneously famous and won Tchaikovsky's admiration.

Rachmaninoff completed two more one-act operas between 1903 and 1905, some of his most productive years. He had recovered from the critical catastrophe and psychological aftermath of the First Symphony and was experiencing the momentum of fame and respect triggered by the premiere of the Second Piano Concerto. *The Miserly Knight* was composed first, in close proximity with a setting of the *Francesca da Rimini* story from Dante's *Inferno*, also the subject of a major orchestral work by Tchaikovsky. The two operas were premiered together in 1906.

Caryl Emerson's chapter in *Rachmaninoff and His World* explains the centrality of Pushkin's unequalled lyrical command of the Russian language, whose *Little Tragedies* included *The Miserly Knight*, one of four miniatures that highlight human frailty and vices. Of them, Aleksandr Dargomyzhsky's 1869 setting of *The Stone Guest* was the pioneering example of setting Pushkin to music, and Rimsky-Korsakov's 1898 *Mozart and Salieri* become the most famous setting of these texts. Rachmaninoff chose the least well-known and appreciated of these stories as a companion to *Francesca da Rimini*, a sympathetic portrayal of sexual desire, lust, and adultery, less dishonorable sins for Dante than the greed and stinginess that are at the center of *The Miserly Knight*. The two works represent a mature composer fully in command of operatic traditions, the Italian and German as well as the Russian repertoire. Musically and dramatically, *The Miserly Knight* is the finest of Rachmaninoff's operas, yet it is rarely if ever performed, understandable given the discomfort with the central role of the Jewish moneylender.

Unlike Tchaikovsky in *Eugene Onegin*, Rachmaninoff took pains to honor Pushkin's language and preserved practically the entire poem. However, text and story are unabashed examples of the commonplace anti-Semitism of the 18th, 19th, and 20th centuries in Russia and throughout Europe. The discomfort that surrounds Shakespeare's *The Merchant of Venice* is even more justified in the case of *The Miserly Knight*. The Jewish moneylender is presented as scheming, hypocritical, exploitive, ruthlessly materialistic, whimpering, and poisonous. At the same time, Pushkin and Rachmaninoff, in different ways, use him as a foil, taking sharp aim at the myths of chivalry and practices of feudal privilege. The text and music offer an unvarnished and unsentimental account of the corrupting power of money and wealth. Throughout the opera, one is made aware of the helpless dependence of ethics and art, particularly music, on the patronage of those with surplus wealth. By the same token, the absence of the virtues of generosity, forgiveness, trust, honor, and love of the arts and learning that every individual should possess is made clear. *The Miserly Knight*, in Pushkin's hands, was a critique of aristocratic conceits of the early 19th century, and Rachmaninoff's musical retelling is a critique of the landed aristocracy during the last years of tsarist autocracy, just a decade before the seizure of power by the equally cruel, barbarous, and tyrannical Bolshevik Revolution that Rachmaninoff hated without reserve.



Rachmaninoff with the first performers of *The Miserly Knight* (Georgy Baklanov, Ivan Gryzunov, and Anton Bonachich)

Having to listen to the caricature of the Jewish moneylender and stereotypical dehumanization of the cruelly persecuted Jews at the hands of Russia's greatest poet, set to music by one of Russia's greatest composers, is not entirely easy. It is, however, more than worth the effort. Rachmaninoff's music for this opera is among his finest creations. The orchestration and writing are magical. The sonorities, like the story, are dark. There are no female voices and no heroes, only deeply flawed men, and one is left with a sense of horror at what drives those at the top of our social and political hierarchies. The Baron easily reminds us of the small band of grotesquely rich billionaires and the superrich who seek to flee to tax-free states and with their wealth dominate our political discourse. Albert could easily be representative of the younger generation to whom the older, successful generation is consistently ungenerous, saddling them with loans and debts, generating a sense of never being able to match their parents. And finally, there is the Duke, a self-satisfied possessor of political power who is ultimately weak, slow to react, and whose presence does nothing for anyone. In order for a change in values in our politics and mores, we need to face the slanderous stereotypes in our works of art from the past without censoring them. We need to confront them, without moralizing them away from a false position of superior moral authority over our ancestors, whose shortcomings were no greater than our own, and whose creativity and imagination were certainly our equal.

—Leon Botstein, Coartistic Director, Bard Music Festival; President, Bard College



The Fourth of July, Frederick Childe Hassam, 1916

**WEEKEND TWO
AUGUST 12–14**

NEW WORLDS

Special Events

Odesa: A Musical Walk Through a Legendary City

Composed and performed by Vadim Neselovskyi, piano

Olin Hall

Thursday, August 11

7 pm

FILM SHOWINGS

LUMA Theater

Friday, August 12

***Brief Encounter* (1945)**

2 pm Directed by David Lean. With Trevor Howard and Celia Johnson. 86 minutes

***Shine* (1996)**

4 pm Directed by Scott Hicks. With Geoffrey Rush, Lynn Redgrave, Armin Mueller-Stahl, and John Gielgud. 105 minutes

PROGRAM SEVEN

From Bolshoi to Broadway: Rachmaninoff in America

Sosnoff Theater

Friday, August 12

7:30 pm Preconcert Talk: Dana Gooley

8 pm Performance

Ferde Grofé (1892–1972)

“Russian Rose” (1922)

Igor Stravinsky (1882–1971)

***Ebony Concerto* (1945)**

Narek Arutyunian, clarinet

Bard Festival Ensemble

Zachary Schwartzman, conductor

Jerome Kern (1885–1945)

“All the Things You Are” (1939) (Hammerstein II)

Cole Porter (1891–1964)

“Let’s Do It, Let’s Fall in Love” (1928)

Vernon Duke (1903–69)

“April in Paris” (1932) (Harburg)

Irving Berlin (1888–1989)

“Russian Lullaby” (1927)

Duke Ellington (1899–1974)

“It Don’t Mean a Thing (If It Ain’t Got That Swing)” (1931) (Mills)

Kristen Lee Sergeant, vocalist, and Helen Sung, piano

Leo Ornstein (1893–2002)

Ballade (1955)

Luosha Fang '11, viola

Allegra Chapman '10, piano

Jascha Heifetz (1901–87)

**“Summertime,” from Gershwin’s *Porgy and Bess*
March, from Prokofiev’s *The Love of Three Oranges***

Luosha Fang '11, violin

Allegra Chapman '10, piano

George Gershwin (1898–1937)

***Rhapsody in Blue* (1924)**

Charlie Albright, piano

Bard Festival Ensemble

Zachary Schwartzman, conductor

INTERMISSION

Sergei Rachmaninoff (1873–1943)

***Symphonic Dances, Op. 45, arr. for two pianos* (1940)**

Non allegro

Andante con moto (Tempo di valse)

Lento assai—Allegro vivace—Lento assai (Come prima)—Allegro vivace

Danny Driver and Piers Lane, piano

PROGRAM SEVEN NOTES

Early in January 1924, lyricist Ira Gershwin picked up a copy of the *New York Tribune*. Flipping through the pages he noticed a headline declaring that a “Committee Will Decide: ‘What Is American Music?’” This panel was to adjudicate a concert hosted by the famous bandleader Paul Whiteman, taking place on February 12 at Aeolian Hall in New York City. Ira also learned something else from this newspaper article, which he shared immediately with his younger brother: “George Gershwin is at work on a jazz concerto.” As the story goes, this public announcement jump-started composition on the piece that would become known as *Rhapsody in Blue*. It made its world premiere little more than a month later.

Perhaps surprisingly, *Rhapsody in Blue* has almost never been heard in quite the same way until recently. For nearly a century, concert presentations of the piece have been dominated by a subsequent arrangement for an enlarged, standard symphony orchestra. That version was famously recorded by Leonard Bernstein and the Columbia Symphony Orchestra during the 1950s. As popular as that arrangement has become, its lush scoring for the sonorities of full string, brass, and woodwind sections presents a smoothed-out version of the 1924 original, which was full of imaginative, nuanced, and novel sounds—music that captures the energy and playfulness of the Jazz Age from which it sprung.

The original version of *Rhapsody in Blue* is the one heard this evening. When George Gershwin first wrote down the *Rhapsody*, he only did so in two-piano form: one grand staff for the solo piano and another for the accompanying ensemble. This reduced approach to the score emerged from the conventions of the theatrical realm within which he primarily worked, as well as a need to create the piece quickly. It also meant that very few



Jazz Singers, Archibald Motley, 1934

instrumental assignments, indications of tempo, or muting were given by Gershwin. Rather, these choices were made primarily by Ferde Grofé, who arranged the original *Rhapsody* specifically for the timbres and talents of Paul Whiteman's ensemble. Whiteman's orchestra included many of the instruments that we associate with jazz today, including trumpets, trombones, and saxophones, but it also included instruments that have largely fallen out of use in the jazz idiom, such as the clarinet, tuba, and banjo.

This combination of instruments is what Sergei Rachmaninoff heard at the premiere performance of *Rhapsody in Blue* in 1924. He was one of the esteemed judges named to the panel of musicians announced in the *Tribune* deciding the fate of "American Music." Whiteman never commented on why he assembled this particular group, which also included violinists Jascha Heifetz and Efrem Zimbalist, as well as soprano Alma Gluck. But their respective, popular appeal to classical audiences of the 1920s certainly lent credence to the concert, dubbed an "Experiment in Modern Music." As outlined in the souvenir program book, this experiment was "to be purely educational. Mr. Whiteman intends to point out, with the assistance of his orchestra and associates, the tremendous strides which have been made in popular music from the day of discordant Jazz . . . to the really melodious music of today."

In other words, he wanted to demonstrate the value of music that would soon become known as "middlebrow." This fraught term emerges from the space between the so-called "lowbrow" and "highbrow," descriptors that locate works of art and culture on a scale from pedestrian to intellectual, respectively. These terms were originally derived from the debunked pseudoscience of phrenology, which drew often offensive conclusions about people's psychological inclinations, intellectual capacities, and personality traits based on

skull shape. Regardless, musicians throughout the 1920s (and beyond) made continuous efforts to merge music of the jazz and concert halls to demonstrate how popular and classical traditions could come together in continued service of the development of American music. *Rhapsody in Blue* is perhaps the most famous of these examples. Nearly 20 years later, Igor Stravinsky's *Ebony Concerto* for clarinet and jazz band (1945) would continue the tradition.

A lesser-known piece on the program that same day was Grofé's "Russian Rose." Based primarily on "The Song of the Volga Boatmen," it also includes nods to Nikolai Rimsky-Korsakov, Pyotr Ilych Tchaikovsky, and Rachmaninoff—his C-sharp Minor Prelude in particular. "Russian Rose" is a complete pastiche, in foxtrot time, billed in the program as a "Flavoring Section with Borrowed Themes." Grofé himself was the son of German immigrants, not Russian, but his orchestral facility and fluidity meant he could both compose and arrange in a variety of styles. Contrast, for example, "Russian Rose," *Rhapsody in Blue*, and Grofé's own *Grand Canyon Suite*, which will be heard on Program 9.

There is no record that the "committee" ever weighed in on the question of American music at hand. But there is little doubt that popular forms such as the foxtrot, and jazz more broadly, continued to gain attention and influence the work of composers from the classical realm. However, during this time, tensions existed between the music of "modernist" composers (such as Arnold Schoenberg, Stravinsky, and Béla Bartók) and neo-Romantic composers such as Rachmaninoff. These tensions echoed the "lowbrow" "highbrow" divide: that any concert work with popular appeal was not held in the same intellectual regard as the less-accessible Modernist works. Given the popular appeal of his own compositions, we can see why Rachmaninoff might have had interest in attending and judging Whiteman's concert.

For his part, at the time of the "Experiment in Modern Music," Rachmaninoff had been living in the United States for nearly five years, spending much of this time giving concerts and recording under a new contract with the Victor Talking Machine Company. Although he had accomplished little in the way of new compositions up to that time, a few large-scale works do emerge in the years that follow, including his Fourth Piano Concerto (1926), *Rhapsody on a Theme of Paganini* (1934), *Symphony No. 3* (1936), and *Symphonic Dances* (1940)—which employs the use of an alto saxophone.

This evening the *Symphonic Dances* are presented in a two-piano arrangement, prepared by Rachmaninoff. In a sense this reduction inverts the compositional process of *Rhapsody in Blue*, removing the thick orchestral instrumentation that might otherwise obscure the themes and rhythms inherent to the work. Although none of Rachmaninoff's works from the later period of his career bear the explicit mark of jazz, they maintain the composer's popular appeal. One might look to his *Rhapsody on a Theme of Paganini*, however, as one possible influence of the work of Gershwin and Grofé. Unlike *Rhapsody in Blue*, this work unfolds as a theme and variations. The famous 18th variation—which is a melodic inversion of the original theme—is just as well known as the big romantic "love" theme in *Rhapsody in Blue*, if not more so. Rachmaninoff later quipped that this variation was written "for my manager," demonstrating yet another influence of American music on this Russian composer.

—Ryan Raul Bañagale, Colorado College

PANEL TWO

The Contested Legacy of Sergei Rachmaninoff

Saturday, August 13

Olin Hall

10 am – noon

Philip Ross Bullock, moderator; Masha Gessen; Piers Lane; Stephen R. Swayne

PROGRAM EIGHT

The Piano and Its Protagonists

Saturday, August 13

Olin Hall

1 pm Preconcert Talk: Byron Adams

1:30 pm Performance

George Frideric Handel (1685–1759)

From Suite No. 5 in E Major, HWV 430 (1720)

Air and Variations, “The Harmonious Blacksmith”
Artem Yasynskyy, piano

Johann Sebastian Bach (1685–1750)

Prelude in B Minor, BWV 855a (1722; arr. Siloti)

Artem Yasynskyy, piano

Domenico Scarlatti (1685–1757)

Pastorale (1738; arr. Tausig)

Artem Yasynskyy, piano

Ignacy Jan Paderewski (1860–1941)

Minuet in G, Op. 14, No. 1 (1886–87)

Piers Lane, piano

Adolph von Henselt (1814–89)

From 12 études caractéristique, Op. 2 (1838)

No. 6 in F-sharp Major, “If I were a bird”
Piers Lane, piano

Anton Rubinstein (1829–94)

Two Melodies, Op. 26 (1854–58)

Romance
Impromptu
Andrey Gugin, piano

Franz Liszt (1811–86)

From *Années de pèlerinage* (1848–55)

Au bord d’une source
Andrey Gugin, piano

Eugen d’Albert (1864–1932)

From Four Pieces for Piano, Op. 16 (1897)

Scherzo in F-sharp Major
Michael Stephen Brown, piano

Ernst von Dohnányi (1877–1960)**From Three Pieces, Op. 23, No. 1 (1912)**

Aria

Étude in F Minor, Op. 28, No. 6, “Capriccio” (1916)

Michael Stephen Brown, piano

Nikolai Medtner (1880–1951)**Sonata-Fairy Tale, Op. 25, No. 1 (1910–11)**

Allegro abbandonamente

Andantino con moto

Allegro con spirito

Michael Stephen Brown, piano

INTERMISSION

Sergei Taneyev (1856–1915)**Prelude and Fugue in G-sharp Minor, Op. 29 (1910)**

Wynona Wang, piano

Leopold Godowsky (1870–1938)**From 53 Studies on the Chopin Études (1894–1914)**

No. 4 in A Minor (Ignis fatuus), second version, after Op. 10, No. 2

Andrey Gugnin, piano

Sergei Rachmaninoff (1873–1943)**Variations on a Theme of Chopin, Op. 22 (1902–03)**

Piers Lane, piano

PROGRAM EIGHT NOTES

At the beginning of his 1952 article about Rachmaninoff, the composer Israel Citkowitz observed: “Alone almost of all instruments, the piano represents a kind of abstraction; it is an impersonal and veritable machine for producing sound, complaisant to all touches, seeming to require only a lever set in motion to create an effect. . . . In the case of the piano, the entire vocabulary and idiom have been created in the first place by the composer . . . the only authentic body of music for the piano has been created by composers who were the foremost executants of the day.” There is some truth to Citkowitz’s assertion: a great deal of enduring piano music has been created by first-rate pianists. In the latter half of the 19th century, the Moscow Conservatory produced a number of these composer-pianists, including Sergei Taneyev. He had graduated from the conservatory with gold medals for both composition and performance and his virtuosic mastery of the instrument was displayed in his Prelude and Fugue in G-sharp Minor, Op. 29 (1910). One of Taneyev’s students at the conservatory was Sergei Rachmaninoff, who included his teacher’s Prelude and Fugue in his repertory. Another of Taneyev’s students, Ukraine-born Alexander Siloti (1863–1945), was a brilliant pianist who later studied with Franz Liszt. Siloti’s transcription of J. S. Bach’s Prelude in B Minor shows his deep understanding of the piano’s lyrical qualities. (By the way, Siloti was one of Rachmaninoff’s cousins.)

Rachmaninoff himself was forced into exile by the Bolshevik Revolution in 1917. Although he could have had a successful career as a conductor, he decided to tour as a concert pianist instead. He had already become a favorite of British audiences, appearing in such high-profile venues as the 1910 Leeds Festival, where he performed his Second Piano Concerto on the same program as the premiere of Ralph Vaughan Williams’s *A Sea Symphony*. In the United States during the 1918 season, critics acclaimed Rachmaninoff as one of the greatest pianists of his day. A demanding schedule of touring and practice exacted a considerable physical toll—Rachmaninoff confided to a friend in 1931, “The blood-vessels on my fingertips

have begun to burst; bruises are forming. . . . Then I can't play with that spot for about two minutes; I have to strum some chords. . . . And yet take away from me these concerts and it will be the end of me.”

The format of Rachmaninoff's solo concerts, like those of his contemporaries such as Eugen d'Albert and Ignacy Jan Paderewski, had its origin in the 1840s when Clara Schumann, Frédéric Chopin, and, above all, Franz Liszt essentially created the solo piano recital. The next generation of pianist-composers, which included Adolph von Henselt and Anton Rubinstein, maintained a high standard of virtuosity. By 1870, the piano recital was a fact of musical life.

Like Siloti, pianists who did not compose often produced useful transcriptions that introduced contemporary audiences to music of the Baroque and Classical periods. For example, Carl Tausig, a pupil of Liszt who published few original compositions, skillfully transcribed a great deal of earlier music, such as Domenico Scarlatti's *Pastorale* (K. 9). Rachmaninoff himself arranged Bach, as did Ferruccio Busoni. However, the Air and Variations from George Frideric Handel's Suite No. 5 in E Major (popularly known as “The Harmonious Blacksmith”), which Rachmaninoff recorded in 1935, remained so popular in its original form that transcription was unnecessary. Some pianist-composers paid homage to earlier eras by writing original pieces in the “Classical” style, such as Paderewski's Minuet in G, Op. 14, No. 1.

Chopin was the most popular composer for Rachmaninoff's pianistic generation and most recitals included a group of his works. Among the odder transcriptions were a series based on Chopin's études created by the stupendous virtuoso Leopold Godowsky. Godowsky reharmonized and elaborated upon Chopin's originals, vastly increasing their already formidable technical difficulties.

Rachmaninoff particularly excelled in Chopin's large-scale pieces such as the Piano Sonata No. 2 in B-flat Minor, Op. 35, colloquially known as the “Funeral March” Sonata. Rachmaninoff modeled his interpretations on those of Rubinstein: “Behind me and behind all artists who play Chopin in the ‘grand manner,’ the broader style, stands Rubinstein.” This grand manner is evident in Rachmaninoff's first extended piano work, the Variations on a Theme of Chopin, Op. 22 (the theme is from the Polish composer's C-minor Prelude, Op. 28, No. 20).

Rachmaninoff featured music by contemporary composers more frequently than is commonly supposed, including Ernst von Dohnányi's Étude in F Minor, Op. 28, No. 6, “Capriccio,” excerpts from Claude Debussy's piano suite *Children's Corner* (1908), and Francis Poulenc's Toccata from *Trois pièces* (1918–28). Rachmaninoff was particularly loyal to the music of his close friend Nikolai Medtner, a brilliant pianist whose introversion made him uncomfortable with public performance. In 1928, for example, he programmed Medtner's Sonata-Fairy Tale, Op. 25, No. 1, a dramatic score cast in three terse movements. Medtner paid this handsome tribute to his lifelong friend: “Rachmaninoff strikes us chiefly by the spiritualization of sound, the bringing to life of the elements of music. . . . His rhythm, like his sound, is always included in his musical soul—it is, as it were, the beating of his living pulse.”

—Byron Adams, *University of California, Riverside*

PROGRAM NINE

Whose 20th Century?

Sosnoff Theater

Saturday, August 13

7 pm Preconcert Talk: Christopher H. Gibbs

8 pm Performance: The Orchestra Now, conducted by Leon Botstein, music director

Dmitri Shostakovich (1906–75)

From Suite from *The Golden Age*, Op. 22a (1929–30)

Polka
Dance

Sergei Rachmaninoff (1873–1943)

From Five Études-Tableaux, orch. Respighi (1930)

No. 2, La foire, after Op. 33, No. 7
No. 4, Le chaperon rouge et le loup, after Op. 39, No. 6
No. 5, Marche, after Op. 39, No. 9

Anton Webern (1883–1945)

Symphony, Op. 21 (1927–28)

Ruhig schreitend
Variationen

Ferde Grofé (1892–1972)

From *Grand Canyon Suite* (1931)

On the Trail
Sunset
Cloudburst

INTERMISSION

Henry Cowell (1897–1965)

***Atlantis* (1926–31) (Barney)**

Introduction
The Shooting of the Moon Arrows
The Weeping of the Arsete of the Moon
Birth of the Sea Soul
Temptation of the Sea Soul by Monsters
Pleasure Dance of the Sea Soul
Withdrawal of the Sea Soul to the Sea
Combat between Sea and Earth Monsters
Triumph of the Sea Monster
Heather Buck, soprano
Rebecca Ringle Kamarei, mezzo-soprano
William Ferguson, tenor

Sergei Rachmaninoff

**Piano Concerto No. 4 in G Minor, Op. 40
(1926, rev. 1928 and 1941)**

Allegro vivace
Largo
Allegro vivace
Zlata Chochieva, piano



Blue Temples (Grand Canyon, Arizona), Nicholas Roerich, 1921

PROGRAM NINE NOTES

Countless debates have raged over many centuries concerning what the best, most beautiful, truest style of music should be for its time. There is always some kind of *ars nova*, a progressive style pointing to the future, a position countered by those who think it better to stay the course or to return to some imagined past. Whether the “first” and “second” practices vying around 1600 during Claudio Monteverdi’s long career, or the mid-19th-century “War of the Romantics” pitting the Mendelssohn/Schumann/Brahms axis against that of Berlioz/Liszt/Wagner, the controversies continue until they are replaced by new ones. The first decades of the 20th century saw such contests taken to new extremes with an explosion of competing sides and styles. The philosopher T. W. Adorno famously cast the main battle as between Arnold Schoenberg and Igor Stravinsky, but that was just one among many that played out over different nationalities, genres, musical techniques, aesthetic commitments, and social practices.

Where Sergei Rachmaninoff fits in modern music is still a fraught issue, which leads to the question—“Whose 20th Century?”—that gives this concert its title. The easiest answer has long been to say that he was so old-fashioned as to make the question basically irrelevant. He composed his most popular works around the turn of the century, so he can simply be viewed as a late (or the last) Romantic, and he composed relatively little during his final 25 years, after leaving Russia in the wake of the Bolshevik Revolution. Rachmaninoff’s scattered comments concerning modern music were generally hostile. He firmly believed in the importance of his music (and his performances) communicating with the general public. He cared that people listened. This concert positions Rachmaninoff’s final piano concerto, which premiered in 1927, alongside a sampling of works from the time that indicate the diversity of musical styles and aesthetic positions from the mid-1920s to mid-’30s.

Among the leading Russian composers, Rachmaninoff, Igor Stravinsky, and Sergei Prokofiev were all living in the West (with inexplicable timing, Prokofiev would return to Russia in 1936), so the great hope of Soviet music was the young Dmitri Shostakovich. He had come to international prominence with his First Symphony, a graduation project from the Petrograd Conservatory. He showed early talent for film and stage, finishing his modernist first opera, *The Nose*, in 1928 and completing *Lady Macbeth of the Mtsensk District* four years later. We hear two popular excerpts from *The Golden Age* (1929–30), a timely satirical ballet about the travails of a Soviet soccer team playing in the decadent capitalist West, where they are ultimately freed from wrongful imprisonment through a revolt by local workers.

Opera long dominated the Italian musical sphere, but that magnificent tradition changed with the death of Giacomo Puccini in 1924. Ottorino Respighi wrote some unsuccessful operas, but what brought him international fame were his superbly scored programmatic orchestral suites, especially those relating to his beloved city of Rome. Respighi had briefly studied in St. Petersburg with Nikolai Rimsky-Korsakov at the turn of the century, and was drawn to Russian music. Responding to a commission from Serge Koussevitzky for the Boston Symphony Orchestra, in 1930 he orchestrated five of Rachmaninoff's *Études-Tableaux*. Rachmaninoff fully supported the project and offered Respighi hitherto undisclosed programmatic descriptions, which he called "secret explanations," of the original piano pieces. Respighi gave the titles "The Fair," "Little Red Riding Hood and the Wolf," and "March" to the three we hear this evening.

German music was in transition during the 1920s, with some composers seeking to further the gloried legacy of Bach, Beethoven, and Brahms, while others were opting for timely entertainment and social engagement. *Zeitoper*n, "operas of the times," such as Ernst Krenek's *Jonny spielt auf* and Kurt Weill and Bertolt Brecht's *Threepenny Opera*—which premiered in 1927 and 1928, respectively—were extraordinarily popular. One of the most successful operas, far more challenging but also socially engaged, was Alban Berg's *Wozzeck* (1925). Berg, together with his colleague Anton Webern and their teacher Arnold Schoenberg, were moving at the time from their earlier atonal Expressionism to using the 12-tone method, a new musical procedure that had significant compositional consequences for decades to come. By the 1950s Webern's music had become particularly crucial for a young generation of composers like Pierre Boulez and Karlheinz Stockhausen. They valued the formal purity of a work like his *Symphony*, a short piece (most of Webern's are) scored for just nine instruments. In January 1950 Dimitri Mitropoulos conducted Webern's *Symphony* with the New York Philharmonic at Carnegie Hall. The American avant-garde composers John Cage and Morton Feldman met in the lobby as they famously fled before the next and final piece: Rachmaninoff's *Symphonic Dances*.

While some American composers pursued European training and followed the examples of Schoenberg and Stravinsky, others sought a more distinctly American path. Cage, Feldman, and others would continue an experimental tradition going back to Charles Ives, while some composers looked to popular, African American, and Indigenous music, much as Antonín Dvořák had advocated in the 1890s. Henry Cowell was an early experimentalist, one whom Ives supported financially but who also found a surprising mentor in Rachmaninoff. In 1919 the teenager visited the Russian composer with a pile of piano pieces. Cowell later recalled that Rachmaninoff studied one of them for two hours, offering various corrections and

commenting: “I too have sinned with wrong notes in my youth, and therefore you may be forgiven.” They continued meeting for years to come. Cowell’s experimental piece *Atlantis* dates from 1931 and is scored for chamber orchestra and three voices singing a text by Alice Barney. It was originally intended for the dancer and choreographer Doris Humphrey but deemed too costly to stage; its belated posthumous premiere came in 1996.

The contest between “high” and “low” styles was informed for both European and American composers by popular music, most notably jazz. The emergence of recordings, radio, and film democratized the musical landscape and helped to break down barriers. Some composers—we now might first think of George Gershwin, Duke Ellington, and Leonard Bernstein—combined jazz with more traditional orchestral sounds. An important early figure in this regard was Ferde Grofé, now remembered for orchestrating Gershwin’s *Rhapsody in Blue* and for his *Grand Canyon Suite*, which concludes the first half of the concert. Grofé wrote the five-movement suite for Paul Whiteman’s orchestra, which gave the premiere in November 1931. The piece used to be an orchestral staple, recorded by Arturo Toscanini, Leopold Stokowski, Bernstein, and many others, and was also familiar from popular culture (a Disney short film won an Academy Award in 1959) and used in Philip Morris cigarette commercials. In 1932 the *New York Times* published Rachmaninoff’s comments praising Grofé’s jazz arrangements of Russian classics, including his own ubiquitous Prelude in C-sharp Minor, and said he hoped to attend an upcoming Whiteman concert with the *Grand Canyon Suite*. Grofé responded in a letter saying, “I have never been honored quite so much, especially from a genius such as you. Your kind words will assist and encourage me to do better things.”

During his American years, as Rachmaninoff pursued a grueling schedule as a touring virtuoso, he composed just six substantive pieces, including five with orchestra: the Fourth Concerto, Three Russian Songs, Third Symphony, Rhapsody on a Theme from Paganini, and Symphonic Dances. He retained many of his distinctive musical fingerprints, updated somewhat for the times, with fleeting influences of jazz, as we hear occasionally in the Fourth Concerto. He had written his First Concerto as a student (he later revised it), and with his Second and Third (premiered in 1901 and 1909, respectively) scored some of the greatest successes of his career. As early as 1914 Rachmaninoff thought of writing a new one to add to his performing repertory, but little came of the idea until the summer of 1924, when he began composing his last concerto. The work was not well received when he premiered it with Stokowski and the Philadelphia Orchestra in March 1927; Rachmaninoff revised it, rewriting the opening, making cuts and other changes, before its first publication in 1928. Rachmaninoff overhauled it again in 1941, less than two years before his death, his final compositional project. This last version concludes the concert this evening.

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



Evening Bells, Isaak Levitan, 1892

PROGRAM TEN

Rachmaninoff's *All-Night Vigil*

Sunday, August 14

Olin Hall

10 am Performance: Bard Festival Chorale, conducted by James Bagwell, choral director

Sergei Rachmaninoff (1873–1943)

All-Night Vigil, Op. 37 (1915)

Come, Let Us Worship (Greek chant)
Bless the Lord, O My Soul
Blessed Is the Man
Gladsome Light (Kyiv chant)
Lord, Now Lettest Thou (Kyiv chant)
Rejoice, O Virgin
The Six Psalms (*znamenny* chant)
Praise the Name of the Lord (*znamenny* chant)
Blessed Art Thou, O Lord (*znamenny* chant)
Having Beheld the Resurrection of Christ
My Soul Magnifies the Lord
The Great Doxology (*znamenny* chant)
The Troparion "Today Salvation Is Come"
(*znamenny* chant)
The Troparion "Thou Didst Rise from the Tomb"
(*znamenny* chant)
To Thee, Victorious Leader (Greek chant)

PROGRAM TEN NOTES

In 1339, Metropolitan Theognostos of Kyiv sent a letter to Patriarch John XIV of Constantinople requesting guidance concerning the liturgical process by which new saints should be propagated. The patriarch replied, "Act according to the tradition of the Church: honor and glorify the saint of God with singing and doxologies, and bequeath this for future times to the praise and glory of God." This letter testifies to the profound importance of music in the life of the Orthodox Church, both in Kyivan Rus' and in what was left of the Byzantine Empire. Liturgical music in all branches of the Orthodox Church has been restricted to unaccompanied choral singing in a tradition that stretches back to the foundation of Constantinople in 330 CE, long before the evangelization of the Slavs effected by the brothers St. Cyril and St. Methodius in the ninth century. (These saintly brothers are historically credited with inventing Old Church Slavonic, a liturgical language that is still used in both the Russian and Ukrainian Orthodox churches.) In the early 14th century, the church music heard by Metropolitan Theognostos in Kyiv was a mixture of Greek chant and Slavic *znamenny* chant, which had its own system of notation. Just as Gregorian chant was often woven through the motets and masses composed by Roman Catholic Renaissance composers such as Josquin des Prez, composers of older Russian and Ukrainian Orthodox liturgical music based their work on either Greek or *znamenny* chant.

The development of Russian Orthodox sacred music was a dynamic historical process. The 17th-century reforms instituted by Patriarch Nikon of Moscow and All Rus' (1605–81) caused a massive upheaval, and these ecclesiastical reforms were extended further during the westernizing reign of Tsar Peter the Great (1672–1725). During the 18th century, Tsar Peter's imperial successors followed his example. Empress Catherine the Great (1729–96) sent a promising Ukraine-born member of the Imperial Chapel in St. Petersburg, Dmitry Bortnyansky (1751–1825), to study in Italy with the composer Baldassare Galuppi. Bortnyansky incorporated elements of Western polyphony into the sacred choral music that he composed for the Imperial Chapel.

By the mid-19th century, however, composers in Moscow sought to enrich Russian sacred music through a return to the ancient past. A leading expert on Orthodox musical traditions, Vladimir Morosan, has dubbed those who took part in this revival the “New Russian Choral School.” The attitude of these reformers was aptly expressed by Pyotr Ilyich Tchaikovsky, who felt that Bortnyansky's old-fashioned, Europeanized church music no longer adequately represented “the whole spirit of Orthodox liturgy.” In 1878, Tchaikovsky was moved by his convictions and piety to set the Orthodox liturgy that is the nearest equivalent to the Latin Mass. Upon its publication in 1879, his *Liturgy of St. John Chrysostom*, Op. 41, decisively ended the Imperial Chapel's monopoly on the publication of church music in Russia.

In 1910, Sergei Rachmaninoff followed in Tchaikovsky's footsteps by writing his own setting of the *Liturgy of St. John Chrysostom*, Op. 31. A few years later, in January and February 1915, Rachmaninoff composed his *All-Night Vigil (Vsenoshchnoe Bdenie*, often mistranslated as “vespers”), Op. 37. Written at the beginning of a disastrous year for the woefully unprepared Russian army during the First World War, *All-Night Vigil* is justly lauded as the most famous—and perhaps the greatest—composition created by a member of the New Russian Choral School. Rachmaninoff showed *All-Night Vigil* to his stern erstwhile teacher, Sergei Taneyev, who praised it highly; he dedicated the score to Stepan Smolensky (1848–1909), another one of his teachers, who was the great authority on Russian ecclesiastical music at the Moscow Conservatory. Listeners and critics alike acclaimed *All-Night Vigil* at its premiere, which was given on March 23, 1915, by the Moscow Synodal Choir conducted by Nikolai Danilin; four repeat performances were quickly announced.

Unlike the *Liturgy of St. John Chrysostom*, which is meant to be performed either on an important feast day or on Sunday morning, an *All-Night Vigil* commences the evening before an important feast day. The *Vigil* consists of two parts, *vecheria* (compline) and *utrenia* (matins). Following the liturgical plan, the music moves from evening to night and grows ever more luminous at the approach of the dawn, which is celebrated as a token of Christ's resurrection.

Rachmaninoff's *All-Night Vigil* is cast in 15 movements: the first 6 are from the *vecheria*, and the remaining 9 are from the *utrenia*. The liturgical texts are verses drawn from the Psalms, Gospels, and from traditional Orthodox hymns, such as *Svete tikhii (Phos Hilaron*, “O Gladsome Light”). Unlike his *Liturgy of St. John Chrysostom*, which contains no chant whatsoever, Rachmaninoff uses ancient chants in 10 movements of *All-Night Vigil*. The composer selected chants from several traditions of monophonic Orthodox chant:



Taking of the Veil, Mikhail Nesterov, 1898

Greek chants are used in numbers 1 and 15, Kyivan chants appear in numbers 4 and 5, and movements 7, 8, 9, 12, 13, and 14 are predicated on *znamenny* chant. For the remaining five movements, Rachmaninoff confessed that he had fabricated a “conscious counterfeit” of actual Orthodox chant.

Unlike his younger contemporary Igor Stravinsky, Rachmaninoff was a deeply private man who did not proclaim his religious convictions publicly. As Barrie Martyn has observed, “It is clear that at least by the time of the *Liturgy [of St. John Chrysostom]* Rachmaninoff could indeed properly be called ‘religious,’ at any rate in outlook, if not in practice.” *All-Night Vigil* remained one of Rachmaninoff’s own favorites among his compositions: allusions to its ninth movement, “Blessed Be the Lord,” appear in the finale of his *Symphonic Dances* (1940) composed as his health was deteriorating. After what would prove to be his final citation of the *Dies irae*, Rachmaninoff quotes from the triumphant and apocalyptic music that in *All-Night Vigil* is set to the words: “The Son of God who was born of [the Blessed Virgin Mary] has restored to life those who had fallen from it! Alleluia, alleluia, alleluia! Glory to Thee, O God!”

—Byron Adams, *University of California, Riverside*



Holy Mountain III, Horace Pippin, 1945

PROGRAM ELEVEN

In the Shadow of the Cold War

Sunday, August 14

Olin Hall

1 pm Preconcert Talk: Richard Wilson

1:30 pm Performance

Abram Chasins (1903–87)

**Fantasy on Two Themes from Weinberger’s opera
Schwanda (1940)**

Sergei Rachmaninoff (1873–1943)

From Three Russian Songs, Op. 41 (1926)

No. 3 You, My Fairness, My Rosy Cheeks
Rebecca Ringle Kamarei, mezzo-soprano
Allegra Chapman '10, piano

Samuel Barber (1910–81)

Sonata in E-flat Minor, Op. 26 (1949)

Allegro energico
Allegro vivace e leggiero
Adagio mesto
Fuga: Allegro con spirito
Orion Weiss, piano

Florence Price (1887–1953)

**“Hold Fast to Dreams” (1945) (Hughes)
“An April Day” (1949) (Cotter)**

Mané Galoyan, soprano
Kirill Kuzmin, piano

Dmitry Kabalevsky (1904–87)

From Six Preludes and Fugues, Op. 61 (1958–59)

No. 2 Becoming a Young Pioneer
No. 4 At the Young Pioneers
Wynona Wang, piano

Aaron Copland (1900–90)

From *Our Town Suite for Piano* (1940)

Story of Our Town

***The Young Pioneers* (1935)**

Wynona Wang, piano

Nikolai Myaskovsky (1881–1950)

Violin Sonata in F Major, Op. 70 (1947)

Allegro animato
Tema con variazione
Luosha Fang '11, violin
Allegra Chapman '10, piano

Sergei Rachmaninoff

**Variations on a Theme of Corelli (*La folia*),
Op. 42 (1931)**

Orion Weiss, piano

PROGRAM ELEVEN NOTES

In 1957, Abram Chasins published *Speaking of Pianists*, his Who's Who of the world of 20th-century piano. The book brims with anecdotes and impressions of musicians closest to Chasins, himself a significant figure in the world he described. Chief among the cast of characters is Sergei Rachmaninoff, a friend whose music Chasins seemed at pains to defend from those who dismissed it as outmoded, the last gasp of Romanticism. "Rachmaninoff," he reminded his readers, "has won his place and his public, a public tired to death of professional matters, of experimental materials made public, of the paraphernalia of 'modernism,' of the uncharted seas of atonality." Neatly summarizing the secret of this appeal, Chasins wrote that his friend "was always popular, but never à la mode."

Chasins might well have been describing himself. He forged a substantial career as a concert pianist during the late 1920s and '30s, largely performing his own lush and lyrical works. His first glimmer of wide recognition came in 1925 with his virtuoso miniature *Rush Hour in Hong Kong*, a slight piece that became so popular with audiences that Rachmaninoff later congratulated him on having composed his own Prelude in C-sharp Minor. Chasins went on to create some 100 works for piano, most—like his two piano concertos—far more substantial than the trifle that had brought him fame. In particular, Chasins loved the opera paraphrase. His 1940 *Schwanda Fantasy* develops tunes from what at the time was an enormously popular opera, Jaromír Weinberger's 1926 *Švanda dudák* (*Schwanda the Bagpiper*). Chasins chose themes from the opera's Polka and Fugue (in which the work's titular virtuoso plays in celebration of having thwarted death), an instrumental number that remained a crowd-pleaser long after the opera faded into obscurity.

The difficult years of the Second World War and early Cold War convinced Chasins to give up performing and try to reach a larger public through books and radio shows aimed at improving Americans' classical music literacy. He shared this interest in education with an almost exact contemporary on the other side of the Iron Curtain, Dmitry Kabalevsky. Although Kabalevsky never became a radio personality, he achieved a degree of international renown as a composer of pedagogical pieces. The Six Preludes and Fugues, Op. 61, date from 1958–59 and serve as an introduction to various polyphonic techniques. To make these explorations of abstract technique more accessible, Kabalevsky assigned programmatic titles. Numbers 2 and 4 evoke the "Young Pioneers," a mass youth organization well known to every Soviet child. (To be sure, Aaron Copland had something very different in mind when he wrote his 1935 *The Young Pioneers*, a brief piece for young listeners that introduces them to the dissonances of modern music.)

Kabalevsky's interest in traditional forms owed much to his renowned teacher Nikolai Myaskovsky, a major figure in Soviet music and one of the 20th century's most prolific symphonists. His only violin sonata dates from 1947, a two-movement work reportedly inspired by the Violin Sonata No. 1 of his close friend Sergei Prokofiev (indeed, the violinist David Oistrakh and pianist Lev Oborin premiered both sonatas within a year of each other). The two works are radically different in mood, however, with Myaskovsky's providing a bright and optimistic answer to Prokofiev's dark and brooding sonata.

Kabalevsky's Preludes and Fugues might prepare pianists for the kind of polyphonic writing found in Samuel Barber's Sonata, Op. 26, a work written a decade earlier on this side of

the Iron Curtain. In the final movement, a stunningly virtuosic fugue shows off both Barber's contrapuntal prowess and the pianist's technical elan. Yet this movement might not have existed without another pianist profiled in Chasins's book, Vladimir Horowitz, who persuaded Barber to add a fourth movement to his three-movement sonata-in-progress. Indeed, Horowitz played no small role in the composition and reception of the sonata, which he premiered in 1950. Horowitz rarely performed 20th-century works (Kabalevsky and Prokofiev being other notable exceptions), but he found that Barber worked in a modern idiom with "warmth and a heart," where other contemporary composers proffered cold abstractness or "uncharted seas of atonality," to borrow Chasins's characterization. Horowitz's benediction (not to mention the recording he made for RCA Victor later in the year) made the sonata an instant classic. The publisher G. Schirmer soon added the piece to its catalogue and the musicologist Hans Tischler eulogized it in a scholarly article as a work of "Beethovenian concentration, seriousness, and mastership." Tischler attributed the success of this "classic of our times" to Barber's skillful merging of Romantic and modernist styles—essentially the "warmth and a heart" Horowitz thought Barber packaged in a modern idiom. Twelve-tone rows appear frequently in the sonata, for example, but relieved of their typical Schoenbergian deployment as agents of strict formal organization. They add dissonant color alongside tonal passages and never interfere with the sonata's fundamental lyricism. Although critics often label Barber a neoromantic, he was in essence an eclecticist at a time when the Cold War encouraged retreat into clearly defined camps. Florence Price's songs "Hold Fast to Dreams" and "An April Day," written around the same time but unwavering in their commitment to Romanticism, make an illustrative juxtaposition.

Rachmaninoff's Variations on a Theme of Corelli entered concert halls with far less fanfare. The title is a bit misleading, as the theme—which Rachmaninoff did indeed take from a sonata Arcangelo Corelli wrote in 1700—is itself a borrowing, coming from a traditional piece known as *La folia* that dates back as early as the 15th century. In Rachmaninoff's work, it (and its underlying harmonic progression) serves as the basis for 20 variations and a coda, all of which were turned out in a burst of activity during the summer of 1931 after a nearly five-year break in composition. Rachmaninoff immediately added it to his repertory when his concert season began that fall in Montreal, but he seems to have held a rather dim view of the work. In an oft-quoted letter, he lamented in typical self-deprecating fashion to fellow virtuoso and close friend Nikolai Medtner that the variations were "boring," and the amount of coughing coming from the hall determined how many he played in any given recital (the record, he claimed, was 18). Critics have often been even tougher over the years, complaining—even as the work became a recital favorite—that it is Rachmaninoff's most cerebral and therefore least Russian composition. To be sure, there are noticeably sparer textures and a more economical treatment of materials, but these were part and parcel of a larger rethinking that prompted Rachmaninoff during the same period to revisit his more youthful works (including the Second Piano Sonata and the First and Fourth Piano Concertos), stripping them of dense textures and purging what he thought was superfluous material. Rachmaninoff was hardly alone in the 1930s in backing away from perceived youthful excesses or even revising earlier works in light of new aesthetic convictions, but only in his case did that seem to threaten a national and spiritual identity accorded his music and its style by audiences and critics.

—Kevin Bartig, Michigan State University



Battle in the Heavens, Nicholas Roerich, 1912

PROGRAM TWELVE

Symphonic Poetry and Spirituality in the Silver Age

Sunday, August 14

Sosnoff Theater

4 pm Preconcert Talk: Marina Frolova-Walker

5 pm Performance: Bard Festival Chorale, James Bagwell, choral director;

The Orchestra Now, conducted by Leon Botstein, music director

Aleksandr Scriabin (1872–1915)

**Symphony No. 1 in E Major, Op. 26 (1900)
(Scriabin)**

Lento

Allegro drammatico

Lento

Vivace

Allegro

Andante

Maya Lahyani, mezzo-soprano

Viktor Antipenko, tenor

INTERMISSION

Sergei Rachmaninoff (1873–1943)

The Bells, Op. 35 (1913) (Balmont)

Allegro, ma non tanto—Largo un poco—

Maestoso: The Silver Sleigh Bells

Lento: The Mellow Wedding Bells

Presto: The Loud Alarm Bells

Lento lugubre: The Mournful Iron Bells

Mané Galoyan, soprano

Viktor Antipenko, tenor

Ethan Vincent, baritone

PROGRAM TWELVE NOTES

Reflecting back on the vanished era of late Imperial Russia, in 1933 poet and critic Nikolai Otsup applied the term “Silver Age” to literary trends like Russian Symbolism that had rejected earlier realist aesthetics in favor of an exploration of the irrational, mystical aspects of human experience. Taking a broader view, in 1940 Russian philosopher Nikolai Berdiaev used the term “Russian cultural renaissance” to capture the dramatic surge of creativity across the arts and society of that time:

It was an epoch of the awakening of independent philosophical thought, the blossoming of poetry, the sharpening of aesthetic sensuality, of religious anxiety and searching, of interest in mysticism and the occult. New souls appeared, new sources of creative life were discovered, new dawns were seen, feelings of decline and death were united with a feeling of awakening and with the hope for the transformation of life.

To employ another term from the era, the envisioned goal of Silver Age art was theurgy, or “divine action”: the spiritualization of the physical world through human creativity. “Perfected art,” mused religious philosopher Vladimir Solovyov in 1890, “must embody the absolute ideal, not in form alone, but in reality: [perfected art] must spiritualize, transubstantiate our actual life.”

The epoch featured porous boundaries between seemingly disparate forms of artistic engagement. Poet Andrei Bely wrote textual “Symphonies” that sought to evoke the “spirit of music” (a concept borrowed from Friedrich Nietzsche’s *Birth of Tragedy*). Artist Wassily Kandinsky painted canvases whose colors, textures, and lines evoked music’s temporal flow and spiritual uplift. Inspired by the ideas of Richard Wagner, Nietzsche, and Russian religious philosophy, this quest for a *Gesamtkunstwerk* also inspired the creative imagination of composers, who probed the boundaries between word, sound, and image in their striving toward spiritual transcendence.

Aleksandr Scriabin’s search for artistic synthesis ultimately culminated in his grandiose vision of a final “Mystery”: a liturgical act that would unite the universe in a final experience of universal ecstasy by combining color, sound, dance, architecture, and religious enlightenment. Although this all-encompassing vision still lay in the future when Scriabin began work on his six-movement First Symphony in 1899, he had already embraced an image of art’s transformative force. Like Beethoven’s Ninth Symphony, the last movement features a choral finale. Unlike Beethoven, however, Scriabin fashioned himself as a *poet-composer*. His text for the finale paints a Nietzschean celebration of artistic transcendence over early suffering through the power of art, which alone could offer “the living joy of consolation,” “a new order of thinking,” and “a boundless ocean of feelings.”

Some of the young composer’s contemporaries found his approach presumptuous. His financial supporter, timber magnate Mitrofan Belyayev, remarked: “Excuse me (as a layman), but even your finale with duet and choir seems to me a pretension on the Ninth Symphony (although it is your first), after which you propose to write a tenth, beginning with vocal and ending with orchestra, and an eleventh, which will probably have vocal numbers in the middle.” At the symphony’s 1900 St. Petersburg premiere, conductor Anatoly Lyadov excluded the finale due to skepticism over its performability. Nonetheless, as a sign of his compositional promise, Scriabin was granted a Glinka Award for the work. Five months later, it was given a full performance in Moscow, conducted by Scriabin’s former piano teacher Vasily Safonov.

Scriabin’s first major symphonic work exemplifies a young man eagerly expanding his skills and seeking to synthesize a heady swirl of aesthetic and philosophical ideals while developing his unique compositional voice. In contrast, his former Moscow Conservatory classmate, Sergei Rachmaninoff, was one of Russia’s most established composers, with multiple symphonic works to his name, when he composed *The Bells* in 1913. Though unlike Scriabin he showed scant personal interest in engaging in lengthy philosophical abstraction, Rachmaninoff was equally familiar with (if not fully imbibing) the heady discourse that circulated around him. Indeed, Rachmaninoff set several poems by Symbolist contemporaries, and later in emigration he granted space to a copy of Vladimir Solovyov’s philosophical writings on his bookshelf at Villa Senar in Switzerland.

The Bells was Rachmaninoff's largest-scale setting of a Symbolist text: a four-movement symbolic overview of life, from the silver bells of youth through the golden bells of marriage, the "alarm bells" of aging, and closing with the tolling of the iron funeral bell. Poet Konstantin Balmont freely translated Edgar Allan Poe's 1848 poem "The Bells" into a symbolic biography of the poet as visionary, heightening the connection between the different types of bells and their representation of moments in the cycle of life. For example, the stars that in Poe's original version are "keeping time" with the tinkle of youthful silver bells instead "speak of oblivion" in Balmont's rendition.

Rachmaninoff introduced further aural symbolism to Balmont's text, in particular through two musical symbols: the resonant tolling of bells and the Dies irae chant melody. Both have a deep resonance in Rachmaninoff's creative oeuvre: the Dies irae motif featured extensively in earlier works (First Symphony, *The Isle of the Dead*), and continued to be utilized in later works (Third Symphony, Rhapsody on a Theme of Paganini). In *The Bells*, the Dies irae is featured at the start of the seemingly joyful second movement, suggesting the unavoidable intertwining of life and death. Other symbolic references inscribed in the composition are more muted. While Balmont envisioned the poem as a "requiem Mass for [Poe] himself," for Rachmaninoff there was an apparent connection between *The Bells* and his own idol, Pyotr Ilych Tchaikovsky, whose death had had a profound impact on the young composer. Rachmaninoff completed large parts of *The Bells* in Rome, where "there was the added stimulus of working in the room where Tchaikovsky had worked, of writing on the table where he had written." Balmont's poem closes with a somber, requiem-like meditation on the silence of death. In the fourth movement, Rachmaninoff inscribed "P.Tch." near Balmont's text "and we weep, remembering that we will also close our eyes."

Reflecting on the composition, which he considered to be one of his best works (alongside his *All-Night Vigil*), Rachmaninoff melded together the themes of bells, loss, and the human connection:

If I have been at all successful in making bells vibrate with human emotion in my works, it is largely due to the fact that most of my life was lived amid vibrations of the bells of Moscow. . . . In the drowsy quiet of a Roman afternoon, with Poe's verses before me, I heard the bell voices, and tried to set down on paper their lovely tones that seemed to express the varying shades of human experience.

Both Scriabin and Rachmaninoff drew inspiration from the Silver Age quest for transcendence through art. Scriabin's extravagant vision of art's transformative impulse, which found early expression in his First Symphony, was ultimately too vast to find adequate embodiment in a musical work: with his untimely death in 1915, he left behind a pile of philosophical sketches, librettos, and musical fragments. In contrast, Rachmaninoff eschewed literary and philosophical endeavors and found his musical inspiration in existing texts (often recommended by acquaintances). Regardless of differences in approach, however, both these compositions embody the Silver Age's transformative, synergetic spirit through their deep interconnection of sound, word, and symbol.

—Rebecca Mitchell, Middlebury College

BIOGRAPHIES

Composer and musicologist **Byron Adams** has published essays in journals such as *19th-Century Music*, *The Musical Quarterly*, and *Music and Letters*; contributed chapters to volumes such as *The Cambridge Companion to Elgar* (2004), *Jean Sibelius and His World* (2011), *The Cambridge Companion to Vaughan Williams* (2013), *The Music of Herbert Howells* (2014), and *The Sea in the British Musical Imagination* (2015); and provided a chapter on Fauré's Requiem for *Fauré Studies* (2021). In 2000, the American Musicological Society presented him with the Philip Brett Award. In 2007, he was appointed scholar in residence for the Bard Music Festival and edited the volume *Edward Elgar and His World* (2007). Adams is emeritus professor of musicology at University of California, Riverside.

Praised by the *New York Times* for her "impressive musicality, a crisp touch and expressive phrasing," Japanese pianist **Rieko Aizawa** made her 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, performing at New York City's Lincoln Center, Boston's Symphony Hall, Chicago's Orchestra Hall, Vienna's Konzerthaus, and Wigmore Hall in London, among others. The youngest-ever participant at the Marlboro Music Festival, she has performed as guest with such string quartets as Guarneri and Orion. Aizawa is a founding member of the Horszowski Trio and of prize-winning Duo Prism, and she is artistic director of Alpenglow Chamber Music Festival. She is a graduate of the Curtis Institute and The Juilliard School. Aizawa was the last pupil of Mieczysław Horszowski and she also studied with Seymour Lipkin and Peter Serkin. She is on the faculty at the Longy School of Music of Bard College and Brooklyn College.

Pianist-composer-improviser **Charlie Albright** has been praised for his "jaw-dropping technique and virtuosity meshed with a distinctive musicality" by the *New York Times* and is considered a "master of improvisation" (*Boston Musical Intelligence*). Recipient of the prestigious Avery Fisher Career Grant and Gilmore Young Artist Award, Albright won the Ruhr Klavier Festival Young Artist Award and the Young Concert Artists International Auditions before graduating as the first classical pianist in the Harvard/NEC dual degree program and receiving his artist diploma from The Juilliard School. Albright has shared the stage with artists like Yo-Yo Ma, Joshua Bell, Emanuel Ax, and Bobby McFerrin; orchestras including the San Francisco, Seattle, Boston Pops, Philly Pops, BBC Concert, Bergen (Norway), and China NCPA; and at venues from Grieg Hall (Norway) to the main stage of Carnegie Hall.

In recent seasons, bass **Matthew Anchel** has joined the Metropolitan Opera, covering in new productions of *The Exterminating Angel* and *Cendrillon*. In the 2021–22 season, he was the bass soloist in *Mozart: Requiem* with Stiftsmusik Stuttgart; made his On Site Opera debut as

Claggart in *What Lies Beneath*; returned to the Metropolitan Opera singing Master of Ceremonies in *Cinderella* and A Jailer in *Tosca* and covering Schwarz in *Die Meistersinger von Nürnberg*, Unmoine in *Don Carlos*, Latinus in *Lavinia*, and John in *Anna Komnene*; and performed in two oratorios by Georgia Shreve at Alice Tully Hall. During the 2022–23 season, Anchel will make his debuts at the Lyric Opera of Chicago and Arizona Opera.

Russia-born tenor **Viktor Antipenko** makes his Metropolitan Opera debut this season as Pinkerton in *Madama Butterfly* and sings Don José in *Carmen* with Arizona Opera. Previous highlights include Siegmund in an Act 1 concert of *Die Walküre* at the Frischluft und Musick Festival Ortenau, Prince Guidon in *The Golden Cockerel* at Dallas Opera, the title role in *Samson et Dalila* at Tiroler Landestheater, Florestan in *Fidelio* and Siegmund in *Die Walküre* with Theater Chemnitz, Gabriele Adorno in *Simon Boccanegra* with Tiroler Landestheater, and Don José in *Carmen* in a semi-staged concert version at Lotte Concert Hall in South Korea. Antipenko is a graduate of Glinka Choral College, Saint Petersburg Conservatory, and Academy of Vocal Arts in Philadelphia. He is a former member of the ensemble at the Mariinsky Theatre.

Clarinetist **Narek Arutyunian**, first prize winner of the Young Concert Artists International Auditions, was presented in debut recitals at Merkin Concert Hall and the Kennedy Center to rave reviews. In addition to solo recitals, he is a frequent soloist with orchestras around the world, performing with the Boston Pops, Orchestra of St. Luke's, Prague Radio Symphony, Kaliningrad Philharmonic, Moscow Virtuosi Chamber Orchestra, and Moscow State Symphony Orchestra, among others. Arutyunian was born in Armenia, and his family moved to Moscow when he was 3. He graduated from the Moscow State Tchaikovsky Conservatory as a student of Evgeny Petrov and received a bachelor's degree from The Juilliard School and a master's from the Manhattan School of Music, where he worked with Charles Neidich on a Leon Russianoff Memorial Scholarship. Arutyunian appears by arrangement with Young Concert Artists, Inc.

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He is associate conductor of The Orchestra Now, and was appointed principal guest conductor of the American Symphony Orchestra in 2009. Bagwell has trained choruses for American and international orchestras, including the New York Philharmonic; Boston Symphony Orchestra; San Francisco Symphony; Los Angeles Philharmonic; NHK Symphony Orchestra, Tokyo; St. Petersburg Symphony; Budapest Festival Orchestra; Mostly Mozart Festival Orchestra; American Symphony Orchestra; Cincinnati Symphony Orchestra; Cincinnati Pops Orchestra; and Indianapolis Symphony Orchestra. He is professor of music at Bard College and director of performance studies at the Bard College Conservatory of Music.

Ryan Raul Bañagale is associate professor and chair of the Music Department at Colorado College. He received his PhD at Harvard University and has published widely on the music of George Gershwin, including his book *Arranging Gershwin: Rhapsody in Blue and the Creation of an American Icon* (2014). He is coeditor of *"We Didn't Start the Fire": Billy Joel and Popular Music Studies* (2020) and is currently compiling the *Oxford Handbook of Arrangement Studies*. His scholarship also appears in the *Journal for the Society for American Music*, *Jazz Perspectives*, and the *Cambridge Companion to Gershwin*.

Kevin Bartig, professor of musicology at Michigan State University, has written widely on Russian and Soviet music. His books include *Composing for the Red Screen: Prokofiev and Soviet Film* (2013) and *Sergei Prokofiev's "Alexander Nevsky"* (2017). Other publications tackle music diplomacy, audiovisual aesthetics, and the reception of Russian music in various contexts. With theater historian Dussia Posner, he coedited *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev* (2021).

Michael Beckerman is Carroll and Milton Petrie Professor at New York University. He is author of seven books, more than 100 scholarly articles, and has organized more than 15 conferences and music festivals. Beckerman has written many feature articles for the *New York Times* and has appeared regularly on radio and television, including featured segments on BBC; Czech, German, and Japanese television; and episodes of PBS's *Backstage at Lincoln Center*. His prizes and honors include two ASCAP Deems Taylor awards, the Janáček medal and other awards from the Czech government, and an honorary doctorate from Palacky University. He was distinguished professor at Lancaster University in England from 2011 to 2015 and served as Leonard Bernstein scholar in residence of the New York Philharmonic from 2016 to 2018. He was scholar in residence for the Bard Music Festivals devoted to Dvořák and Janáček.

A "tall, majestic bass" with "impeccable technique" and "a palpable presence on stage," Canadian bass-baritone **Nathan Berg** made his Metropolitan Opera stage debut as the Father in the New York premiere of Matthew Aucoin's *Eurydice* as part of his 2021–22 season. He will return this season to the LA Philharmonic and Melbourne Symphony for Beethoven's Symphony No. 9, will debut the role of Melisso in *Alcina* with Les Violons du Roy, join Yannick Nézet-Séguin and the Orchestre Métropolitain for Bach's Mass in B Minor, and the New Jersey Symphony for Bruckner's Te Deum.

Leon Botstein is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TÖN), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra (JSO), 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, among others. Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, acclaimed recordings of Hindemith's *The Long Christmas Dinner* with the ASO, and Othmar Schoeck's *Lebendig begraben* with TÖN, and other various recordings with the London Philharmonic, NDR Orchestra Hamburg, JSO, ASO, and TÖN, among others. He is editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay).

Michael Stephen Brown was hailed by the *New York Times* as "one of the leading figures in the current renaissance of performer-composers." A winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, he is an artist of the Chamber Music Society of Lincoln Center, performing frequently at Alice Tully Hall and on tour. His Concerto for Piano and Strings (2020) was cocommissioned by the Irving S. Gilmore International Keyboard Festival (now called the Gilmore International Piano Festival) and Poland's NFM Leopoldinum Orchestra. Brown was the composer and artist in residence at New Haven Symphony for the 2017–19 seasons and recipient of a 2018 Copland House Residency Award. A Steinway Artist, Brown earned dual bachelor's and master's degrees in piano and composition from The Juilliard School.

Soprano **Heather Buck** has created roles such as Alma in Charles Wuorinen's *Brokeback Mountain*, Ku in Paola Prestini's *Gilgamesh*, and Haroun in Wuorinen's *Haroun and the Sea of Stories*; sung US stage premiers of Helmut Lachenmann's *Little Match Girl*, Wolfgang Rihm's *Proserpina* (title role), and Pascal Dusapin's *Faustus, the Last Night* (Angel); and performed standard works such as *L'elisir d'amore* (Anina), *Pearl Fishers* (Leïla), and *A Midsummer Night's Dream* (Tytania). She also appeared as the Marquise de Merteuil in Luca Francesconi's *Quartet*, the title role in Dominick Argento's *Miss Havisham's Wedding Night*, and The Maid in Thomas Adès' *Powder Her Face*. Her recording of Norman Dello Joio's *Trial at Rouen* garnered a Grammy nomination. Concert performances include Philip Glass's Symphony No. 5, Tan Dun's *Water Passion after St. Matthew*, Handel's Messiah, Mozart's Mass in C Minor, Leonard Bernstein's *Songfest*, Esa-Pekka Salonen's *Five Images after Sappho*, Carl Orff's *Carmina Burana*, and Kaija Saariaho's *Leino Laulut*.

Philip Ross Bullock is professor of Russian literature and music at University of Oxford, and fellow and tutor in Russian at Wadham College, Oxford. He is the recipient of the Philip Brett Award of the American Musicological Society and has held the Edward T. Cone Membership in Music Studies at the Institute for Advanced Study, Princeton. Recent publications include the monograph *Pyoer Tchaikovsky* (2016) and, as coeditor,

1917 and Beyond: Continuity, Rupture and Memory in Russian Music (with Pauline Fairclough; 2019); *Song Beyond the Nation: Translation, Transnationalism, Performance* (with Laura Tunbridge; 2021); *Music's Nordic Breakthrough: Aesthetics, Modernity, and Cultural Exchange, 1890–1930* (with Daniel M. Grimley; 2021).

Highlights of American bass-baritone **Brandon Cedel**'s 2022–23 season include Dan Brown in the Metropolitan Opera's new production of *The Hours*; a revival of the title role in *Hercules* at Karlsruhe Handel Festival, and a return to the Glyndebourne Festival to sing Bottom in *A Midsummer Night's Dream*. Recent appearances include the title role in *Le nozze di Figaro* at Glyndebourne; Zuniga in *Carmen* for the Chicago Opera Theater; Masetto in *Don Giovanni* for the Metropolitan Opera and Lyric Opera of Chicago; Leporello in *Don Giovanni* and Argante in *Rinaldo* at Glyndebourne; and Collatinus in *The Rape of Lucretia* for Boston Lyric Opera.

Acclaimed by the *San Francisco Chronicle* for her "fervid but impeccably controlled" performances, pianist **Allegra Chapman '10** performs internationally as soloist and chamber musician. She is a member of the Delphi Trio, Chordless duo with soprano Sara LeMesh, and Left Coast Chamber Ensemble. Chapman is founding coartistic director and executive director of the critically acclaimed festival Bard Music West. Her 2022–23 season includes recordings for Albany Records, regional and national tours with Delphi Trio, and performances with violinist Amaryn Olmeda. Chapman studied with Jeremy Denk and Peter Serkin at the Bard College Conservatory of Music and Seymour Lipkin and Julian Martin at The Juilliard School. She teaches in the San Francisco Conservatory of Music's Pre-College division.

Zlata Chochieva has established herself as a distinctive voice amongst pianists, and was hailed by *Gramophone* as "the possessor of a comprehensive technique who brings an inner glow to every bar." Since giving her orchestral debut at age 8 at the Grand Hall of Moscow State Conservatory, she has appeared at many prestigious concert halls, festivals, and with major orchestras and conductors across Europe and beyond, including Konzerthaus Berlin, London's Wigmore Hall, Philharmonie in Paris, Teatro La Fenice, Vienna Konzerthaus, Lucerne Festival, Miami International Piano Festival, and Victoria Hall in Singapore. Chochieva, who first came to international attention with recordings of works by Chopin and Rachmaninoff, recently signed with Naïve records in Paris, releasing her first disc on the label in May 2022. She established the International Festival at Rachmaninoff's estate in Ivanovka

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. Recent appearances included performances at the prestigious Southbank International Piano Series, and in Toronto, Montreal, Paris, and Osaka. A familiar face at London's Wigmore Hall, Driver returned there for

solo recitals and BBC broadcasts, with further appearances alongside longtime collaborator violinist Chloë Hanslip, with whom he has recorded two volumes of Beethoven's Violin Sonatas. He has performed at the Proms and with orchestras around the world, including Beethoven's Piano Concerto No.4 with the Royal Philharmonic Orchestra. He enjoys an ongoing relationship with Hyperion, recording both recital and concerto discs, among them his critically acclaimed second contribution to its Romantic Piano Concerto Series, which included the Amy Beach Concerto.

Baritone **Tyler Duncan** appears regularly on major concert stages around the world. Recent concert appearances include the Minnesota Orchestra, Toronto Symphony, Kansas City Symphony, New York Philharmonic, and at Wigmore Hall. Also an accomplished opera performer, he has appeared at the Metropolitan Opera as Prince Yamadori in Puccini's *Madama Butterfly*, among other roles; the Spoleto Festival; City Opera Vancouver (Raymond in Nic Gotham's *Nigredo Hotel*), and in the world premiere of Jonathan Berger's *Leonardo* at the 92nd Street Y. He performs regularly with Les Violons du Roy (Quebec City), Tafelmusik (Toronto), Early Music Vancouver, Music of the Baroque (Chicago), Boston Early Music Festival, and the Oregon Bach Festival. Duncan also performs in a duo with pianist Erika Switzer. Their debut album, *English Songs à la française* for Bridge Records, will soon be followed, on the same label, by *A Left Coast*, featuring songs from British Columbia. He serves on the faculty of the Longy School of Music.

Colombian lighting designer **Alejandro Fajardo** is based in Lenapehoking/Brooklyn. His recent credits include regional theater (Two River Theatre, Trinity Rep, St. Ann's Warehouse), dance performances (Michiyaya Dance, Dancespace Project, Kafka Collective), performance festivals (*NYC Free*, a month long performance festival at Little Island park, Fall for Dance at New York City Center). Fajardo also designs escape, theatrical immersive, site lighting for music, fashion shows, and other commercial events.

Violinist and violist **Luosha Fang '11** has performed as soloist with the Saint Paul Chamber Orchestra, Louisville Orchestra, West Virginia Symphony, Albany, American, Hiroshima, and Slovak Radio symphony orchestras, New Japan Philharmonic, Nagoya Philharmonic, TOHO-Gakuen Orchestra, and the Atlantic and Bay-Atlantic symphonies. She has appeared as chamber musician at the Marlboro, Krzyzowa, Kronberg, Ravinia, Festspiele Mecklenburg-Vorpommern, Bard, Caramoor, Aspen, Music from Angel Fire, and Incontri in Terra di Siena festivals, and has worked with musicians such as Gidon Kremer, Christian Tetzlaff, Steven Isserlis, Antoine Tamestit, Mitsuko Uchida, Nobuko Imai, Viviane Hagner, Claudio Bohórquez, Pamela Frank, Timothy Eddy, Gilbert Kalish, Boris Gilburg, Peter Wiley, Ida Kavafian, Steven Tenenbom, and members of the Guarneri and Juilliard string quartets. During 2021 and 2022, she was violist of the Pavel Haas Quartet in Prague. She has also collaborated with the Almanac Dance Circus Theatre and the Bill T. Jones/Arnie Zane Dance Company. Fang

made her debut at age 8 in her native China, and at 16 moved to the US to study at the Bard College Conservatory of Music. Further studies were at the Curtis Institute of Music and the Escuela Superior de Música Reina Sofía in Madrid. She serves on the faculty of the Bard Conservatory. A winner of the 2019 Classic Strings International Competition (Vienna) and 2018 Tokyo International Viola Competition, she plays a Pietro Guarneri violin from 1734 and a Dominique Peccatte bow loaned by Dr. Ryuji Ueno, and the “Josefowitz” 1690 Andrea Guarneri viola.

Recent highlights for pianist **Fei-Fei** include being artist in residence with the Baden-Baden Philharmonic touring in Germany, a Carnegie Hall performance and tour of Spain with the New York Youth Symphony, a 19-city China tour with her Aletheia Piano Trio, and concerto engagements with the Costa Rica National Symphony, Shenzhen Symphony, Columbus Symphony, Pacific Symphony, Amarillo Symphony, and Symphony in C orchestras. Additional career highlights include performances with the Fort Worth Symphony, Kansas City Symphony, Buffalo Philharmonic, Aspen Music Festival Orchestra, Spokane Symphony, Corpus Christi Symphony, Austin Symphony, Denver Philharmonic, Anchorage Symphony, Youngstown Symphony, and Juilliard Orchestra. Internationally, she has performed with Canada’s Calgary Philharmonic, Germany’s Rostock and Baden-Baden Philharmonic orchestras, and in China with the Hong Kong Philharmonic and China National Symphony orchestras. A winner of the Concert Artists Guild Competition, Fei-Fei was showcased as a top finalist at the 14th Van Cliburn International Piano Competition finalist in the documentary film *Virtuosity*, which premiered on PBS in August 2015. She is a graduate of The Juilliard School, where she studied with Yoheved Kaplinsky, and is pursuing a doctor of musical arts degree with pianist Yefim Bronfman at Manhattan School of Music.

Jordan Fein is a Brooklyn-based opera and theater director. Shows include *Rags Parkland Sings the Songs of the Future* (Ars Nova; *New York Times* Best of 2018, Lucille Lortel Award), *Singlet* (The Bushwick Starr), *A Ride on the Irish Cream* (Abrons Art Center, American Repertory Theatre), *The Skin of Our Teeth* (Bard’s Fisher Center), *War Lesbian* (Dixon Place), *The Dixon Family Album and Dracula, or The Undead* (Williamstown Theatre Festival), *Le nozze di Figaro* and *The Rape of Lucretia* (Curtis Opera Theatre), and *Dialogues of the Carmelites* (Aurora Series for Chamber Opera at the Perelman Theater). Fein is associate director of the Broadway revival of *Oklahoma!*, most recently seen at London’s Young Vic Theatre, and has been with the production since its premiere at Bard SummerScape in 2015.

Tenor **William Ferguson’s** 2021–22 season appearances include Mr. Snow in *Carousel* with Central City Opera; concerts and chamber music at the Bard Music Festival, Spokane Symphony, and Close Encounters With Music in Great Barrington, Massachusetts; solo recitals in Virginia and Nebraska; the world premiere of Matt Boehler’s opera *Fat Pig* for Victory Hall Opera; Loránd

Eötvös’s *Angels in America* at the Salzburger Landestheater; Eisenstein in *Die Fledermaus* at Central City Opera; and the Correspondent in *Lord of Cries* for performance and recording with Odyssey Opera. Ferguson has appeared with the American Symphony Orchestra, BBC Orchestra (London), Boston Symphony Orchestra, Buffalo Philharmonic, City of Birmingham Symphony Orchestra, Houston Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Mostly Mozart Festival Orchestra, Musica Sacra New York, National Symphony Orchestra, New Jersey Symphony Orchestra, New York Philharmonic, Opera Orchestra of New York, Oratorio Society of New York, Orchestra of St. Luke’s, Radio Filharmonisch Orkest (Netherlands), and San Francisco Symphony. He has performed for the 92nd Street Y, Bard Music Festival, Marlboro Music Festival, and New York Festival of Song.

After completing dual degrees in Russian and opera performance from McGill University (2016), **Margaret Frainier** earned an MPhil from University of Cambridge (2017) and a DPhil from University of Oxford (2021). Her writing and concert notes have been published in *Nineteenth-Century Music*, *Cambridge Opera Journal*, and by the BBC, and she has performed in venues across North America and Europe.

Emily Frey is assistant professor of music at Brandeis University. Her articles have appeared in the *Journal of the American Musicological Society* and *19th-Century Music* as well as in collections such as *Rimsky-Korsakov and His World* (2018) and *The Cambridge History of Music Criticism* (2019). She is completing a book entitled *Russian Opera in the Age of Tolstoy and Dostoevsky*.

Marina Frolova-Walker is professor of music history at University of Cambridge, fellow and director of studies in music at Clare College, Cambridge, and a fellow of the British Academy. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (2007), *Stalin’s Music Prize: Soviet Culture and Politics* (2016), coauthor (with Jonathan Walker) of *Music and Soviet Power, 1917–32* (2012), and coeditor (with Patrick Zuk) of *Russian Music after 1917: Reappraisal and Rediscovery*. She served as editor of the Bard Music Festival volume *Rimsky-Korsakov and His World* (2018).

Armenian soprano **Mané Galoyan**, winner of the 2021 Operalia Second Prize, Zarzuela Prize, and Rolex Audience Prize, has been praised by the *Houston Press* for her “radiant . . . crystalline voice that cuts through any orchestral texture.” Highlights of the 2022–23 season include the title role in *Luisa Miller* with Oper Köln, *Avis* in *The Wreckers* with Houston Grand Opera, *Violetta* in *La traviata* with both Deutsche Oper Berlin and Seattle Opera, and Rachmaninoff’s *The Bells* with the Los Angeles Philharmonic and at Bard. Galoyan holds two degrees from the Yerevan State Komitas Conservatory in Armenia, where she was named the 2013 winner of the President of the Republic of Armenia Youth Prize, and is a winner of numerous international competitions, including first prize in the 27th Eleanor McCollum Competition for Young

Singers at Houston Grand Opera and third prize in the XV International Tchaikovsky Competition. She is married to conductor Roberto Kalb.

Bard College Distinguished Writer in Residence **Masha Gessen** is a staff writer at *The New Yorker* and author of 11 books of nonfiction, most recently *Surviving Autocracy* (2020). The Moscow-born Gessen is the recipient of numerous awards, including a National Book Award for Nonfiction for *The Future Is History: How Totalitarianism Reclaimed Russia* (2017), Guggenheim, Andrew Carnegie, and Nieman Fellowships, Hitchens Prize, Overseas Press Club Award for Best Commentary, and an honorary doctorate from the Craig Newmark Graduate School of Journalism at the City University of New York. Gessen has written about Russia, Putin, LGBT rights, and Donald Trump for the *New York Review of Books* and *New York Times*, among other publications; appeared as a commentator on CNN, MSNBC, PBS, and other news outlets; and served as a translator for the acclaimed FX series *The Americans*. They previously taught at Amherst College and Oberlin College.

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) and, with Morten Solvik, of *Schubert and His World* (2014).

Dana Gooley is professor of music and chair of the music department at Brown University. He has published two books on 19th-century piano culture: *The Virtuoso Liszt* (2004) and *Fantasies of Improvisation: Free Playing in Nineteenth Century Music* (2018). As scholar in residence for the 2006 Bard Music Festival he coedited, with Christopher H. Gibbs, *Franz Liszt and His World*. Gooley has published articles in the journals *19th Century Music*, *Musical Quarterly*, *Journal of Musicology*, *Journal of the American Musicological Society*, *Musiktheorie*, *Keyboard Perspectives*, and *Performance Research*. His most recent work includes articles on Stephen Sondheim, jazz, and performance culture. He is writing a book about the classic album *Moanin’* by Art Blakey and the Jazz Messengers.

Pianist **Andrey Gugnin** possesses an “extraordinarily versatile and agile technique, which serves an often inspired musical imagination” (*Gramophone*). In 2020, Gugnin received a BBC Music Magazine Award in the Instrumental category for his recording of Shostakovich preludes and piano sonatas on Hyperion Records, and in 2016 he won the prestigious Sydney International Piano Competition. In demand as a concert soloist, Gugnin has been invited to perform as a guest artist with notable orchestras across the globe, such as the London Philharmonic Orchestra, Mariinsky Theatre Orchestra, Netherlands Symphony Orchestra, Utah Symphony, and Sydney Symphony

Orchestra, appearing on some of the most prestigious stages in the world, including the Musikverein in Vienna, Victoria Hall in Geneva, Carnegie Hall in New York, Sydney Opera House, Tokyo Metropolitan Theatre, among others.

Kirill Kuzmin is head of music staff at Houston Grand Opera (HGO) and a music staff member at Glimmerglass Festival. For HGO's 2021–22, he served on the music staff for *Dialogues of the Carmelites* and *Turandot*. This season, he also appeared in recital with Sasha Cooke at San Francisco Symphony and Shriver Hall in Baltimore. In the 2020–21 HGO Digital season, Kuzmin accompanied Arturo Chacón-Cruz and Cooke and served on music staff for numerous other productions. A Russian native, Kuzmin worked at the Bolshoi Theatre as a music staff member working on numerous productions. He holds degrees in piano performance and collaborative piano from the Moscow Conservatory and a degree in collaborative piano from the University of Michigan, where he studied with the renowned collaborative pianist Martin Katz.

Hailed as “a voice to die for [combined] with acting ability, beauty, and stage presence,” Israeli mezzo-soprano **Maya Lahyani** is quickly becoming one of today's most sought-after international singers. This season, Lahyani performs Grimgerde in *Die Walküre* at Detroit Opera, the title role in *Carmen* at Portland Opera, and Handel's *Messiah* under the baton of Xian Zhang. Last season, she sang the role of Dorothee in Laurent Pelly's production of *Cinderella* at the Metropolitan Opera. She also made her return in the title role in *Carmen* at both Arizona Opera and Minnesota Opera. Lahyani was a 2010 grand finalist of the Metropolitan Opera National Council Auditions and a 2008 finalist in the Joy in Singing Competition. She received her bachelor's and master's degrees in music from the Mannes School of Music in New York City. Lahyani is married to tenor Viktor Antipenko.

London-based Australian pianist **Piers Lane** has a worldwide reputation as an engaging, searching, and highly versatile performer. Five times soloist at the BBC Proms, his wide-ranging concerto repertoire exceeds 100 works, leading to engagements with conductors like Sir Andrew Davis, Andrew Litton, Vassily Sinaisky, Yan Pascal Tortelier, and Brett Dean. He has given recitals across the globe, performed concerti at Carnegie Hall, and world premieres of Carl Vine's Second Piano Concerto and Double Piano Concerto *Implacable Gifts*, both written for him. His extensive discography includes rare romantic piano concertos, 11 volumes of piano quintets with the Goldner String Quartet, and many recordings with Tasmin Little and Michael Collins. Lane is artistic director of the Sydney International Piano Competition and was artistic director of the Australian Festival of Chamber Music from 2007 to 2017. He has written and presented more than 100 programs for BBC Radio 3.

Cellist **Gabriel Martins** is a winner of the Concert Artists Guild International Auditions, in partnership with Young Classical Artists Trust Grand Prize, Sphinx Competition Gold Medal, David Popper International Cello Competition Gold Medal,

International Tchaikovsky Competition for Young Musicians Silver Medal, Schadt String Competition Gold Medal, Orford Music Award, and Prague Spring Czech Music Fund Prize. These successes have led to a number of appearances including Wigmore, Carnegie, and Merkin Halls, 92nd Street Y, Great Hall of the Moscow Conservatory, Maison symphonique in Montreal, and with the Arkansas, Houston, Indianapolis, Memphis, New Russian State, Pacific, and Phoenix Symphony Orchestras. *The Strad Magazine* declared his New York City recital debut to be “flawlessly played” and “a deeply moving experience.” Martins studied with Susan Moses at Indiana University and with Ralph Kirshbaum at University of Southern California. He plays on a composite Francesco Ruggieri cello made in Cremona, Italy, circa 1690.

Two-time Grammy-nominated violinist **Jesse Mills** has been a soloist with the Phoenix Symphony, Colorado Symphony, New Jersey Symphony, Green Bay Symphony, Juilliard Chamber Orchestra, Denver Philharmonic, Teatro Argentino Orchestra, and Aspen Music Festival's Sinfonia Orchestra. As a chamber musician, he has performed at Lincoln Center's Alice Tully Hall, Carnegie Hall, 92nd Street Y, Metropolitan Museum, Kennedy Center, Isabella Stewart Gardner Museum, Chicago's Ravinia Festival, Bard Music Festival, Marlboro Music Festival, Barbican Centre, La Cité de la Musique in Paris, Amsterdam's Royal Carré Theatre, Teatro Arcimboldi in Milan, and the Palais des Beaux Arts in Brussels. Mills is cofounder of the Horszowski Trio and Duo Prism, a violin-piano duo with Rieko Aizawa. Mills and Aizawa serve as artistic directors of the Alpenglow Chamber Music Festival in Colorado. As a composer and arranger, Mills has been commissioned by venues including Columbia University's Miller Theater, Chamber Music Northwest, and Bargemusic in New York City. Mills serves on the faculty at Longy School of Music of Bard College and at Brooklyn College.

Rebecca Mitchell is associate professor of history at Middlebury College. She is the author of *Sergei Rachmaninoff* (2022) and *Nietzsche's Orphans: Music, Metaphysics and the Twilight of the Russian Empire* (2015), which was awarded the 2016 W. Bruce Lincoln Book Prize by the Association for Slavic, East European and Eurasian Studies for a first monograph “that is of exceptional merit and lasting significance for the understanding of Russia's past.” Her research focuses on the intersection of music, philosophy, and identity in the Russian Empire and the Soviet Union.

Bass-Baritone **Andrew Moore**'s credits include the leading role of Odysseus in the world premiere of *Die Odyssee* and Le Gouverneur in Rossini's *Le Comte Ory*, Mamma Agatha in Donizetti's *Viva la Mamma*, Vicar Gedge in Curtis Institute of Music's *Albert Herring*, Fiorello (*Il barbiere di Siviglia*), the title role in *Gianni Schicchi* and *Le nozze di Figaro*, Talpa (*Il tabarro*), Guglielmo (*Così fan tutte*), Rocco (*Fidelio*), L'Arbre (*L'enfant et les sortilèges*), the Keeper (*The Rake's Progress*), and Adonis (*Venus and Adonis*). Moore holds a BM in music education and an MM in opera from Mason Gross School of the Arts, Rutgers University, as well as a

professional studies certificate from Curtis Institute of Music.

Pianist, composer, improviser, soloist, and band-leader **Vadim Neselovskyi** grew up in Odessa, Ukraine. His work has been played by jazz greats like Randy Brecker, Antonio Sanchez, Julian Lage, and Gary Burton as well as classical artists (Daniel Gauthier, whose recording of Neselovskyi's *San Felio* won an ECHO Klassik) and symphony orchestras in the United States and Europe. Other collaborators include vibraphonist Gary Burton and the Generations Quintet; Graz Philharmoniker, which performed his *Prelude for Vibes* on its New Year's program; composer and saxophonist John Zorn, who invited him to contribute to *The Book Beriah*, the final installment of his Masada project; and French horn and alphorn pioneer Arkady Shilkloper. Recordings include *Get Up and Go, Bez Mezh* (“no limits” in Ukrainian) by the International Symphony Orchestra from Lviv, Ukraine, and his *Odesa: A Musical Walk Through a Legendary City*, released June 2022.

Pianist **Anna Polonsky** has appeared with the Moscow Virtuosi, Buffalo Philharmonic, Saint Paul Chamber Orchestra, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, The Orchestra Now, and many others. She has collaborated with the Guarneri, Orion, Daedalus, and Shanghai quartets, and with such musicians as Mitsuko Uchida, Yo-Yo Ma, David Shifrin, Richard Goode, Emanuel Ax, Arnold Steinhardt, Peter Wiley, and Jaime Laredo. Festival appearances include Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, Bard, and Caramoor as well as at Bargemusic in New York City. 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 extensively throughout the world. She made her solo piano debut at the age of 7 at the Special Central Music School in Moscow, Russia, and emigrated to the US in 1990. Her teachers include Peter Serkin and Jerome Lowenthal. Polonsky serves on the piano faculty of Vassar College, Marlboro, and Kneisel Hall. She also performs in a trio with clarinetist David Shifrin and cellist Peter Wiley.

This season, tenor **Limmie Pulliam** debuts the role of Radames in *Aida* with Tulsa Opera for its 75th anniversary gala concert, a role which he covers at the Metropolitan Opera earlier in the season. He also sings the Prince in *Rusalka* with Portland Opera. In concert, he joins the San Diego Symphony singing Verdi's Requiem, and makes his Carnegie Hall debut performing Nathaniel Dett's *The Ordering of Moses* in collaboration with Oberlin Conservatory. Pulliam's 2021–22 season included his company and role debuts with Los Angeles Opera as Manrico in *Il trovatore*. He additionally made two significant orchestra debuts, singing the title role in *Otello* with the Cleveland Orchestra and Beethoven's Ninth Symphony with the Philadelphia Orchestra under the baton of Yannick Nézet-Seguín. He appeared with the Lyric Opera of Kansas City for a night of opera's greatest hits,

and joined Madison Opera for their Opera in the Park concert.

Vadym Rakochi, a Ukrainian musicologist, is a Fulbright Fellow at New York University. He has written widely on the history of the instrumental concerto, the orchestra, and orchestral styles, including a monograph, *The Orchestra in European Musical Spaces from the 17th to the 21st Century: Sources. Transformations. Concepts* (in Ukrainian), as well as some 30 articles and book chapters. He is currently working on a three-volume monograph, *The Evolution of the Instrumental Concerto through the Lens of the Development of the Orchestra*.

Praised by *Opera News* for her “richly focused voice,” mezzo-soprano **Rebecca Ringle Kamarei**’s performances have brought her acclaim on operatic and concert stages. Her New York City Opera debut as Lola in *Cavalleria rusticana* was hailed as “sultry” and “sweetly sung” by *The Wall Street Journal* and London’s *Financial Times*. She returned to NYCO as Suzuki in *Madama Butterfly*, Dorothee in *Cendrillon*, and to cover Rosmira in *Partenope*. During the 2021–22 season, she returns to The Metropolitan Opera for productions of *Akhnaten*, *Elektra*, and Brett Dean’s *Hamlet*, and is featured in concert with the Bard Music Festival and Aspect Foundation for Music and Arts. In the 2019–20 and 2020–21 seasons, Ringle Kamarei was slated to return to the Metropolitan Opera for productions of *Akhnaten*, *Manon*, and *La Cenerentola*, to make her role debut as Dorabella in *Così fan tutte* with Boston Baroque, and to perform Berlioz’s *Les nuits d’été* with the Missoula Symphony (canceled due to COVID-19).

Tenor **Rodell Rosel** is a guest of the major opera companies. Following his debut at the Lyric Opera of Chicago as Remendado in *Carmen*, he has appeared on their stage as Mime in *Das Rheingold*, Goro in *Madama Butterfly*, Pang in *Turandot*, Monostatos in *Die Zauberflöte*, the Prince, Man Servant, and Marquis in *Lulu*, Spoletta in *Tosca*, Second Jew in *Salome*, Bardolph in *Falstaff*, Ruiz in *Il trovatore*, Dr. Blind in *Die Fledermaus*, the Four Servants in *Les contes d’Hoffmann*, and Valzacchi in *Der Rosenkavalier*. He debuted on the stage of the Metropolitan Opera as Valzacchi in *Der Rosenkavalier*, and later as Nathaniel in their new production of *Les contes d’Hoffmann*. He made his debut with the Royal Opera House, Covent Garden as Monostatos.

Pianist **Victoria Schwartzman** performs regularly as a soloist and chamber musician. She has appeared at Music Mountain; on the Bavarian Radio Orchestra chamber music series; New York Philharmonic Ensembles series; Summit Music Festival; Bargemusic; Gessner-Schocken Concert Series in Cambridge, Massachusetts; and Nicholas Roerich Museum concert series in New York City. As soloist, she has performed with the Jerusalem Chamber Orchestra, Longy School of Music Chamber Orchestra, Riverside Orchestra, and Greater Newburgh Symphony Orchestra. She is on the vocal coaching faculties of Cali School of Music at Montclair State University and the Music Department at Long Island University as well as

on piano faculty at the Bard College Conservatory Preparatory Division.

Zachary Schwartzman has conducted around the United States and in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. A recipient of the career development grant from the Bruno Walter Memorial Foundation, he has served as assistant conductor for Deutsche Oper Berlin, Opera Atelier (Toronto), Opéra Français de New York, L’Ensemble Orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, and Opera Omaha, among others. He was associate conductor at New York City Opera as well as conductor in its VOX series and served as associate/assistant conductor for 15 productions at Glimmerglass Opera. Schwartzman’s credits as assistant conductor include work on recordings for the Albany, Bridge, Naxos, and Hyperion labels, and a Grammy-nominated world premiere recording for Chandos. He had a 13-year tenure as music director of the Blue Hill Troupe, has been assistant conductor for the American Symphony Orchestra since 2012, and is resident conductor of The Orchestra Now. In addition to degrees in piano performance and orchestral conducting, he earned a BA in East Asian studies from Oberlin College.

Italian-American soprano **Alexis Seminario VAP ’22** is a singer-artist dedicated to sharing stories that empower people and inspire vulnerability. Operatic roles include Forester’s Wife (*The Cunning Little Vixen*), Monica (*The Medium*), Atalanta (*Xerxes*), Lusya (*Moscow Cheryomushki*), and Helena (*A Midsummer Night’s Dream*). This April, she appeared as the soprano soloist in Brahms Requiem with The Orchestra Now. In 2021, she was an apprentice at Bard SummerScape in *Le roi Arthur* and was a featured soloist in Bard Music Festival’s *Nadia Boulanger* and *Her World*. This summer, Seminario was an apprentice artist with Des Moines Metro Opera where she covered the role of Rose in the premiere of *A Thousand Acres* and appeared in scenes as Fiordiligi (*Così fan tutte*) and Ma Zegner (*Proving Up*). She is an alumna of Houston Grand Opera: YAVA and a graduate of the Vocal Arts Program at the Bard College Conservatory of Music.

Steven R. Swayne is Jacob H. Strauss 1922 Professor of Music at Dartmouth College. He is the author of the volumes *How Sondheim Found His Sound* (2005) and *Orpheus in Manhattan: William Schuman and the Shaping of America’s Musical Life* (2022) as well as numerous articles, which have appeared in journals such as *The Sondheim Review*, *Journal of the Royal Musical Association*, *American Music*, *Studies in Musical Theatre*, *Indiana Theory Review*, and *The Musical Quarterly*. He serves as president of the American Musicological Society.

Erika Switzer is an accomplished collaborative pianist who performs regularly in major concert settings around the world, such as New York’s Weill Hall (Carnegie), Frick Collection, and the Kennedy Center. Her performances have been called “precise and lucid” (*New York Times*), and “intelligent,

refined, and captivating” (*Le Monde*). She has won numerous awards, including best pianist prizes at the Robert Schumann, Hugo Wolf, and Wigmore Hall International Song Competitions. Switzer is a cofounder of the organization Sparks & Wiry Cries, which curates opportunities for art song creators, performers, and scholars through innovative initiatives that capture the stories of diverse communities. She is assistant professor of music at Bard College and director of collaborative piano studies at the Conservatory, and holds a doctorate from The Juilliard School.

Joshua Thorson is a Brooklyn-based artist and writer. His video work has screened at MoMA NYC, Rotterdam International Film Festival, Rencontres Internationales (Paris/Berlin), MIX NYC, Anthology Film Archives, among other places. Since 2008, he has created video projections for Signature Theater, American Repertory Theater, Crossing the Line/New Settings Festivals, Bard SummerScape, St. Ann’s Warehouse, and most recently for the Broadway and Broadway National Tour of Rodgers and Hammerstein’s *Oklahoma!* He is currently working on a new video-performance collaboration with Kyle deCamp and a book of creative nonfiction. He has a BA in film and cultural studies from University of Minnesota, an MFA in film/video from Bard College, a PhD in electronic art from Rensselaer Polytechnic Institute, and is an associate professor in the School of Photographic Arts and Sciences at Rochester Institute of Technology.

Viano String Quartet, the Nina von Maltzahn String Quartet Program ensemble in residence at Curtis Institute of Music, won first prize at the 2019 Banff International String Quartet Competition. Formed in 2015, the quartet has performed in venues such as Wigmore Hall, Place Flagey, Izumi Hall, Konzerthaus Berlin, and Segerstrom Center for the Arts. The 2022–23 season will see their recital debuts in New York City, Hanover, Zurich, Budapest, Cologne, Heidelberg, Eisenstadt, San Diego, Denver, Calgary, Newport, and Philadelphia, among other cities. Past highlights include virtual and socially distanced live concerts for the Dallas Chamber Music Society, Great Lakes Chamber Music Festival, Friends of Chamber Music of Troy, Corpus Christi Chamber Music Society, Chamber Music Society of Salt Lake City, Schneider Concerts at the New School, Bravo! Vail Music Festival, and Rockport Chamber Music Festival. Collaborations include performances with artists such as Emanuel Ax, Noah Bendix-Balgley, Marc-André Hamelin, Rodolfo Leone, Eliso Virsaladze, and Orion Weiss, and, in the upcoming season, with Inon Barnatan, Michelle Cann, and Roberto Díaz.

During the 2021–22 season, American baritone **Ethan Vincent** performs Riolo in Daniel Catán’s *Florencia en el Amazonas* at Lyric Opera of Chicago; Don Fernando in *Fidelio* with the Los Angeles Philharmonic; Schaunard in *La bohème* with Cincinnati Opera; and Diego in Gabriela Lena Frank’s *El último sueño de Frida y Diego* in a workshop for San Diego Opera. In concert, he appears as the baritone soloist in John Adams’s *El Niño* with the Cincinnati Symphony, Marcello in *La bohème* with the Columbus Symphony, and soloist in Handel’s *Messiah* with the Milwaukee Symphony

Orchestra. Vincent has worked with conductors Gustavo Dudamel, Yannick Nézet-Séguin, Jordan de Souza, Ken-David Masur, and Rossen Milanov, and at such diverse companies as the Santa Fe Opera, National Performing Arts Center (Taiwan), and Philadelphia Orchestra. He can be seen in the featured role of César in the acclaimed film *Bel Canto* alongside Academy Award winner Julianne Moore and Oscar nominee Ken Watanabe. Vincent hails from Kansas City, Missouri, and holds a BA and MA in voice performance from Northwestern University.

Designer **Terese Wadden's** recent credits include *Così fan tutte* (Santa Fe Opera), the Tony Award-winning production of *Oklahoma!* and *Peter Pan* (Bard SummerScape), *A Quiet Place* (Curtis Opera Theatre), *Acquanetta* (Bard SummerScape, Prototype Festival), and *The Wake World* (Opera Philadelphia). She has designed costumes for *Il Farnace* (Spoleto Festival USA), *Doctor Atomic* (Curtis Opera Theatre), David Lang's *The Little Match Girl Passion* (Pérez Art Museum Miami and Jack Shainman Gallery: The School, Kinderhook, New York), Philip Glass's *In The Penal Colony* (Boston Lyric Opera), *Pyramus and Thisbe* (Canadian Opera Company), and Handel's *Orlando and Alcina* (WhiteBox Art Center). Her work has been seen at the Glimmerglass Festival, Tanglewood, Lyric Opera of Chicago, Chicago Opera Theater, New York City Opera, Opera Colorado, Central City Opera, Portland Opera, Baryshnikov Arts Center, Mark Taper Forum, Brooklyn Academy of Music, National Sawdust, LA Opera at REDCAT, and San Francisco Opera. She was a fellow at the American Academy in Rome in 2020–21.

Pianist **Wynona Yinuo Wang** was selected as the first prize winner of the 2018 Concert Artists Guild International Competition as well as the 2017 Wideman International Piano Competition. She is also a 2019 recipient of the Charlotte White Career Grant awarded by New York's Salon de Virtuosi. Recent North American appearances include performances with The Orchestra Now, Northwest Florida Symphony Orchestra, California North State Symphony Orchestra, and Meadows Symphony Orchestra. She has appeared at major concert venues, including Lincoln Center's David Geffen Hall, Carnegie's Weill Hall, Merkin Hall, Kravis Center for the Performing Arts, and has been featured on WQXR radio. Summer festival appearances include Music@Menlo, La Jolla SummerFest, International Keyboard Institute and Festival, Tippet Rise, and the Bard Music Festival. Born in China, Wang is a student at The Juilliard School, where she works with Robert McDonald.

Pianist **Orion Weiss** has dazzled audiences with his lush sound, performing with dozens of orchestras in North America including the Chicago Symphony, Baltimore Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic and at major venues and festivals worldwide. Known for his affinity for chamber music, Weiss performs regularly with violinists Augustin Hadelich, William Hagen, Benjamin Beilman, James Ehnes, and Arnaud Sussman; pianist Shai Wosner; cellist Julie Albers; and the Ariel, Parker, and Pacifica

Quartets. In recent seasons, he has also performed with the Israel Philharmonic Orchestra, San Francisco Symphony, Philadelphia Orchestra, Pittsburgh Symphony, Toronto Symphony Orchestra, National Arts Centre Orchestra, Orpheus Chamber Orchestra, and The Orchestra Now. Weiss has been awarded the Classical Recording Foundation's Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, and the Mieczysław Munz Scholarship. A native of Ohio, Weiss attended the Cleveland Institute of Music and The Juilliard School, where he studied with Emanuel Ax.

Richard Wilson, professor of music emeritus at Vassar College, is the composer of three symphonies, six string quartets, and more than 100 other works. His opera, *Aethelred the Unready*, was given a staged production at New York's Symphony Space. A recipient of the Roger Sessions Memorial Bogliasco Fellowship as well as an Arts and Letters Award in music from the American Academy of Arts and Letters, Wilson has also received the Hinrichsen Award, Stoeger Prize, Cleveland Arts Prize, Burge/Eastman Prize, a Frank Huntington Beebe Award, and a Guggenheim Fellowship. Commissions have come from the Naumburg, Koussevitzky, and Fromm Foundations as well as the San Francisco Symphony, Chicago Chamber Musicians, and Library of Congress. A Phi Beta Kappa graduate of Harvard College, where he studied with Randall Thompson and Robert Moevs, Wilson has been composer in residence with the American Symphony Orchestra since 1992. He remains active as pianist and has added some two dozen new works to his catalog since his retirement in 2017 after more than 50 years of teaching at Vassar.

Pianist **Artem Yasynskyy** was born in Donetsk, Ukraine, into a family of classical musicians. After completing his studies at the Prokofiev State Academy of Music, he moved to Germany to study with Patrick O'Byrne. Concert appearances include the Honens Festival (Calgary, Canada), Paderewski Festival in Raleigh, North Carolina; Bremer Musikfest; Kyiv Musical Summer Evenings Festival; and at Carnegie's Weill Recital Hall, Konzerthaus Berlin, Hamburg Laeiszhalle, Kyiv Philharmonie, and Sendesaal Bremen. Concert tours have brought him to Australia, Japan, South Korea, Italy, Spain, Greece, Norway, and Russia. Yasynskyy has received scholarships and awards from the London Keyboard Charitable Trust, Clavarte Foundation (Switzerland), Hans and Stefan Bernbeck Foundation, Deutsche Stiftung Musikleben, and Vere Music Fund (Ukraine), among others. In 2021, he won second prize at the Sydney International Piano Competition. Recordings include works by Józef Hofmann and sonatas by Domenico Scarlatti, both on the Naxos label.

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, Susan Graham, Anna Netrebko, Joyce DiDonato, Dame Kiri Te Kanawa, René Pape, Frederica von Stade, Bryn Terfel, Piotr Beczala, Denyce Graves, and Adrienne Pieczonka. Recent recordings include *Gathering: Songs by Ben*

Moore; All Who Wander, a recital disc with Jamie Barton; *Preludios*, Spanish songs with Isabel Leonard; a recording of Strauss and Wagner lieder with Adrienne Pieczonka; *Dear Theo: 3 Song Cycles by Ben Moore* with Paul Appleby, Susanna Phillips, and Brett Polegato; and *A Lost World—Schubert: Songs and Duets* with Susanna Phillips and Shenyang, all for the Delos label. Zeger serves as artistic director of the Marcus Institute for Vocal Arts at The Juilliard School. He served for eight years as the executive director of the Metropolitan Opera Lindemann Young Artists Development Program.

Founded in 2015, **The Orchestra Now (TÖN)** 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 TÖN are handpicked from the world's leading conservatories—including Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the Eastman School of Music. 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 TÖN's associate conductor and academic director, James Bagwell, guest conductors have included Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Peter Serkin, Gerard Schwarz, Tan Dun, and JoAnn Falletta.

Now in its 60th season, **American Symphony Orchestra** was founded in 1962 by Leopold Stokowski, with the mission of providing music within the means of everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live. The ASO's signature programming includes its Vanguard Series, which presents concerts of rare orchestral repertoire, and various other events dedicated to enriching and reflecting the diverse perspectives of American culture. During the summer months, ASO is the orchestra-in-residence at Bard SummerScape, performs at the Bard Music Festival, and offers chamber music performances throughout the New York City area. As part of its commitment to expanding the standard orchestral repertoire, the ASO has released recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and live performances are also available for digital streaming. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

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Jessica Marsten
Marie Mascari
Kathryn McCreary
Rachel Mikol
Kathryn Papa
Katherine Peck
Rachel Rosales
Ellen Taylor Sisson
Elizabeth Van Os

ALTO

Donna Breitzer
Teresa Buchholz
Sishel Claverie
Brooke Collins
Stephanie Feigenbaum
Laura Green
Hannah Holmes
Erica Koehring
Guadalupe Peraza
Heather Petrie
Elizabeth Picker
Hillary Schranze
Suzanne Schwing
Lara Stevens
Nancy Wertsch

TENOR

Jack Colver
Jack Cotterell
Matthew Deming
Mark Donato
Sean Fallen
Aaron-Casey Gould
John Kawa
Chad Kranak
Matthew Krenz
Eric William Lamp
Morgan Mastrangelo
Nicholas Prior
Douglas Purcell
Erik Rasmussen
Nathan Siler
Michael Steinberger

BASS

Jason Eck
Jonathan Estabrooks
James Gregory
Jonathan Guss
Nicholas Hay
Paul Holmes
Darren Lougee
Andrew Martens
Steven Moore
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James Tsao
Bruno Peña
Samuel Katz
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Dilyana Zlatinova-Tsenov
Ming Yang

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Wende Namkung
Joel Lambdin
Masha Polishchuk
Michael Massina
Lisa Tipton
Caroline Drexler
Mara Milkis

VIOLA

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Sally Shumway
David Blinn
Chelsea Wimmer
Dudley Raine
Gregory K. Williams

CELLO

Eugene Moye, *Principal*
Deborah Assael-Migliore
Alberto Parrini
Sarah Carter
Anik Oulianine
Emily Hu

BASS

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

FLUTE

Laura Conwesser, *Principal*
Rie Schmidt
Diva Goodfriend-Koven, *piccolo*
Fanny Wyrick-Flax, *piccolo*
(Prog 3)

OBOE

Keisuke Ikuma, *Principal*
Jeff Reinhart
Erin Gustafson, *English horn*

CLARINET

Shari Hoffman, *Principal*
Benjamin Baron
Lino Gomez, *bass clarinet*

BASSOON

Joshua Hodge, *Principal*
Maureen Streng
Gilbert Dejean, *contrabassoon*

HORN

Zohar Schondorf, *Principal*
Kyle Anderson
Kyle Hoyt
Cameron West
Raul Rodriguez, *Assistant*

TRUMPET

Carl Albach, *Principal*
John Dent
Matthew Gasiorowski

TROMBONE

Richard Clark, *Principal*
Nathan Mayland
Jeffrey Caswell, *bass trombone*

TUBA

Kyle Turner, *Principal*

TIMPANI

David Fein, *Principal*

PERCUSSION

Javier Diaz, *Principal*
Charles Descarfino
Sean Statser
Barbara Freedman (Prog 6)

HARP

Sara Cutler, *Principal*

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Alexandra Jenkins
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Zhen Liu
Kurt Munstedt
Jeffrey Pearson
Bruno Pena
Leonardo Pineda '15 TÖN '19
Masha Polishchuk
Dillon Robb TÖN '21
Enikó Samu
Allyson Tomsy
Sixuan Zhu

VIOLA

Celia Daggy
Batmyagmar Erdenebat
Christiana Fortune-Reader
Emmanuel Koh TÖN '19
Shek Wan Li
Hyunjung Song
Leonardo Vásquez Chacón
Karen Waltuch

CELLO

Samuel Boundy
Cameron Collins
Isaac Kim
Kelly Knox
Helen Newby
Eva Roebuck
Garó Yellin
Theo Zimmerman

BASS

Milad Daniari TÖN '18
Joshua DePoint TÖN '22
Nicholas Lenchner
Aidan Phipps
Rowan Puig Davis
Evan Runyon
Luke Stence TÖN '22

FLUTE

Brendan Dooley
Leanna Ginsburg TÖN '22
Chase McClung
Jillian Reed '21

OBOE

Shawn Hutchison
Jasper Igusa
JJ Silvey
Mark Sophia *English horn*

CLARINET

Mackenzie Austin
Taylor Isberg
Juan Martinez
Paul Cohen, *bass clarinet*
Jarrett Hoffman, *bass clarinet*
Sangwon Lee TÖN '18, *soprano saxophone*

BASSOON

William Beecher
Han-Yi Huang
Philip McNaughton
Matthew Boice, *contrabassoon*

HORN

Emily Buehler TÖN '21
Ellie Conley
Molly Frederick
Steven Harmon TÖN '22
Ser Konvalin TÖN '22
Kwong Ho Hin
Daniel Salera
Zachary Travis
Cameron West '15

TRUMPET

Angela Gosse
Diana Lopez
Maggie Tsan-Jung Wei

TROMBONE

Ian Striedter TÖN '22
Matt Walley TÖN '19
Benjamin Oatmen, *bass trombone*

TUBA

Billy Hughes
Jacob Taitel

TIMPANI

Keith Hammer III

PERCUSSION

Jonathan Collazo
David Degge
Petra Elek
Luis Herrera Albertazzi
Felix Ko

HARP

Ashley Lim

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Paolo Bordignon, *harmonium, organ*
Ji Hea Hwang *piano, celeste*
David Sytkowski, *piano*

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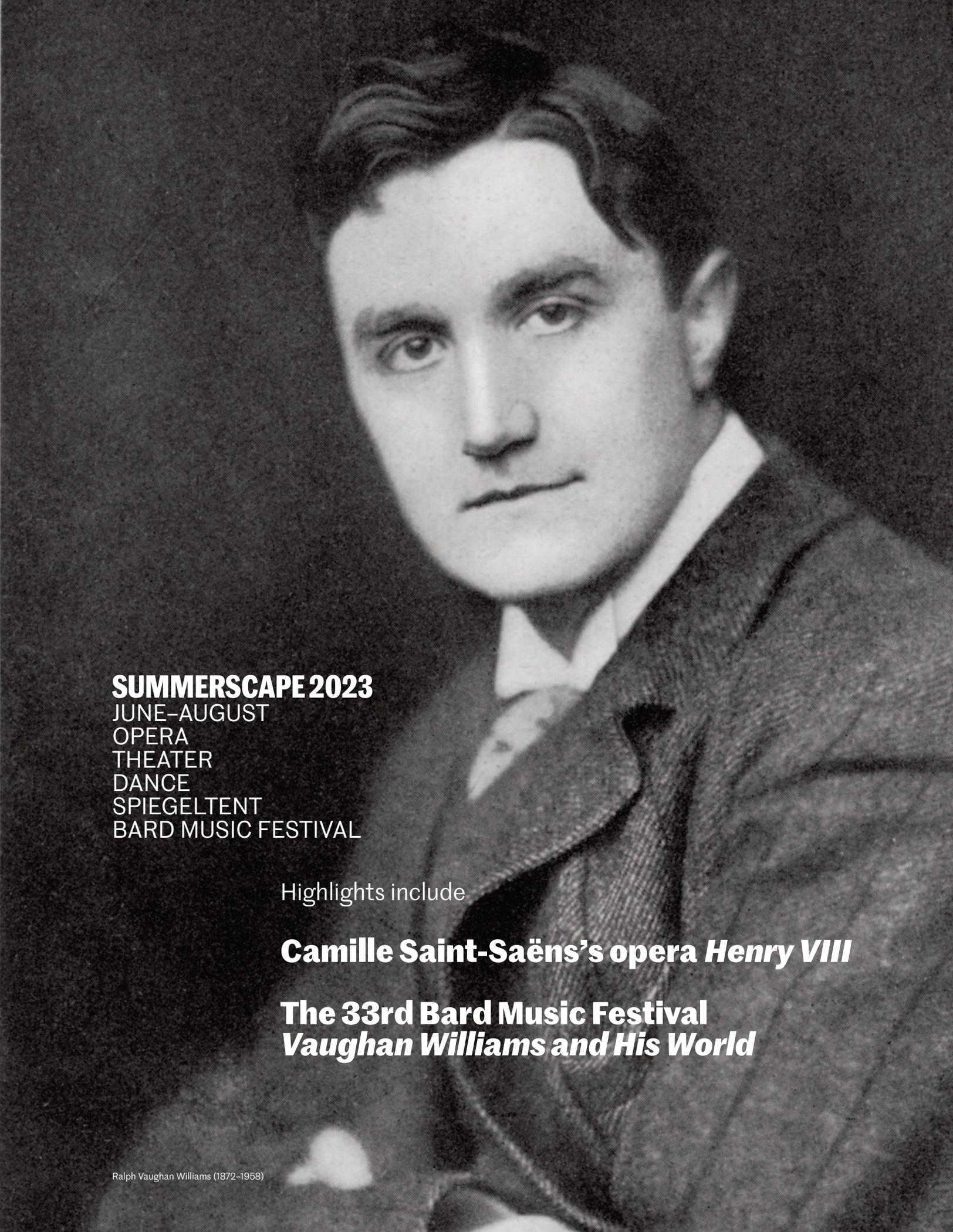
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In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities toward addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

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JUNE–AUGUST

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DANCE

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BARD MUSIC FESTIVAL

Highlights include

Camille Saint-Saëns's opera *Henry VIII*

**The 33rd Bard Music Festival
*Vaughan Williams and His World***



Rachmaninoff with his dog, Levko, 1890s, photo by V. Chekhovsky

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