

BARD MUSIC FESTIVAL
34TH SEASON

**BERLIOZ
AND HIS WORLD**

AUGUST 9-11 AND 15-18, 2024

Handwritten signature:
Hector Berlioz



BARD MUSIC FESTIVAL REDISCOVERIES

BERLIOZ AND HIS WORLD

August 9–11 and 15–18, 2024

Leon Botstein and **Christopher H. Gibbs**, Artistic Directors
Francesca Brittan and **Sarah Hibberd**, Scholars in Residence 2024
Irene Zedlacher, Executive Director
Raissa St. Pierre '87, Associate Director

Founded in 1990, the Bard Music Festival has established its unique identity in the classical concert field by presenting programs that, through performance and discussion, place selected works in the cultural and social context of the composer's world. Programs of the Bard Music Festival offer a point of view.

The intimate communication of recital and chamber music and the excitement of full orchestral and choral works are complemented by informative preconcert talks, panel discussions by renowned musicians and scholars, and special events. In addition, each season 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, Nadia Boulanger, Rachmaninoff, Vaughan Williams, and Berlioz. The 35th annual festival in 2025 will be devoted to the life and work of Bohuslav Martinů.

The Bard Music Festival 2024 program book was made possible by a gift from Helen and Roger Alcaly.

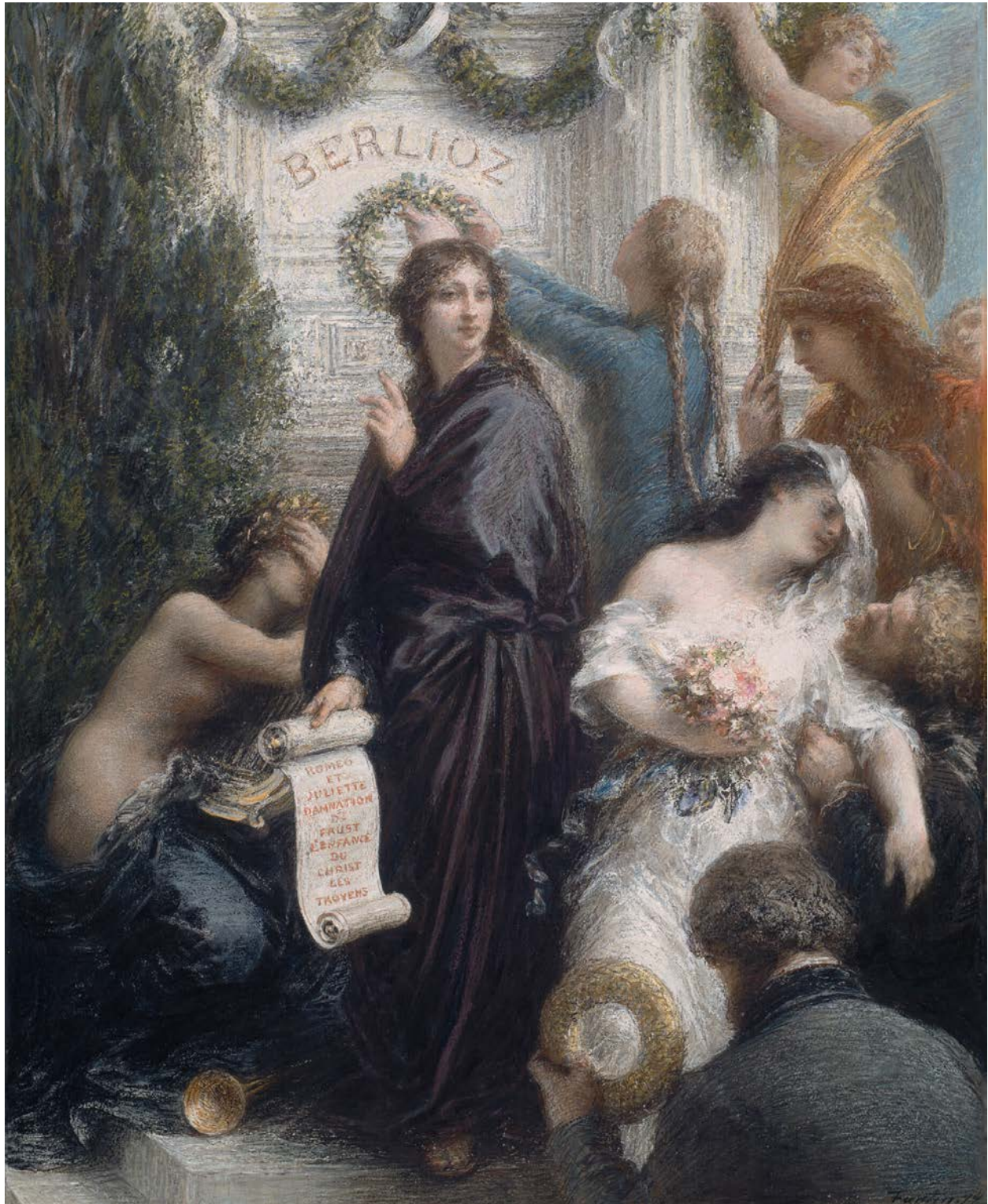
This season is made possible in part through the generous support of the Boards of the Bard Music Festival, Richard B. Fisher Center for the Performing Arts, Friends of the Fisher Center, and the New York State Council on the Arts.

The festival thanks the Berlioz Society (theberliozsociety.org.uk) and its president, David Cairns, for their advice and help.

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 *Hector Berlioz, Nadar* (1820–1910), 1856

OPPOSITE *Liberty, Allegory of the Days of 1830*, Louis Boulanger (1806–67), 1831



The Anniversary (Homage to Berlioz), Henri Fantin-Latour (1836–1904), 1877

BERLIOZ AND TRANSFORMATION: “A WHOLE NEW WORLD OF MUSIC”

So many musical ideas are seething within me . . . There are new things, many new things to be done, I feel it with an intense energy, and I shall do it, have no doubt, if I live. Oh, must my entire destiny be engulfed by this overpowering passion? If on the other hand it turned out well, everything I've suffered would enhance my musical ideas. I would work non-stop; my powers would be tripled; a whole new world of music would spring fully armed from my brain or rather from my heart.

—Hector Berlioz, January 1829

Born in 1803, Hector Berlioz came of age during a period of revolutionary fervor and possibility. The madness of the Terror still hung in the air, Napoleonic expansion (and final defeat) lay on the horizon, industrialism was gathering steam, and currents of Romantic individualism were reshaping conceptions of self and society. Berlioz's temperament—idealistic, ambitious, reactionary—reflected the volatility of the age. Even as a boy, growing up in the small town of La Côte-Saint-André in southeastern France, he responded intensely to new experiences, especially literature and music. At his First Communion, as he recalled in his *Memoirs*, “a chorus of virginal voices broke into the eucharistic hymn, and I was filled with a mystic yet passionate unrest. . . . I thought I saw heaven open, a heaven of love and chaste delight.”

A few years later, upon first reading Virgil, he was so overwhelmed he succumbed to weeping and tremors. His father, a medical doctor, bribed him to learn chemistry and zoology by promising him poetry and music lessons. When his son was 18, he sent him to Paris to study medicine—but Berlioz lasted barely a year. In the capital, he was struck by other bombshells: Victor Hugo, E. T. A. Hoffmann, Carl Maria von Weber, Christoph Willibald Gluck, Johann Wolfgang von Goethe, and William Shakespeare. He abandoned anatomy lessons for the theater and opera house and finally, against his father's wishes (and at the expense of his allowance), entered the Conservatoire de Paris. There, he was molded by the Revolutionary works of François-Joseph Gossec and the contrapuntal rigor of Anton Reicha. He studied the soundscapes of “the modern masters”—Ludwig van Beethoven, Weber, and Gaspare Spontini—and the proto-Romantic operas of his favorite teacher, Jean-François Le Sueur. But his own voice, when it began to emerge, had a radically new edge, abandoning received laws of melody and harmony and privileging unusual sonorities (at least one of his early pieces was deemed “unplayable” by conservatory staff). The new world of literature, art, and drama he had encountered seemed, to him, to demand a “whole new world of music,” a modern language of truth and passion.

The innovations Berlioz pursued over the following decades were numerous, including rethinkings of musical line, rhythm, form, texture, and orchestration. His efforts met with mixed, often polarized, reviews. To Franz Liszt, Berlioz was “the most vigorous musical brain in Paris.” To Richard Wagner, he was a “transient, marvelous exception,” willfully isolated and “without a friend.” And to his confidante pianist Ferdinand Hiller he was an anomaly, a

composer who “does not belong in our musical solar system,” so divorced from mainstream musical practice he was practically extraterrestrial. To be sure, such assessments are themselves the stuff of Romantic cliché—reifications of the lonely, suffering genius. But they also underscore the degree to which Berlioz challenged existing taxonomies, tending to dissolve even the most earnest reviewers into passion and polemics.

Among Berlioz’s important early experiments was a blurring of the boundaries of music, literature, and painting. Characters seemed to appear to him in the guise of recurrent sounds or melodies around which he developed musical narratives—some taken directly from his own life. The most famous example is the *Symphonie fantastique* (1830), his first



A Concert of Cannons, illustration of Berlioz conducting, by J. J. Grandville (Jean-Ignace Isidore Gérard, 1803–47), published in *L'illustration*, November 15, 1845

mature work, to which he appended a literary “program” akin to the libretto of an opera. Shot through with the tropes of fantastic tales and gothic novels, it springs from the story of his first great love: an all-consuming infatuation with Shakespearean actress Harriet Smithson. The same impulse toward storytelling—and a similar rupturing of conventional form—is apparent in *Harold en Italie* (1834). Part viola concerto, part symphony, the work combines Berlioz’s reading of Lord Byron’s epic poem *Childe Harold’s Pilgrimage* with his own exotic vision of Italy. In *Roméo et Juliette* (1839) he conceived an equally extraordinary conflation of opera and tone poem, and in *La damnation de Faust* (1846) his experiments with form and narrative reached an apex. Here, uniting orchestra, choir, and soloists in a semistaged *légende dramatique*, Berlioz conjured a world of dark desire, betrayal, and redemption. As he argued, neither a conventional operatic setting nor a purely instrumental work could bring to life the sweep of the drama; instead, Goethe’s poem demanded a self-constituting musical form.

This form—which Berlioz called the *genre instrumental expressif*—relied on new melodic and rhythmic grammar, but more obviously on a vastly expanded palette of orchestral textures. Well before the advent of modernism, Berlioz reoriented composition toward the timbral, investing individual sounds with meaning and power. He consolidated his ideas in the *Grand traité d’instrumentation et d’orchestration modernes* (*A Treatise upon Modern Instrumentation and Orchestration*, 1844), which became the foundation for virtually all later writing on the subject. The *Treatise* is in many senses a practical guide, providing details of the construction, range, and technical capabilities of individual instruments. But it also moves beyond the pragmatic, giving instruments voice and even soul. Horns are “chaste and shy,” clarinets speak with “the voice . . . of heroic love,” pianissimo trombones mutter of “horror and despair,” and violins “sing and implore and dream.” Massed instruments, for Berlioz, are akin to a social collective whose members converse, form coalitions, heckle or soothe one another—a community of sounds. Elsewhere, he describes the orchestra as a singular machine whose players “could be regarded as its strings, tubes, chests, and surfaces, made of wood or metal”—a wondrous automaton. It was this living machine that Berlioz regarded as his primary vehicle; as he put it, he played not *with* but *on* the orchestra.

Expansion of the voices in the orchestral collective was among Berlioz’s primary goals. He was a lifelong champion of new instruments, including the brass inventions of Adolphe Sax, a wide variety of imported and antique percussion instruments, free-reed instruments including the Alexandre keyboard melodium, and the octobass, a massive, 11.5-foot string instrument. In one of the most imaginative passages of the *Treatise*, Berlioz described an ideal festival orchestra incorporating not just these novel inventions but all the players in the city of Paris—a group numbering 825 members, including 120 violins, 5 saxophones, 30 pianos, 30 harps, 4 octobasses, and a choir of 360 voices. Such an ensemble, he wrote, would have at its disposal such a wealth of timbres that “its calm would be as majestic as an ocean in repose, its outbursts would recall tropical tempests, its explosive power the eruptions of volcanoes.” Today, this vision seems fantastical, and yet through the mid-1840s and 1850s, Berlioz assembled orchestras of even more massive size, sometimes numbering over 1,000. These mega-ensembles became key vehicles for the performance of his public, ceremonial works, including the *Requiem* (1837), *Grande symphonie funèbre et triomphale* (1840), and *Te Deum* (1849)—pieces whose sonic force became inextricable from French political power and imperial ambition.

The question of how to conduct such orchestras, especially when they were tasked with realizing complex rhythms and textures, was pressing. Berlioz dealt with the issue in another landmark work, his “Essay on Conducting” (1855), the first widely disseminated tract on podium leadership. It was written not as a speculative document but a practical guide born of experience. From the mid-1830s, Berlioz was compelled to lead his own works, having found that conductors of the period were ill prepared to do so (a disastrous breakdown of *Harold en Italie* under Narcisse Girard in 1835 was proof of this). Following in the footsteps of German leaders, including Felix Mendelssohn and Louis Spohr, he emerged as the first modern French conductor, laying the groundwork for a generation of music directors. Indeed, Berlioz gained fame as a conductor as well as a composer through the middle decades of his career, including on extended tours through Germany, England, and Russia. On his German travels of the 1840s, he led orchestras in all the major musical centers, programming large-scale orchestral works alongside more intimate songs from his Irish-inspired collection *Irlande* and his cycle *Les nuits d'été*.

His letters record glowing responses to these works and, in Leipzig, he had an emotional reunion with Mendelssohn during which the two sealed their friendship by exchanging batons. In the years following, during two stints in England, he successfully directed his own works alongside those of Gaetano Donizetti, Weber, Beethoven, and Gioachino Rossini to great acclaim at venues ranging from the Drury Lane and Covent Garden Theatres to Buckingham Palace. In St. Petersburg and Moscow in the 1840s and again in the 1860s, he was greeted with great pomp and circumstance, praised by the press, feasted by the aristocracy, and housed in lavish apartments in the Mikhailovsky Palace. Details of these experiences are captured in Berlioz’s sparkling *Memoirs* (begun in the 1840s) and in a series of witty, historically rich essays published as *Les grotesques de la musique* (1859) and *Les soirées de l’orchestre* (1852). In these volumes, we find portraits of his contemporaries (Giacomo Meyerbeer, Nicolò Paganini, Liszt, Louis Moreau Gottschalk), descriptions of the singers with whom he worked intimately (Pauline Viardot, Marie Recio, Rosa von Milde), and details of his triumphs abroad.

But back at home, Berlioz continued to meet with ambivalence. This was partly because he failed to gain access to operatic centers of power—long the most crucial sites of influence in Paris. His first completed opera, *Benvenuto Cellini*, was hissed at its 1838 premiere, charged by conservative reviewers with melodic deficiency, orchestral “noise,” and incomprehensible formal logic. Much later, he made another attempt with *Les Troyens*, a magisterial five-act setting of Virgil. But it failed to reach the stage of the Opéra, appearing only in truncated form in 1863 at the less prestigious Théâtre Lyrique. The impediments were not just musical but financial and social. Berlioz lacked the resources of his better-connected colleagues as well as their political instincts and popular appeal. In his lifelong work as a critic for the major Parisian papers, he was unrelenting in his condemnation of weak comic opera, fashionable ditties, empty vocal showing off, and orchestral novelty for its own sake. He made few friends this way, although he did acquire grudging respect and a small (but fierce) band of devotees. Not until well after his death in 1869 would his work enjoy in Paris the status it was afforded in other European centers. A series of concerts led by Édouard Colonne in the 1870s provided momentum, paving the way for later champions, including Pierre Monteux and Charles Munch, who conducted Berlioz for widening audiences through the early decades of the 20th century. Slowly, his French supporters expanded beyond an isolated few to include the more general concertgoing public.



The Last Judgement, John Martin (1789–1854), 1853

In the domain of composition, however, Berlioz’s legacy was more immediate. Many of the transformative works of late Romanticism and early modernism built directly on his textural and rhythmic innovations, including the programmatic music of Nikolai Rimsky-Korsakov, Modest Mussorgsky, Richard Strauss, and Igor Stravinsky; the symphonic writing of Claude Debussy, Camille Saint-Saëns, and Paul Dukas; and—further on—the radical timbral world of Edgard Varèse. Today, we understand more clearly what Saint-Saëns meant when he wrote of Berlioz: “He was the incomparable initiator of the entire generation to which I belong. He opened the golden door through which soared and invaded the world that host of dazzling and enchanting fairies that is modern orchestration.”

Rather than extraterrestrial, as Hiller so fancifully suggested, Berlioz was extratemporal, a composer outside of, or before, his time, whose “whole new world of music” had to wait patiently for a new audience, a new pedagogy, and a fuller sense of the power and possibility of instrumental sound.

—Francesca Brittan, Case Western Reserve University, and Sarah Hibberd,
University of Bristol; *Scholars in Residence, Bard Music Festival 2024*

SELECTIVE CHRONOLOGY

1803 Born December 11 to Louis-Joseph Berlioz, a doctor, and Joséphine Berlioz, née Marmion, in La Côte-Saint-André in the Isère department in southeastern France

France sells Louisiana to United States; Napoleonic Wars begin

1804 Napoleon Bonaparte crowns himself Emperor of France; Civil Code promulgated; culmination of Haitian Revolution, establishing an independent free Haiti governed by formerly enslaved people and ending French colonial governance; premiere of Friedrich Schiller's drama *William Tell*; George Sand (Amandine-Lucile-Aurore Dupin) born

1805 Third Coalition (Britain, Austria, Russia, Sweden, Naples-Sicily) against France; Lord Nelson victorious at battle of Trafalgar; French defeat Austrians and Russians at Austerlitz, occupation of Vienna; Peace of Pressburg; premiere of Ludwig van Beethoven's *Eroica* Symphony

1806 Sister Marguerite, known as Nancy or Nanci, born

French defeat Prussia at Auerstedt and Jena, occupation of Berlin and Warsaw; blockade of Britain declared

1807 France and Russia sign treaty of Tilsit; premiere of Gaspare Spontini's *La vestale*; Jacques-Louis David paints *The Coronation of Napoleon in Notre-Dame*

1808 Joseph Bonaparte crowned King of Spain; Beethoven completes Symphonies Nos. 5 and 6; publication of Johann Wolfgang von Goethe's *Faust, Part 1*

1809 French defeat Austria at Wagram; Felix Mendelssohn born; Joseph Haydn dies

1810 Marriage of Napoleon and Joséphine dissolved, he marries Archduchess Marie-Louise of Austria; Madame de Staël publishes *De l'Allemagne*; Fryderyk Chopin and Robert Schumann born

1811 George III of England becomes too ill to rule; premiere of Beethoven's *Emperor* Concerto; Napoleon's son, the Duc de Reichstadt, and Franz Liszt born

1812 Napoleon invades Russia, Battle of Borodino and retreat of French troops from Moscow after brief occupation; Lord Byron publishes first two cantos of *Childe Harold's Pilgrimage*; Beethoven composes Symphonies Nos. 7 and 8; Charles Dickens born

1813 Napoleon defeated by allied forces at Leipzig; publication of Jane Austen's *Pride and Prejudice*; Richard Wagner, Giuseppe Verdi, and Charles-Valentin Alkan born

1814 Sister Adèle born

Allied forces invade France, fall of Paris, Napoleon abdicates and is exiled to Elba; first Bourbon Restoration, Louis XVIII signs Constitutional Charter; Congress of Vienna convenes; final version of Beethoven's *Fidelio*

1815 First Communion; falls in love with Estelle Dubeuf, a neighbor's daughter

Napoleon returns to Paris, 100 Day rule and defeat at Battle of Waterloo, banished to island of St. Helena; Second Bourbon Restoration; Franz Schubert completes *Erlkönig*; publication of Austen's *Emma*

1816 Learns to play the flageolet

Premiere of Gioachino Rossini's opera *Il barbiere di Siviglia*

1817 Learns to play the flute; first compositions, including Potpourri for six instruments

Erie Canal construction begins; premieres of Rossini's *La cenerentola* and *La gazza ladra*; publication of Lord Byron's *Manfred*

1818 Learns to play the guitar

Publication of Mary Shelley's *Frankenstein, or the Modern Prometheus*; Karl Marx and Charles Gounod born

1819 Begins medical studies with father

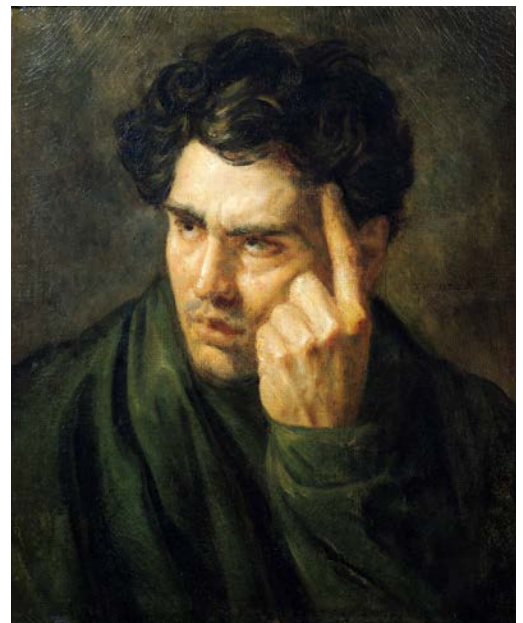
United States and Spain sign Adams-Onís Treaty, ceding Florida to US; publication of Arthur Schopenhauer's *The World as Will and Idea*; Théodore Géricault paints *Raft of the Medusa* and Jean-Auguste-Dominique Ingres *La grande Odalisque*; Queen Victoria, Jacques Offenbach, and Clara Wieck born



Christoph Willibald Gluck, Joseph-Siffred Duplessis (1725–1802), 1775



Virgil Reading the Aeneid to Augustus, Octavia, and Livia, Jean-Baptiste Joseph Wicar (1762–1834), 1790



Lord Byron, Théodore Géricault (1791–1824), c. 1817



View of the Pont Neuf in Paris in 1819,
Joseph Mallord William Turner (1840–1926), 1819



Camille Moke, lithograph by M. A. Alophe, c. 1830



Death of Sardanapalus, Eugène Delacroix (1798–1863), 1827

1820 Brother Prosper born

Revolution in Spain and Portugal, demanding constitutional limits to monarchical power

1821 Passes baccalaureate and leaves for Paris to study medicine; first visits to the Opéra

Death of Napoleon on St. Helena; Greek War of Independence against Ottoman Empire begins; premiere of Carl Maria von Weber's *Der Freischütz*

1822 Publishes various romances; frequents the Conservatoire library to study scores by Christoph Willibald Gluck and Spontini; conflict with family over career choices; becomes pupil of Jean-François Le Sueur

Schubert completes Symphony No. 8 and "Wanderer" Fantasy; Géricault paints *La monomane de l'envie*; Joachim Raff and César Franck born

1823 Stays at La Côte-Saint-André from March to May before returning to Paris; composes *Estelle et Némorin* and *Le passage de la mer rouge*

Mexico declares itself a republic; Monroe Doctrine; premiere of Weber's *Euryanthe*; Édouard Lalo born

1824 Composes *Beverley* and *Messe solennelle*, abandons study of medicine

Death of Louis XVIII, accession of Charles X; exhibition of British painter John Constable's landscapes at the Paris Salon and of Eugène Delacroix's *Massacres at Chios* at the Louvre; premiere of Beethoven Symphony No. 9; Lord Byron dies; Anton Bruckner and Bedřich Smetana born

1825 First performance of *Messe solennelle*; composes *Scène héroïque*

Decembrist uprising in St. Petersburg, Russia; Johann Strauss II born; Alexander I of Russia and Antonio Salieri die

1826 Works on opera *Les francs-juges*; enrolls in classes at the Conservatoire with Le Sueur and Anton Reicha; enters Prix de Rome competition but is eliminated in preliminary round

Nikolai I crowned tsar of Russia; premiere of Weber's *Oberon*; Mendelssohn composes *Midsummer Night's Dream* overture; Thomas Jefferson, John Adams, and Weber die

1827 Composes *Waverley Overture*; passes preliminary round of Prix de Rome with cantata *Orphée*; sees Shakespeare's *Hamlet* and *Romeo and Juliet*, with Harriet Smithson as Ophelia and Juliet

Turks defeated at Battle of Navarino by French, British, and Russian fleets; Gérard de Nerval publishes his translation of Goethe's *Faust, Part 1*; publication of Heinrich Heine's *Buch der Lieder* (Book of Songs); Schubert composes *Winterreise*; Delacroix paints *Death of Sardanapalus*; Beethoven and William Blake die

1828 Hears Beethoven symphonies at Conservatoire; puts on orchestral concert entirely of his own works; wins second prize at Prix de Rome with cantata *Herminie*; reconciles with family; composes *Eight Scenes from Faust*

Russia declares war on Ottoman Empire; premiere of Daniel Auber's *La muette de Portici*; Victor Hugo publishes definitive version of *Odes et ballades*; Delacroix's *Faust* lithographs published; Leo Tolstoy and Jules Verne born; Schubert and Francisco Goya die

1829 Prix de Rome (*La mort de Cléopâtre*); puts on second concert of his music; composes *Neuf mélodies* to poems by Thomas Moore

President Vicente Guerrero abolishes slavery in Mexico; first typewriter patented, by William Austin Burt; premiere of Rossini's last opera, *William Tell*; publication of Hugo's *Les Orientales*; Mendelssohn conducts revival of Bach's *St. Matthew Passion*

1830 Affair with pianist Camille Moke, becomes engaged to her; composes and premieres *Symphonie fantastique*; wins Prix de Rome (with cantata *La mort de Sardanapale*); arranges *Marseillaise*; meets Liszt

French conquer Algiers; July Revolution ousts King Charles X and installs a liberal constitutional monarchy under Louis-Philippe, the "Citizen King"; Delacroix paints *Liberty Leading the People*; publication of Stendhal's *Le rouge et le noir* (The Red and the Black) and Hugo's *Hernani*; Hans von Bülow born

1831 Travels to Rome; meets Mendelssohn and Russian composer Mikhail Glinka; travels to Florence, where he hears of Moke's marriage to pianist and piano manufacturer Camille Pleyel and decides to kill them both, but stops in Nice en route and has a change of heart; composes *King Lear* overture; begins *Rob Roy*; returns to Rome; completes *Le retour à la vie* (later called *Lélio*); visits Naples and Pompeii

Anticlerical riots in Paris; uprising of silk workers in Lyon; slave revolt led by Nat Turner in Virginia; premieres of Vincenzo Bellini's *Norma* and *La sonnambula* and of Giacomo Meyerbeer's *Robert le diable*; Schumann publishes first composition, *Papillons*; publication of Hugo's *Notre-Dame de Paris* and of Honoré de Balzac's *La peau de chagrin*

1832 Composes song *La captive*; returns to France and, after 5-month stay at La Côte, to Paris; performance at the Conservatoire of *Symphonie fantastique* and *Le retour à la vie* with Harriet Smithson in the audience; is introduced to Smithson

Cholera epidemic in France; publication of part two of Goethe's *Faust* and of George Sand's novel *Indiana*; premiere of Gaetano Donizetti's *L'elisir d'amore*; Ingres paints *Portrait of Louis-François Bertin*; Napoleon's son, Goethe, and Walter Scott die; Édouard Manet born

1833 Marries Harriet Smithson; composes *Le jeune pâtre breton* and revises *Les francs-juges*; writes articles for *L'Europe littéraire* and concert reviews for *Le rénovateur*; Liszt arranges *Symphonie fantastique* for piano

Abolition of slavery in British Empire; publication of Alexander Pushkin's *Eugene Onegin* and of Heine's *De la France*; Mendelssohn completes "Italian" Symphony; Johannes Brahms born

1834 Son Louis born; composes and premieres *Harold en Italie*, originally written for Nicolò Paganini; writes regularly for *Gazette musicale*

1835 Becomes music critic for *Journal de débats*; composes *Le cinq mai*; begins conducting his own concerts

Texas Revolution; premieres of Donizetti's *Lucia di Lammermoor*, Bellini's *I puritani*, and Fromental Halévy's *La juive*; Liszt begins *Album d'un voyageur*; publication of first volume of Alexis de Tocqueville's *Democracy in America* and of Balzac's *Le père Goriot*; Bellini dies; Camille Saint-Saëns and Mark Twain born

1836 Final stage appearance of Harriet Smithson; composes opera *Benvenuto Cellini*; supervises rehearsals of Louise Bertin's *Esmeralda* at Opéra

Louis Napoleon attempts uprising in Strasbourg; Arc de Triomphe completed at Place de l'Étoile; premieres of Meyerbeer's *Les Huguenots*, Glinka's *A Life for the Tsar*, and Mendelssohn's *St. Paul*; Reicha dies

1837 Performance of *Francs-juges* overture in Weimar; open letter in praise of Berlioz by J. C. Lobe in the *Neue Zeitschrift für Musik* in Leipzig; *Grande Messe des morts* commissioned by French government

Paris-St. Germain railway opened; Queen Victoria ascends throne of England; Samuel Morse patents telegraph; Pushkin killed in duel; publication of Sand's *Lettres d'un voyageur*; Le Sueur dies

1838 Mother dies; performance of *Benvenuto Cellini* at Opéra; receives 20,000 francs from Paganini for *Harold en Italie*

Boers defeat Zulus in Natal; British-Afghan war begins; publication of Dickens's *Oliver Twist*; Delacroix paints portrait of Chopin; Georges Bizet and Max Bruch born

1839 Withdraws *Cellini* after four performances; appointed deputy librarian of the Conservatoire; first performance of *Roméo et Juliette*, a score dedicated to Paganini; meets Wagner

First British-Chinese Opium War begins; Amistad mutiny; first daguerreotype produced by Louis-Jacques-Mandé Daguerre; publication of Edgar Allan Poe's *The Fall of the House of Usher* and Stendhal's *La chartreuse de Parme*; Balzac begins to publish *Illusions perdues*; Chopin composes 24 Preludes; Paul Cezanne and Modest Mussorgsky born



Harriet Smithson, George Clint (1770–1854), 1825–30



Heinrich Heine, Moritz Daniel Oppenheim (1800–82), 1831



View of the Boulevard du Temple, Louis Daguerre (1787–1851), 1838



Marie Recio



Luigi Cherubini and the Muse of Lyric Poetry, Jean-Auguste-Dominique Ingres (1780–1867), 1842

1840 Composition and performance of *Grande symphonie funèbre et triomphale*, a government commission, for 10th anniversary of 1830 Revolution

Schumann's "Liederjahr" (Year of Songs); August Rodin and Pyotr Tchaikovsky born; Paganini dies

1841 Publication of the piano version of *Les nuits d'été*; Weber's *Der Freischütz* performed with his recitatives and under his supervision at Opéra; begins liaison with singer Marie Recio

Franco-British entente cordiale; Britain proclaims sovereignty over Hong Kong; premieres of Adolphe Adam's ballet *Giselle* and Schumann's "Spring" Symphony; Antonín Dvořák and Emmanuel Chabrier born

1842 First tour abroad (Brussels, Frankfurt, Stuttgart); writes articles on orchestration, published two years later as *Grand traité d'instrumentation et d'orchestration modernes (A Treatise upon Modern Instrumentation and Orchestration)*

Duc d'Orléans killed in accident; Treaty of Nanking ends Opium War; New York and Vienna Philharmonic orchestras founded; premieres of Verdi's *Nabucco* and of Wagner's *Rienzi*; publication of Nikolai Gogol's *Dead Souls*; Balzac begins publication of *La comédie humaine*; Jules Massenet born; Luigi Cherubini dies

1843 Concerts in Weimar, Dresden, Leipzig, Berlin, and other German cities; third letter of the *Voyage musical en Allemagne* published in *Journal des débats*; meets Schumann

Samuel Morse builds first telegraph system; premiere of Wagner's *Der fliegende Holländer*; publication of Charles Dickens's *A Christmas Carol*; Edvard Grieg born

1844 Publication of *Voyage musicale en Allemagne et en Italie*; composes *Hymne à la France* for Festival de l'Industrie; separation from Smithson; composes *Hamlet* funeral march and *Le carnaval romain*

Treaty of Tangier ends French war in Morocco; weavers' revolt in Prussian region of Silesia; Marx meets Friedrich Engels in Paris; publication of Alexandre Dumas's *The Count of Monte Cristo* and *The Three Musketeers*; Mendelssohn composes Violin Concerto; Nikolai Rimsky-Korsakov, Friedrich Nietzsche, and Paul Verlaine born

1845 Last concert at the Cirque Olympique (program includes works by Glinka, later devotes portion of an article to Glinka in *Journal des débats*); visits Bonn for inauguration of Beethoven statue; begins *La damnation de Faust*; departs for Vienna

Anglo-Sikh War begins in India; start of Irish famine; premiere of Wagner's *Tannhäuser*; Henry David Thoreau moves to Walden Pond in Concord, Massachusetts; publication of Engels's *The Condition of the Working Class in England* and Prosper Mérimée's *Carmen*; Gabriel Fauré born

1846 Tour abroad, with concerts in Prague, Vienna, Pest, and Breslau; first two performances of *La damnation de Faust* in Paris leave him deep in debt; performances of several of his works in the United States by the Philharmonic Society of New York

Pius IX becomes pope; United States declares war on Mexico; premiere of Mendelssohn's oratorio *Elijah*; publication of Balzac's *Cousin Bette*

1847 First trip to Russia, with concerts in St. Petersburg and Moscow; attends a performance of Glinka's opera *A Life for the Tsar*; meets Princess Sayn-Wittgenstein; stay at La Côte for a family reunion; first trip to England, where he is appointed conductor of Jullien's Grand English Opera at Drury Lane

Economic crisis in France; US forces capture Mexico City; British Factory Act restricts working day for women and children to 10 hours; premiere of Verdi's *Macbeth*; publication of Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*; Fanny and Felix Mendelssohn die

1848 Concerts in London; begins *Memoirs*; visit to La Côte following father's death

February Revolution in France: abdication of Louis-Philippe and installation of provisional government establishes the Second Republic; election of Louis Napoleon as president; revolutions throughout Europe, especially Vienna, Prague, Berlin, Venice, Rome, Naples; California Gold Rush begins; Wagner completes *Lohengrin*; publication of Marx and Engels's *Communist Manifesto* and of Alexandre Dumas fils's *La dame aux camélias*; Elizabeth Cady Stanton and Lucretia Mott organize first convention on women's rights in Seneca Falls, New York; Donizetti dies

1849 Composes *Te Deum*

Uprisings in Paris fail; Austria regains control of Venice; British defeat Sikhs in India; Hungarian declaration of independence from Austria, Hungarian Republic defeated by Austrian and Russian forces later that year; Maxime Du Camp's archaeological photographic reportage of Egypt, Palestine, and Syria sets off a wave of travel from Europe to the Middle East; premiere of Meyerbeer's *Le prophète*; Chopin dies

1850 Founds Grande Société Philharmonique de Paris; becomes librarian of the Conservatoire; composes *La fuite en Egypte*; Gustave Courbet paints his portrait; death of sister Nanci

Harriet Tubman takes the first of many journeys on the Underground Railroad as conductor; premiere of Wagner's *Lohengrin*; Balzac dies

1851 Second visit to London, as juror at Great Exhibition; Liszt offers to stage *Benvenuto Cellini* in Weimar

Coup d'état by Louis-Napoleon and repression of progressive forces; Hugo goes into exile; reestablishment of absolutist rule in Austria and Prussia; premiere of Verdi's *Rigoletto*; publication of Herman Melville's *Moby Dick*; Spontini dies

1852 Third visit to London, as conductor; publication of *Les soirées de l'orchestre* (Evenings with the Orchestra); visits Weimar for Liszt's "Berlioz Week" which includes performances of *Benvenuto Cellini*

Louis-Napoleon becomes emperor (Napoleon III), establishing Second Empire; publication of Harriet Beecher Stowe's *Uncle Tom's Cabin*; Liszt begins to compose B-minor Sonata

1853 Fourth visit to London, includes one performance of *Benvenuto Cellini* at Covent Garden; concerts in Germany; meets Brahms

Marriage of Napoleon III and Eugénie; Georges-Eugène Haussmann begins reconstruction of Paris; Crimean War begins; premieres of Verdi's *Il trovatore* and *La traviata*

1854 Death of Harriet Smithson; marries Marie Recio; first performances of *L'enfance du Christ* in Paris

France enters Crimean War; Siege of Sebastopol; doctrine of Immaculate Conception promulgated; Schumann attempts suicide; Republican party formed in the US to oppose Kansas-Nebraska Act and slavery more broadly; Liszt composes *Faust* Symphony

1855 Berlioz and Marie Recio visit Weimar for Second Berlioz Week; concerts in Brussels; conducts *Te Deum* at St. Eustache; fifth visit to London; publication of *L'art du chef d'orchestre*; concerts at Exposition Universelle in Paris

Publication of Walt Whitman's *Leaves of Grass* and of Henry Wadsworth Longfellow's *Song of Hiawatha*; Ernest Chausson born

1856 Publication of orchestral version of *Les nuits d'été*; writes libretto for *Les Troyens* and begins composition; elected a member of the Institut de France; conducts gala concert in Baden, first in an annual series; onset of intestinal illness

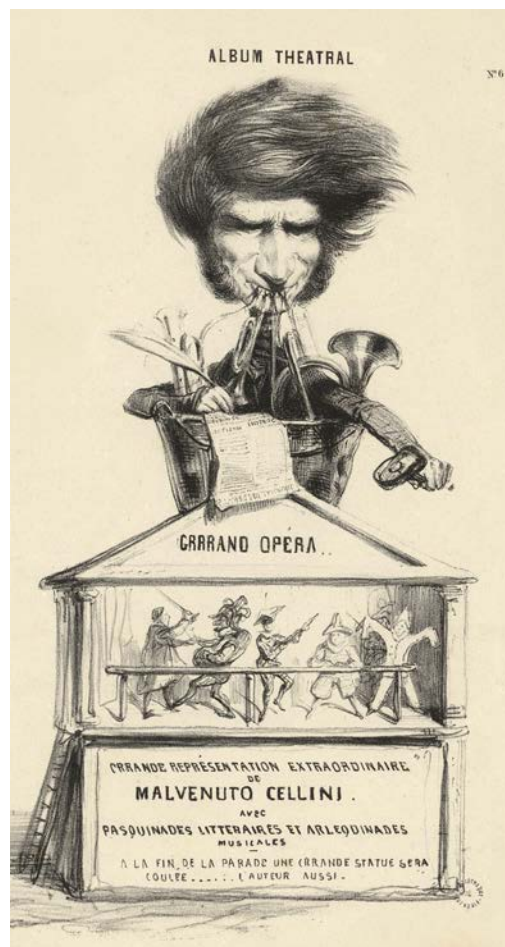
Treaty of Paris ends Crimean War; Wagner completes *Die Walküre* and Liszt the *Dante Symphony*; Schumann dies; Sigmund Freud born

1857 Completes acts 1 and 4 of *Les Troyens* and composes acts 2 and 3

Dred Scott decision from US Supreme Court; publication of Charles Baudelaire's *Les fleurs du mal* and of Gustave Flaubert's *Madame Bovary*; premiere of Liszt's *Faust* Symphony; Glinka dies; Edward Elgar born



Giacomo Meyerbeer, Josef Kriehuber (1800–76), 1847



Caricature of Berlioz composing *Benvenuto Cellini*, by Benjamin Roubaud (1811–47), c. 1838



The Quay of the Louvre in Paris, Claude Monet (1840–1926), 1867



L'enfance du Christ, Henri Fantin-Latour (1836–1904), 1880



La Grenouillère, Pierre-Auguste Renoir (1841–1919), 1869

1858 Completes *Les Troyens* (not performed until 1890, posthumously); excerpts of *Memoirs* serialized in *Le monde illustré*

Premiere of Jacques Offenbach's *Orphée aux enfers*; Giacomo Puccini and Teddy Roosevelt born

1859 Publication of *Les grotesques de la musique*; collaborates with Pauline Viardot on revival of Gluck's *Orphée*; falls ill

Construction of Suez Canal begins; Second War of Italian Unification, battles of Magenta and Solferino; publication of Charles Darwin's *On the Origin of Species* and George Eliot's *Adam Bede*; premieres of Gounod's *Faust* and Brahms's First Piano Concerto.

1860 Death of sister Adèle; Weber's *Der Freischütz* performed with Berlioz recitatives in Boston and New York; begins to compose *Béatrice et Bénédict*

Gustav Mahler, Hugo Wolf, and Ignacy Paderewski born

1861 Opéra accepts *Les Troyens* for performance; supervises revival of Gluck's *Alceste*

American Civil War begins; Kingdom of Italy proclaimed, with Victor Emmanuel II as king; serfdom abolished in Russia; Wagner's *Tannhäuser* at Opéra fails; publication of Gustav Doré's *Dante's Inferno* plates

1862 Death of Marie Recio; first performances of *Béatrice et Bénédict* in Baden; publication of *À travers chants*

Louis Pasteur develops "pasteurization" process; construction of Paris Opéra begins; Hugo writes *Les misérables*; Claude Debussy born

1863 Conducts *Béatrice et Bénédict* in Weimar; acts 3–5 of *Les Troyens* performed 21 times at Théâtre Lyrique; last article for *Journal des débats*

Emancipation Proclamation issued by President Abraham Lincoln; Battle of Gettysburg; revolt in Poland; Salon des Refusés in Paris, publication of Ernest Renan's *Vie de Jésus*; Manet paints *Olympia* and *Le déjeuner sur l'herbe*; Delacroix dies

1864 Arranges *Marche troyenne*; meets childhood love Estelle (Dubeuf) Fournier again and begins regular correspondence with her

Archduke Maximilian of Austria proclaimed emperor of Mexico; premiere of Offenbach's *La belle Hélène* and of Rossini's *Petite Messe solennelle*; Meyerbeer dies; Richard Strauss born

1865 Completes *Memoirs*, printed for posthumous publication; visits Fournier in Geneva

End of American Civil War; first committee for women's suffrage formed in Manchester, England; publication of Mark Twain's *The Celebrated Jumping Frog of Calaveras County* and first installment of Leo Tolstoy's *War and Peace*; premiere of Wagner's *Tristan und Isolde*; Jean Sibelius and Paul Dukas born

1866 Second visit to Geneva; conducts *Damnation de Faust* in Vienna

Austro-Prussian War, Austria defeated at Sadowa; premiere of Smetana's *The Bartered Bride*; Ferruccio Busoni and Erik Satie born

1867 Death of son Louis in Havana; travels to Russia for concerts in St. Petersburg; becomes honorary member of the Russian Musical Society

Execution of Maximilian in Mexico; Giuseppe Garibaldi repelled by French and papal troops at Mentana; dual-monarchic union of Austria-Hungary formed out of Habsburg Empire; publication of first volume of Marx's *Das Kapital*; Manet paints *The Execution of Emperor Maximilian of Mexico, June 19, 1867*; premiere of Verdi's *Don Carlos*; Baudelaire dies

1868 Concerts in Moscow; injured in falls in Monaco and Nice

Premieres of Wagner's *Die Meistersinger* and first three movements of Brahms's *Deutsches Requiem*; serial publication of Fyodor Dostoevsky's *The Idiot* begins; Rossini dies

1869 Dies at 4 rue de Calais on March 8; buried in Montmartre Cemetery

First complete performance of Brahms's *Deutsches Requiem*; premiere of Wagner's *Das Rheingold*; Claude Monet and Pierre-Auguste Renoir begin painting at La Grenouillère

1883 The Grand-Duke and Grand-Duchess of Weimar and Liszt finance a monument to Berlioz in Paris



The Duke of Orleans leaves the Palais-Royal to go to the Hôtel de Ville, July 31, 1830, Horace Vernet (1789-1863), 1832

**WEEKEND ONE
AUGUST 9–11**

REVOLUTIONARY SPECTACLE AND ROMANTIC PASSION

PROGRAM ONE

Staging the Musical Imagination

Friday, August 9

Sosnoff Theater

7 pm Performance with commentary by Leon Botstein; with the Bard Festival Chorale, James Bagwell, choral director; and The Orchestra Now, conducted by Leon Botstein, music director; narration translated by Wyatt Mason

Hector Berlioz (1803–69)

Symphonie fantastique:

Episode de la vie d'un artiste, Op. 14 (1830)

Reveries and Passions

A Ball

Scene in the Country

March to the Scaffold

Dream of a Witches' Sabbath

INTERMISSION

Hector Berlioz

Lélio, ou Le retour à la vie, monodrame lyrique,
Op. 14b (1831–32, rev. 1855)

Monologue: My God, I'm still alive!

The Fisherman—Ballad (Goethe)

Monologue: This memory refuses to die

Chorus of Shades

Monologue: Shakespeare!

Brigands' Song

Monologue: How my mind wanders

Song of Happiness

Monologue: Why can't I find the Juliet or Ophelia my heart calls?

The Aeolian Harp—Memories

Monologue: Why let myself live in these dangerous dreams?

Fantasy on Shakespeare's *The Tempest*

Monologue: That will do

Joshua Blue, tenor

Alfred Walker, bass-baritone

Kayo Iwama, piano

Babe Howard, narrator

PROGRAM ONE NOTES

The *Symphonie fantastique* and its extraordinary sequel, the monodrama *Le retour à la vie* (later called *Lélio*), date to the tumultuous years of Hector Berlioz's first maturity. Today, they are seldom performed together, although Berlioz regarded them as a unit, with the monodrama forming an essential "end and complement" to the symphony. The two works were first heard together in 1832 and provoked a critical storm. Conservative reviewers denounced both pieces as monstrous, an affront to "the laws of genre and decorum." The newly formed Romantic contingent, on the other hand, applauded them as transformative, proof of a new era of artistic "truth and expressiveness." Even now, Berlioz's diptych has an air of the radical, challenging received notions of musical form and inviting us into a world where the boundaries between music and text, fiction and autobiography, blur.

Of the two works, the *Symphonie fantastique* is by far the best known, as is the story of its genesis. Dating to Berlioz's early years in Paris, it was shaped by a series of life-altering experiences, especially an early encounter with Shakespeare. Works by the English bard came to France in the late 1820s via the Théâtre-Anglais, an ad-hoc troupe that included the young Irish-born actress Harriet Smithson. After witnessing her intensely expressive performances, Berlioz was gripped not just by the power of Shakespeare but by an overmastering passion for Smithson herself. His letters of the time document a growing obsession: he thought of nothing but her. However, his efforts to see "his darling Ophelia" failed and his letters of admiration were stonily rebuffed. He spiraled into an unhinged state, wandering the streets of Paris, unable to eat or sleep. For almost a year, his *idée fixe* persisted. He wrote at length of its symptoms, agonized over them, luxuriated in them, and finally, transmuted them.

The result is the *Symphonie fantastique*, an autobiographical work in the manner of a romantic confession. Cast in five movements (a nod to Beethoven's *Pastoral* Symphony), it was accompanied by a literary narrative, which, according to Berlioz, was to be considered an integral part of the piece, akin to the spoken text of an opera. Its protagonist, a "young musician," is a version of Berlioz himself, afflicted by a similar romantic obsession. But now the *idée fixe* has a musical component: a melody, which plays in the mind of the young man whenever he thinks of his inaccessible beloved. We first hear this earworm in the opening movement, titled "Reveries and Passions." Following a moody introduction, it appears in unison flutes and violins undergirded by a thudding heartbeat in the low strings. In the material that follows, it returns repeatedly, warping the conventional first-movement form into an obsessive, circular structure.

In the second movement, "A Ball," the protagonist attempts to escape his fixation by attending a party. Melodious harps usher us into a salon, where the orchestra is playing a waltz. For a time, all is well, but eventually the *idée fixe* returns, now winding around fragments of the dance tune as if wrapping its arms around the unfortunate musician. Fleeing the city, he wanders into the surrounding hills seeking solace in the landscape ("Scenes in the Country"). Two cowherds exchange a traditional Swiss alpine greeting (English horn, answered by offstage oboe), ushering in a series of pastoral tropes. But peace is fleeting: a sudden crescendo leads to a return of the earworm, now heard against a menacing countertheme in the low strings. As the movement draws to a close, the English horn returns, but is answered only by emptiness and distant thunder—utter desolation.

In a state of despair, the hero poisons himself with opium, but the dose is insufficient to kill him, instead sparking terrible hallucinations. In the fourth movement, the “March to the Gallows,” he dreams he has killed his beloved and is being sent to his own execution. Echoes of revolutionary terror abound: the tread of feet, the roar of the crowd, the drumroll of the executioner—and finally, one last iteration of the fixated melody (the hero’s last thought?) truncated by the fall of the guillotine. In the fifth movement, “Dream of a Black Sabbath,” the protagonist sees himself in the midst of a gathering for his funeral. Muted strings, snarling brass, and grotesque sliding in the winds evoke the noises of the inferno. The beloved is back, but she has transformed into a harlot, her tune now shrill and flippant. Funeral bells toll at irregular intervals while low brass intone the *Dies irae*, the chant for the dead. A witches’ dance follows, cast as a distorted fugue, which paves the way for one final iteration of the fateful melody, then a raucous, brimstone-fueled conclusion.

Berlioz’s (and his hero’s) return to life took two years, during which he won the coveted Prix de Rome and took up residence at the Villa Medici just outside the Italian capital. The change of scene served him well: he roamed the Italian countryside, made forays to local archeological sites, socialized with fellow prizewinners, and meditated on the nature of art, love, beauty, and longing. The results of his musings are captured in the sequel to the *Fantastique*, which is composed of six movements interspersed with spoken text. It begins as Berlioz’s hero wakes from his opium dream. He marvels that his friend Horatio did not hear his cries or see his suicide note. Only yesterday, he recalls, Horatio had sat calmly at his piano singing a ballad, “Le pêcheur,” in which a fisherman is lured to death by the enticing strains of a water nymph. The tune captures all he had experienced under the influence of his malignant *idée fixe*, and he resolves to put his obsession behind him for the sake of art and friendship. In the monologue that follows, he draws strength from Shakespeare’s Hamlet, whose suffering seems akin to his own, and inspires a *Choeur d’ombres*. As the piece comes to an end, the protagonist reflects on the Bard’s genius and the misguided Parisian critics who attack him. To live alongside such philistines is beyond bearable, and he dreams of remaining in Italy to pursue the life of a bandit (“Chanson de brigands”).

But exotic imagining soon cools into ecstatic dreams: the young musician seems to hear the voice of his beloved on the breeze (“Chant de bonheur”) and even imagines that he has died in her arms and hears a wind-activated lyre singing a final farewell (*La harpe éolienne*). But as the sound fades, he gathers his courage once more, resolving to abandon fantasy and reenter the domain of the real. He rallies his musical forces and launches the finale: a Fantasy on Shakespeare’s *Tempest*, replete with airy sighs for Miranda, low-brass revelry for Caliban, and a storm raised by Prospero himself. Sanity has gained the upper hand—or so we think. But in the final moment, the strains of the *idée fixe* return yet again, fading away into a pianissimo tremor. For Berlioz, as for the Romantic generation at large, there was no art without suffering, no reality immune from fantasy, no escape from the yearning for a distant, elusive perfection.

—Francesca Brittan, Case Western Reserve University; Scholar in Residence,
Bard Music Festival 2024

**ADAPTED FROM BERLIOZ'S SYMPHONIE FANTASTIQUE PROGRAM
(1855 REVISION)**

A young musician of sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, though too weak to kill him, plunges him into a heavy sleep—accompanied by the strangest visions—during which his sensations, his emotions, his memories are transformed in his feverish brain into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* as it were, that he encounters and hears everywhere.

Part 1

Reveries and Passions

He remembers first the uneasiness of spirit, the indefinable passion, the melancholy, the aimless joys that he experienced even before he first saw his beloved; then the explosive love she suddenly inspired in him, his delirious anguish, his jealous rages, his returns to tenderness, his religious consolations.

Part 2

A Ball

He encounters his beloved at a dance in the midst of a glittering party.

Part 3

Scene in the Country

One summer evening in the country, he hears two shepherds playing a *ranz des vaches* back and forth. This pastoral duet, the setting, the gentle rustling of the trees in the light wind, the hopes he has recently found, all combine to give his heart an unaccustomed calm and his thoughts a more cheerful aspect. But she appears. He feels a tightening in his chest, painful thoughts disturb him . . . what if she has betrayed him? . . . One of the shepherds resumes his simple tune, the other one does not answer. The sun sets . . . distant sound of thunder . . . solitude . . . silence.

Part 4

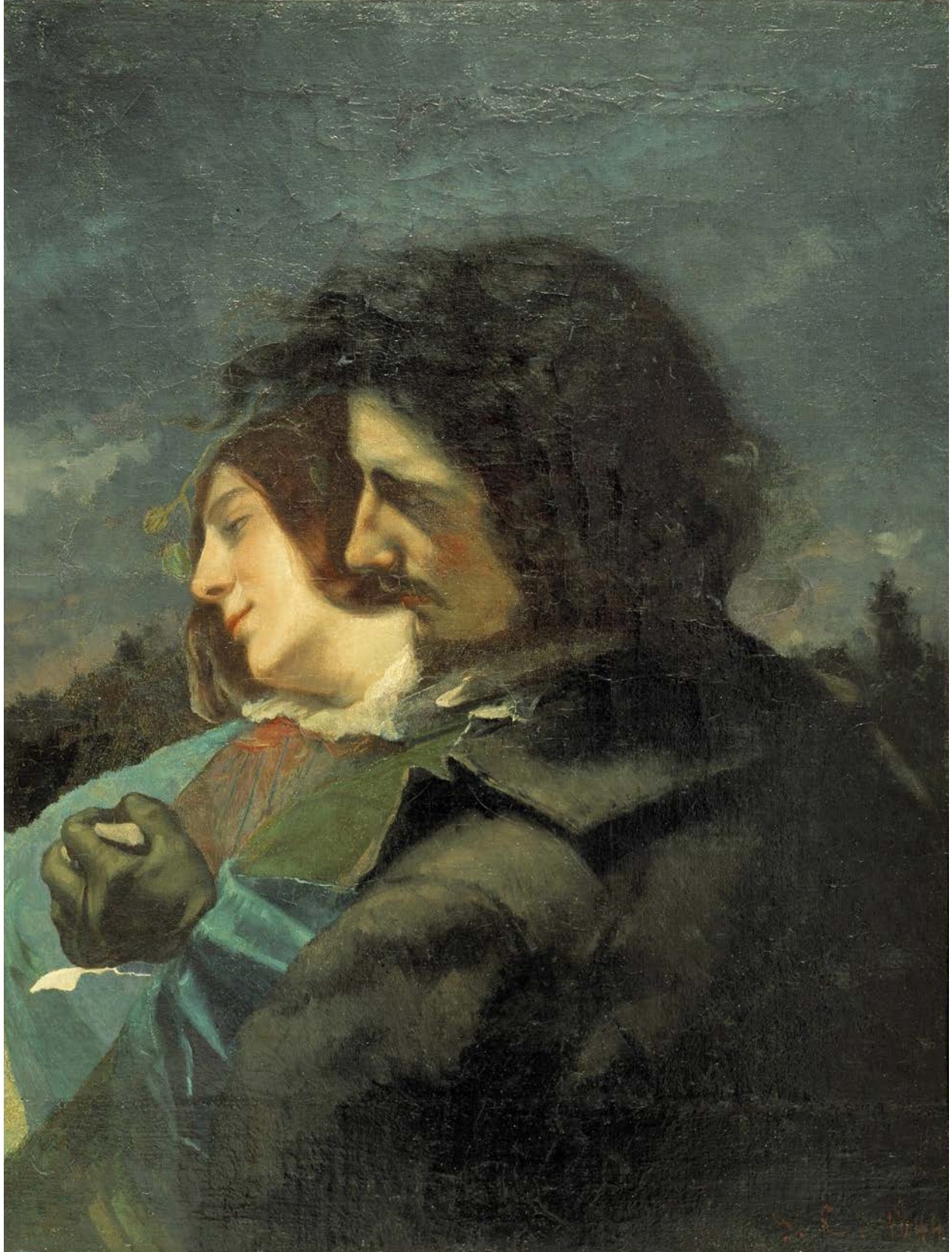
March to the Scaffold

He dreams that he has killed his beloved; that he is condemned to death and led to the scaffold. The procession moves forward to the sounds of a march that is sometimes somber and wild, sometimes brilliant and solemn, the muffled sound of heavy footsteps follows loud outbursts without transition. At the end, the *idée fixe* returns for a moment, like a final thought of love interrupted by the fatal blow.

Part 5

Dream of a Witches' Sabbath

He sees himself at a witches' sabbath, in the midst of a frightful gathering of ghosts, sorcerers, and monsters of every kind who have come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved's melody appears again, but it has lost its shy and noble character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to join the sabbath . . . Roars of delight at her arrival . . . She joins the diabolical orgy . . . The funeral bell tolls, burlesque parody of the *Dies irae*. The dance of the witches. The dance of the witches combined with the *Dies irae*.



The Lovers in the Country, Gustave Courbet (1819-1877), 1844

PANEL ONE

A Revolutionary Life in a Revolutionary Era

Saturday, August 10

Olin Hall

10 am – noon

Leon Botstein, moderator; Anna Harwell Celenza; Esther da Costa Meyer; Michael P. Steinberg

PROGRAM TWO

Anxieties of Influence: Models and Teachers

Saturday, August 10

Olin Hall

1 pm Preconcert Talk: Jonathan Gregor

1:30 pm Performance

Elias Parish Alvars (1808–49)

**Introduction and Variations on Bellini's Opera
Norma, Op. 36 (1838)**

Noël Wan, harp

Hector Berlioz (1803–69)

Le montagnard exilé (1822–23) (Du Boys)

Nocturne (1828) (anon.)

Jana McIntyre, soprano

Rebecca Ringle Kamarei, mezzo-soprano

Noël Wan, harp

Daniel Lippel, guitar

Jean-François Le Sueur (1760–1837)

From La caverne, ou Le repentir (1793) (Palat-Dercy)

Dans ce peril certain

Tyler Duncan, baritone

Erika Switzer, piano

Gaspare Spontini (1774–1851)

From La vestale (1807) (de Jouy)

Qu'ai-je vu! quels apprêts! quel spectacle d'horreur! (recitative)

Non, non je vis encore (aria)

Tyler Duncan, baritone

Erika Switzer, piano

Carl Maria von Weber (1786–1826)

From Oberon (1826) (Planché)

Ocean! thou mighty monster!

Jana McIntyre, soprano

Erika Switzer, piano

Ambroise Thomas (1811–96)

From Mignon (1866) (Barbier and Carré)

Connais-tu le pays

Jana McIntyre, soprano

Erika Switzer, piano

INTERMISSION

Carl Maria von Weber

Invitation to the Dance, Op. 65 (1819)

Michael Stephen Brown, piano

Luigi Cherubini (1760–1842)

Horn Sonata No. 2 (1804)

Largo—Allegro moderato

Zohar Schondorf, horn

Balourdet Quartet

Anton Reicha (1770–1836)

String Quartet in C Minor, Op. 49, No. 1 (1803)

Allegro

Adagio

Menuetto: Allegro

Finale: Allegro

Balourdet Quartet

PROGRAM TWO NOTES

Hector Berlioz came of age at a time of extraordinary artistic change. Although he made spotty headway as a self-taught composer in his hometown of La Côte-Saint-André, his move to Paris in September 1821 to enroll at the School of Medicine afforded him the opportunity to engage with some of France's most celebrated composers, performers, and teachers. While the names of Fryderyk Chopin, Franz Liszt, Heinrich Heine, Gioachino Rossini, Felix Mendelssohn, and Nicolò Paganini rank among the most renowned artists to enter Berlioz's orbit in the 1820s and '30s, his insatiable musical appetite and curiosity led him to seek out music and musicians of every aesthetic and stylistic allegiance, including many of those featured on this program.

Anton Reicha ranks as one of the most experimental composers of his day and arguably the most important linchpin between Berlioz—who worked with Reicha following his enrollment at the Conservatoire in 1826—and the so-called First Viennese School of Haydn, Mozart, and Beethoven. Born in Prague in 1770 to unsupportive parents, by 1785 his fortunes had stabilized in Bonn, where his uncle was appointed Kapellmeister. He became close with Beethoven, with whom he played in the court orchestra; may have studied music with Christian Gottlob Neefe; and enrolled at the University of Bonn. First fleeing the French army with a move to Hamburg in 1794 and then setting up shop for a short time in Paris, Reicha reunited with Beethoven, his erstwhile “inseparable companion,” upon his move to Vienna in 1801.

Beethoven had established himself in the imperial capital as an outstanding pianist and improviser, and the piano sonatas, violin and cello sonatas, and trios he had published marked him as a composer of challenging but noteworthy pieces. The year that Reicha moved to Vienna, Beethoven published an ambitious set of six string quartets, Opus 18, that set him on a course for bigger works. The two sets of three string quartets that Reicha issued as Opp. 48 and 49 in 1804–05 clearly reflect a deep awareness of Beethoven's set, yet their stark differences also demonstrate Reicha's signature esoteric style. The second movement of Opus 49, No. 1, a throwback to 18th-century predecessors like Bach and Haydn, exhaustively explores contrapuntal relationships by systematically reordering the

entry of voices each time the dignified melody appears. On the other hand, the mixture of orchestral-sounding unison passages, brilliant first-violin writing, off-beat accompanimental patterns, frequent modal changes, and the expansive scope of the fourth movement not only reveal Reicha's mastery of the latest compositional trends but also his willingness to take them further. No wonder Berlioz eulogized his former teacher in 1836 as an iconoclast whose music "produced a successful effect and showed a hint of progress for the art."

Berlioz could not say the same for Luigi Cherubini, the Conservatoire director whom Berlioz famously memorialized as a petty tyrant. Yet Cherubini was enormously influential as a composer of operas during the Napoleonic Era (e.g., *Médée*, *Les deux journées*) and religious music during the Bourbon Restoration. His appointment in 1822 as director of the Conservatoire marked the beginning of extraordinary growth in size and stature for the institution, including the founding by François Habaneck of the adjacent Société des Concerts du Conservatoire, which opened Berlioz's ears to the symphonic works of Beethoven and would premiere the *Symphonie fantastique* in 1830.

Cherubini had a handful of (mostly unpublished) genre and occasional instrumental pieces to his name prior to the completion of his Two Sonatas in 1804. They materialized during an uncertain point in his career, bookended by the failure of *Anacréon* at the Paris Opéra and his assignment to French-occupied Vienna in 1805 to organize musical events on behalf of Napoleon. The second sonata offers the soloist a significant physical workout and an opportunity for copious technical display. In two sections (Largo, Allegro moderato), the piece features an array of precipitous leaps, rapid scales, chromatic runs, dramatic cadenzas, and other challenges that justify the Two Sonatas' subtitle: Etudes for Horn.

In this regard, Cherubini's sonata shares an aesthetic kinship with Parish Alvars's *Norma* fantasy. Written a generation later, the work epitomizes 1830s virtuosity: long, difficult, and flashy. Berlioz the critic habitually excoriated such superficial excesses, but he made an exception for the English musician: "This man," he wrote in his *Memoirs*, "is the Liszt of harp. You cannot conceive all the delicate and powerful effects, the novel touches and unprecedented sonorities, that he manages to produce from an instrument in many respects so limited." The *Norma* fantasy is constructed as a set of variations based on the act 2 duet between Norma and Pollione, "In mia man alfin tu sei."

The *Norma* fantasy serves as a reminder of the omnipresence and prestige of opera in Berlioz's world. Jean-François Le Sueur came into prominence in the wake of the Revolution with *La caverne*, a *drame lyrique* that mixed conventions of various operatic subgenres in ways that resonated with audiences during the Terror and well beyond. Like Cherubini, in 1818 Le Sueur earned a position at the Conservatoire teaching composition on the strength of the popularity of his early operas and church music. Berlioz benefited from his mentorship enough to win the Prix de Rome in 1830, as did 11 other aspiring composers between 1822 and 1839.

One of them was Ambroise Thomas, whom Berlioz befriended in Rome and whose career followed closely. Both composers revered Johann Wolfgang von Goethe, and it was his Bildungsroman *Wilhelm Meisters Lehrjahre* that served as the basis for *Mignon*, a major success for Thomas at the Opéra-Comique in 1866. "Connais-tu le pays," from act 1, serves as Mignon's introduction. Thomas's lilting accompaniment, over which Mignon sings of a

homeland she only hazily recollects and undercuts with repeated outbursts of “Alas!” serves as the beginning of an extraordinarily rich character portrait that ends in uncharacteristic fulfillment and contentment.

Berlioz’s appreciation for intergenre, transhistorical, and cosmopolitan innovation drew him to opera composers as diverse as Gaspare Spontini and Carl Maria von Weber. Spontini’s *La vestale*, performed after much delay in 1807 thanks to the intercession of Empress Josephine, rekindled the *tragédie lyrique*, an operatic subgenre that had last blossomed under Christoph Willibald Gluck. Enlightenment declamatory style, Napoleonic pomp, Italian melodiousness, and Austro-Germanic motivic economy cohere in direct, affective scenes such as the recitative “Qu’ai-je vu! quels apprêts! quel spectacle d’horreur!” and aria “Non, non je vis encore.” The latter opens act 3, with Licinius raging against the cruel sentence about to be meted out to his beloved, Julia.

While all of the aforementioned composers influenced Berlioz in singular ways, Weber stands alone in his totalizing importance—not just on Berlioz but on Liszt, Mendelssohn, and many other musicians of their generation. Berlioz’s idolization of Weber began on December 7, 1824, when the 21-year-old heard a French adaptation of his opera *Der Freischütz*. Berlioz would later draw a line of operatic succession from Gluck to Spontini and link Beethoven and Weber as coequals in instrumental music composition. Indeed, Berlioz championed Weber’s music throughout his career, beginning with a French version of *Freischütz* for which he wrote recitatives and a brilliant orchestration of the *Invitation to the Dance* to serve a ballet that French audiences expected.

Echoes of Berlioz’s operatic predecessors and even adumbrations of his successors appear in *Le montagnard exilé*, an eclectic work for two voices and harp that he wrote in in his late teenage years. Longing, distance, nature, deliverance, historicism, influence, independence, and passion are some of the themes coursing through Albert-Marie Du Boys’s five stanzas. Berlioz responds to this topical plumage with a modified strophic song that closely follows Du Boys’s text, such as the breezy tremolos in the second stanza, or the slow scalar descent through almost four octaves at the song’s conclusion, over which the singers reflect on the place they once called home. Although clearly belonging to Berlioz’s juvenilia, *Le montagnard exilé* set the stage for more ambitious excursions into Romantic themes and compositional approaches that would come to mark Berlioz as one of the most innovative artists of his era.



Carl Maria von Weber,
Caroline Bardua (1781–1864), 1821

—Jonathan Kregor, *University of Cincinnati*



Rouget de L'Isle Composing the Marseillaise, Jean-Jacques Scherrer (1855–1916), 1909

PROGRAM THREE

The Sounds of a Nation: Patriotism and Antiquity

Saturday, August 10

Sosnoff Theater

6 pm Preconcert Talk: Sarah Hibberd

7 pm Performance: Renée Anne Louprette GCP '19, organ; Bard Festival Chorale, James Bagwell, choral director; The Orchestra Now, conducted by Leon Botstein, music director

Christoph Willibald Gluck (1714–87)

**Overture to *Iphigenia in Aulis*
(1773; arr. Wagner, 1847)**

Claude-Joseph Rouget de Lisle (1760–1836)

***Hymne des Marseillais*
(1792; arr. Berlioz, 1830)**
Jana McIntyre, soprano

Hector Berlioz (1803–69)

From *Les Troyens* (1856–58)
Trojan March
Nuit d'ivresse et d'extase infinie
Royal Hunt and Storm
Megan Moore, mezzo-soprano
Joshua Blue, tenor

Daniel-François-Esprit Auber (1782–1871)

Overture to *Fra Diavolo* (1830)

INTERMISSION

Hector Berlioz

Te Deum, Op. 22 (1849)
Te Deum laudamus (Hymn)
Tibi omnes Angeli (Hymn)
Dignare, Domine (Prayer)
Christe, rex gloriae (Hymn)
Te ergo quaesumus (Prayer)
Judex crederis (Hymn and Prayer)
Joshua Blue, tenor

PROGRAM THREE NOTES

In 1821, the teenage Hector Berlioz came to Paris from the provincial town in which he had grown up. Officially he was to study medicine, but as he was already intent on a career in music, he soon began frequenting the Paris Opéra. There he heard professional singers and an orchestra for the first time. Paris's senior composers, such as Berlioz's teacher Jean-François Le Sueur and Paris Conservatoire director Luigi Cherubini, had survived the years of revolution and the first Napoleonic empire, helping secure their position by composing patriotic and revolutionary hymns. But their principal output was in opera and sacred music. Both were much influenced by prerevolutionary operas, notably Christoph Willibald Gluck's, some of which were still in the repertoire. Berlioz became Gluck's most passionate admirer, praising him to the skies in his first critical writings, largely at the expense of Gioachino Rossini.



Aeneas Tells Dido about the Fall of Troy, Pierre-Narcisse Guérin (1774–1833), 1815

Daniel-François-Esprit Auber belonged to the generation between Cherubini and Berlioz. He came to prominence in the 1820s, mainly as a composer of comedies, but his opera about a failed revolution (*La muette de Portici*, 1828) is considered the first true grand opera. While Berlioz was composing his *Symphonie fantastique*, Auber produced his most successful comedy, *Fra Diavolo*, which premiered on January 28, 1830. The overture is military in character; a march is followed by the faster main section, based partly on fanfares, anticipating the exploits of the carabinieri who trap and arrest the ingenious brigand (the title role).

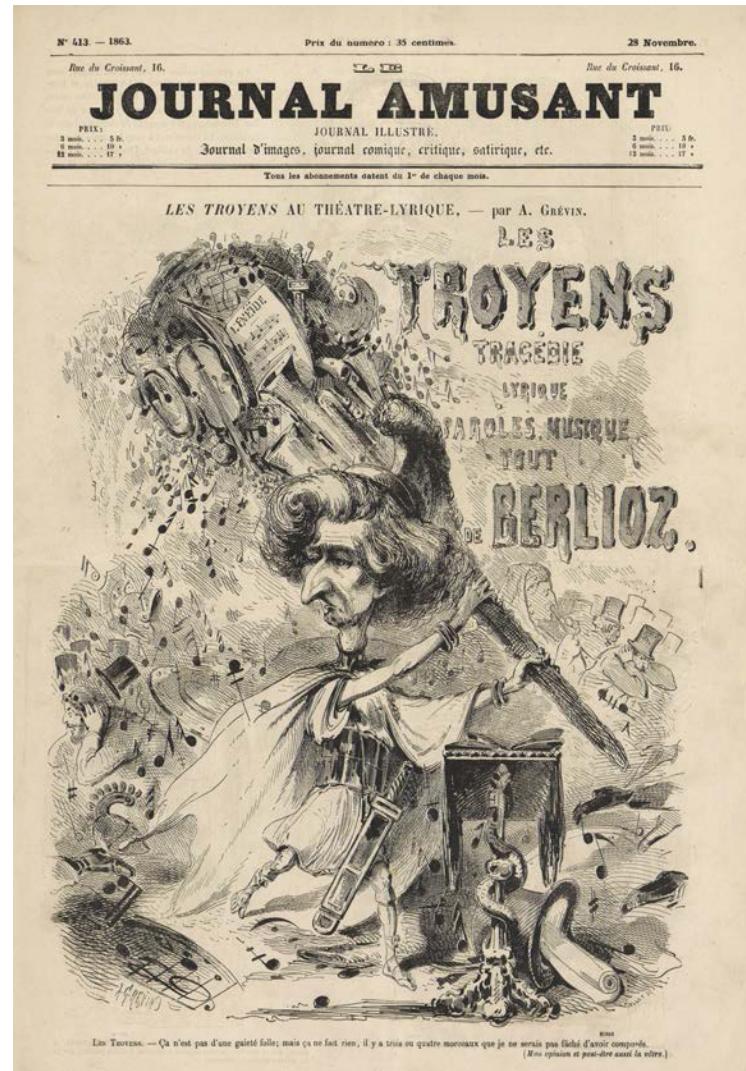
For most of his career, Berlioz had little to do with opéra comique other than as a critic. As a composer, he developed and maintained an interest in monumental works of national and military character, some of which he called “architectural.” The *Te Deum* is the climax of this tendency. Berlioz’s greatest ambition—to compose operas—was often frustrated, not least when the Paris Opéra rejected his five-act epic, *Les Troyens*, of which only the last three acts were staged in his lifetime, as *Les Troyens à Carthage*. That production came in 1863, and in a less well-endowed theater (the Théâtre Lyrique) that could hardly do justice to the staging of the “Royal Hunt and Storm,” which was omitted after one performance.

Among the earliest Berlioz manuscripts are sections of Gluck's *Iphigénie en Aulide*, copied from scores in the library of the Paris Conservatoire, despite Cherubini trying to chase him away (he was not yet a student there). Richard Wagner shared Berlioz's admiration for this opera, conducting a production in Dresden (1847), albeit with "improvements." Gluck's overture runs directly into act 1; its stern opening reappears as the curtain rises on the Greek general Agamemnon pleading with the gods to spare his daughter from sacrifice. Other themes include a sturdy unison, hinting at the music for the Greek army, and delicate passages with oboe answering the violins, with a semitone motif of lament for the sacrificial victim. In 1854, Wagner composed a new "concert ending" to the overture, displacing a cruder one wrongly attributed to Mozart. Instead of ending loudly, as if inviting applause, Wagner ended softly by returning to the opening and the tragic atmosphere of Agamemnon's impassioned prayer.

Parts of *Les Troyens* suggest Berlioz's lifelong admiration for the neoclassical Gluck, but the entr'acte preceding act 4 ("Royal Hunt and Storm") is an inspired piece of Romantic scene painting. Dido and Aeneas are hunting, disturbing a delicate pastoral scene by the call and answer of brass fanfares in different meters. The storm breaks up the hunt; the lovers shelter in a cave, oblivious to the mythical creatures (nymphs, fauns) calling out the word of fear: "Italie!" The watching gods have decreed that Aeneas must leave Carthage to found a "new Troy" (Rome).

Back at court, Dido is haunted by remorse at betraying her dead husband with a new lover. She becomes calmer, and the company enjoys the serene night in a septet; then the lovers are left alone (duet: "Nuit d'ivresse et d'extase infinie").

Berlioz, as his own librettist, derived their exchange of vows and tender reproofs from the garden scene in Shakespeare's *The Merchant of Venice*. But the gods are still watching; as the lovers exit, Mercury appears, and he too calls "Italie!" In act 5, torn between love and duty, Aeneas obeys the gods; his departure breaks Dido's heart and she kills herself. The Trojan March, first heard in act 1 for the procession with the wooden horse, now rings out triumphantly despite the curses of the Carthaginians. In 1864, Berlioz arranged the march for concert use; it proved to be his last compositional effort.



Les Troyens au Théâtre Lyrique, Alfred Grévin (1827–92)
Cover of *Le Journal amusant*, November 28, 1863

In July 1830, Berlioz had welcomed the revolution that overthrew the last Bourbon king; but he had played no part in it, as he was occupied with composing his Rome Prize-winning cantata *La mort de Sardanapale*. Once reengaged with the outside world, he found people singing his *Chant guerrier* (War Song), composed earlier that year. He then decided to set the “Marseillaise” for chorus and orchestra; it is not the official version for state occasions in France.

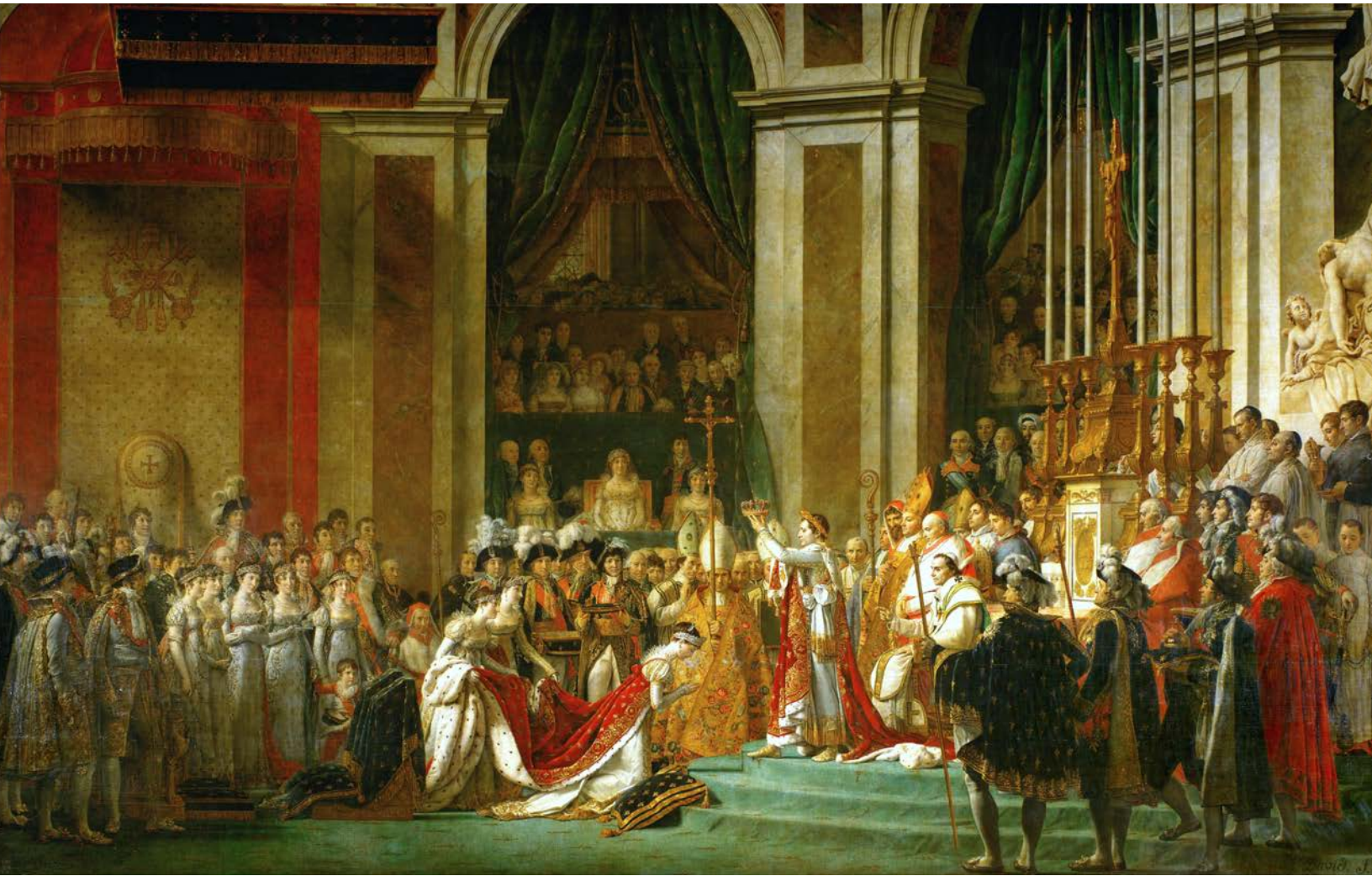
Berlioz’s setting of the Te Deum, unlike his Requiem, was completed (in 1849) with no commission and no immediate prospect of performance. He had not welcomed the 1848 revolution, and later hoped the Te Deum might be used for the coronation of Emperor Napoleon III. But its only performance in Berlioz’s lifetime was in 1855 in the fine Paris church of Saint-Eustache. He composed it for double chorus with the optional addition of a large children’s chorus, whose occasional entries are wonderfully effective. Another unusual element, at least for Berlioz, is that he supplemented the large orchestra with an organ. Ideally situated some distance from the other performers, the organ is mainly used in ritualistic alternation with the voices and orchestra, first introducing a plainchant-like theme for the magnificent opening chorus of praise.

Whereas most composers are hesitant to change liturgical texts, Berlioz altered them to suit his musical purposes, reordering lines into what could be considered a more logical sequence. The six vocal movements are variously labeled “Hymn” and “Prayer,” except that the final “Judex crederis” combines the two. The fifth movement is mainly for solo tenor; the others are entirely choral. Two instrumental movements were also attached to the Te Deum, relating to its traditional use to celebrate military victories: a Prelude to the third choral movement and, after the “Judex crederis,” a March “for presentation of the colors.” Berlioz canceled the Prelude before the 1855 performance but retained the March. Both instrumental movements quote material from the first “Hymn.” But Berlioz said that even the March should be omitted unless the performance was part of a grand national celebration.

The “Te Deum laudamus” is a strikingly orthodox choral fugue, at least for Berlioz, punctuated by the plainchant theme. A magical transition leads without a break into the second hymn, which is framed by an organ prelude and postlude. The incantatory “Tibi omnes Angeli” is passed between chorus sections; they then combine in the ecstatic “Sanctus” and climactic “Pleni sunt coeli,” a musical sequence that comes again but much varied in its orchestral clothing.

The first Prayer (“Dignare, Domine”) is built on sustained bass notes that rise to and descend from a central climax (Berlioz was rather proud of this device). Renewed energy permeates the hymn “Christe, rex gloriae,” with a softer section for choral tenors sometimes taken by the soloist of the following “Te ergo quaesumus.” The mature Berlioz revised the solo from the “Agnus Dei” of his earlier *Messe solennelle* (1824), adding a brass chorale for the murmured responses of the chorus. The “Judex crederis” is another fugue, this time splendidly unorthodox in design, contrasted to prayerlike sections and leading through a series of tremendous climaxes to end in a blaze of brass fanfares.

—Julian Rushton, University of Leeds



The Coronation of Napoleon, Jacques-Louis David (1748–1825), 1805–07

PROGRAM FOUR

Chansons, romances, et mélodies: Vocal Music from Cosmopolitan Paris

Sunday, August 11

Olin Hall

11 am Performance with commentary by Byron Adams; with Jana McIntyre, soprano; Rebecca Ringle Kamarei, mezzo-soprano; Maximilian Jansen VAP '21, tenor; Tyler Duncan, baritone; Kayo Iwama and Erika Switzer, piano; Viktor Tóth '16 TÖN '21, clarinet

Giacomo Meyerbeer (1791–1864) *Hirtenlied (1842) (Rellstab)*

Ernest Reyer (1823–1909)

ANCIEN RÉGIME

***Pourquoi ne m'aimez-vous?:
Vielle chanson (1868) (Regnier)***

Camille Saint-Saëns (1835–1921)

***Marquise, vous souvenez-vous?:
Menuet (1869) (Coppée)***

César Franck (1822–90)

CHANSONS D'ENFANCE

L'ange et l'enfant (1846) (Reboul)

Pauline Viardot (1821–1910)

L'enfant et la mère (1841) (anon.)

Georges Bizet (1838–75)

VICTOR HUGO

Adieux de l'hôtesse arabe (1866) (Hugo)

Gabriel Fauré (1845–1924)

Tristesse d'Olympio (1864) (Hugo)

Charles Gounod (1818–93)

HEURES MYSTIQUES

***La salutation angélique (1874)
Ave Maria (after Bach) (1859)***

Hector Berlioz (1803–69)

CRÉPUSCULE CELTIQUE

From Irlande, Op. 2 (1829) (Moore)
Adieu Bessy
L'origine de la harpe
Hélène

Gioachino Rossini (1792–1868)

ROSSINI

From Soirées musicales (1830–35)
La pastorella dell'Alpi (Tirolese) (Pepoli)
La danza (Tarantella) (Pepoli)



Music in the Tuileries Gardens, Édouard Manet (1832–1883), 1862

Pauline Viardot

PAYS EXOTIQUES

**From Six mazurkas de Chopin,
Book 1, No. 2 (1864) (Pomey)**

Aime-moi

Pyotr Ilych Tchaikovsky (1840–93)

From Six French Songs, Op. 65 (1888)

Sérénade: Où vas-tu, souffle d'aurore (Turquety)

Pauline Viardot

From Five Spanish Songs (1846)

El fandango del diablo (Viardot)

PROGRAM FOUR NOTES

During Hector Berlioz's career, opera was the most lucrative and prestigious musical genre in France. However, neither of the two composers who dominated Parisian opera houses were French: Giacomo Meyerbeer was born near Berlin and Gioachino Rossini's birthplace was Pesaro, Italy. Try as he might, Berlioz, born in La Côte-Saint-André, never managed to enter into the charmed circle of operatic success.

Neither Meyerbeer nor Rossini restricted themselves to grand opera: both composed in smaller genres. Meyerbeer's *Hirtenlied* for soprano, clarinet, and piano (1842) incorporates elements of Schubertian Lieder; he may well have known Schubert's *Der Hirt auf dem Felsen*, published in 1830, which is scored for the same ensemble. Rossini's witty *Soirées musicales* were written between 1830 and 1835, following the Paris Opéra production of his final opera, *Guillaume Tell* (1829). Like his rivals, Berlioz did not restrict himself to monumental works. His *Neuf mélodies irlandaises* (composed in 1829 and revised as *Irlande* in 1849) came in the wake of his initial obsession with the Irish actress Harriet Smithson, whom he eventually married. These settings of French translations of poetry by the Irish author Thomas Moore are not merely the result of Berlioz's personal infatuation; they are part of a broader European fascination with Celtic history and culture. During this period, Berlioz also completed his *Waverley Overture* (1827), inspired by one of Sir Walter Scott's historical novels about Scottish history. The songs and choruses in *Neuf mélodies irlandaises*, are unified principally by allusions to Celtic lore and customs. As David Cairns notes in his biography of Berlioz, "The use of Moore's own word, 'Melodies,' for the title of these songs is little more than a gesture of homage . . . they show a big advance on the songs Berlioz published seven or eight years before, soon after he arrived in Paris; but he is still a long way from the *Nuits d'été* of a decade later—true melodies in the sense of a French equivalent of the German *Lied*."

Meyerbeer's *Hirtenlied*, Rossini's *Soirées musicales*, and Berlioz's *Irlande* are all suited to domestic music making. Arias from celebrated operas were frequently performed in drawing rooms, of course, but there was an expanding market for newly composed songs. During and after the Bourbon Restoration, most vocal music published in France was placed in one of two categories: "chanson," which implied some degree of folk-like directness, and "romance," which implied refinement. In the solo songs of *Irlande* and in his *Nuits d'été* (1840–41; revised and orchestrated 1856), Berlioz anticipated the development of the *mélodie*, essentially the "French equivalent of the German *Lied*." This designation rose to prominence in the mid-1840s and it was a well-established genre by the 1870s.

Musicologist Stephen Rumph calls Gabriel Fauré's songs from the mid-1860s *mélodies*, and Georges Bizet's "Adieux de l'hôtesse arabe" (1866) was included in an 1873 collection titled *Vingt mélodies*. Both of these composers set poems by the colossus of 19th-century French literature Victor Hugo, whose enormous body of literary works ranged from stately and virtuosic to vulgar and bombastic. While the young Fauré set Hugo's elegiac "Tristesse d'Olympio," Bizet chose one of the poet's most erotic Orientalist fantasies.

César Franck's "L'ange et l'enfant" (1846) bears the subtitle "Mélodie pour mezzo-soprano ou baryton." This song deals with a subject popular in bourgeois households at a time of high infant mortality: childhood innocence and fragility watched over by guardian angels. Although Pauline Viardot's "L'enfant et la mère" (1841) dispenses with the supernatural, somber passages in the music cast an ominous shadow over the cradle.

Charles Gounod, a friend of both Berlioz and Viardot, was so drawn to the Catholic faith that he entered a seminary before he realized that clerical celibacy was not for him. This brush with ordination left an indelible mark on his oeuvre: his sacred music intermingled the scent of ecclesiastical incense with a strong whiff of operatic perfume. This aspect of Gounod's style is exemplified by "La salutation angélique" (published 1877), which petitions the Virgin Mary to intercede on behalf of imperiled fishermen, and by his popular *Ave Maria* (1859). For the latter piece, Gounod superimposed a melody of his own devising over the first prelude of J. S. Bach's *Well-Tempered Clavier*, Book 1 (BWV 846).

Berlioz anticipated the nostalgia for the ancien régime that appeared during the Second Empire in his *Menuet des Follets* from *La damnation de Faust* (1846). His ardent supporters Ernest Reyer and Camille Saint-Saëns responded to this trend in individual ways. Reyer's "Porquoi ne m'aimez-vous" (1868) is subtitled "Vielle chanson" and an illustration of a couple in 16th-century dress appears on the cover of the published song. Saint-Saëns's setting of the poet François Coppée's evocation of 18th-century manners, "Marquise, vous souvenez-vous?" (1869), is subtitled "Menuet."

One of Saint-Saëns's most esteemed colleagues, Pyotr Ilyich Tchaikovsky, loved Paris and found his visits there exhilarating. Tchaikovsky encountered Berlioz when he delivered a toast to him at a banquet in Moscow during the French composer's 1867–68 Russian tour. Tchaikovsky revered Berlioz's music, especially his *Harold en Italie*, Op. 16 (1834), which influenced his own *Manfred* Symphony, Op. 58 (1885). Like *Harold*, *Manfred* was inspired by the poetry of Lord Byron. Tchaikovsky's familiarity with Berlioz's *Nuits d'été* and his love of French poetry and music are reflected in the opening "Sérénade" from his Six French Songs, Op. 65 (1888).

The successful careers of Meyerbeer and Rossini in France testify to the cosmopolitan musical culture of 19th-century Paris. One of the most cosmopolitan Parisian artists of the time was the mezzo-soprano and composer Pauline Viardot. She was born in the French capital to Spanish parents, and she wrote songs in multiple languages, including Russian. A friend of Fryderyk Chopin, she persuaded him to allow her to arrange some of his mazurkas for voice and piano, for which she used French texts supplied by the painter Louis Pomey. She also celebrated her Spanish heritage with the scintillating duet "El fandango del Diablo" (1846).

—Byron Adams, Emeritus Distinguished Professor of Music,
University of California, Riverside



Louise Vernet, Horace Vernet (1789–1863), c. 1830

PROGRAM FIVE

Women Musicians in Berlioz's Time

Sunday, August 11

Sosnoff Theater

2:30 pm Preconcert Talk: Hilary Poriss

3 pm Performance

Louise Bertin (1805–77)

From *La Esmeralda* (1836) (Hugo)

Elle est rapide (Air de Phoebus)

Noah Stewart, tenor

Anna Polonsky, piano

Hector Berlioz (1803–69)

***La mort d'Ophélie*, Op. 18, No. 2 (1842) (Legouvé)**

***La captive*, Op. 12 (1832) (Hugo)**

Rebecca Ringle Kamarei, mezzo-soprano

Erika Switzer, piano

Andrew Borkowski TÖN '18, cello

Clara Schumann (1819–96)

From *Soirées musicales*, Op. 6 (1836)

Toccatina

Mazurka

Polonaise

Anna Polonsky, piano

Gioachino Rossini (1792–1868)

From *L'italiana in Algeri* (1813) (Anelli)

Cruda sorte

Rebecca Ringle Kamarei, mezzo-soprano

Erika Switzer, piano

INTERMISSION

Pauline Viardot (1821–1910)

***Le dernier sorcier* (1869) (Turgenev)**

Krakamiche, a sorcerer *Babatunde Akinboboye, baritone*

Stella, his daughter *Monica Yunus, soprano*

Perlimpinpin, his valet *Noah Stewart, tenor*

Queen of Elves *Camille Zamora, soprano*

Prince Lelio *Adriana Zabala, mezzo-soprano*

Verveine *Laquita Mitchell, soprano*

Chorus of Elves

Sopranos: Kirby Burgess VAP '22, Abagael Cheng VAP '23,

Francesca Lionetta VAP '23, Sadie Spivey VAP '23

Altos: Jardena Gertler-Jaffe VAP '21, Jaclyn Hopping VAP '25,

Samantha Martin VAP '22, Sarah Nalty VAP '24

Tituss Burgess, narrator

Lucy Tucker Yates, piano

Sharyn Pirtle, director

Shawn Kaufman, lighting designer

Lilly Cadow GCP '22, choral director

PROGRAM FIVE NOTES

As Hector Berlioz was fully aware, the concert halls and opera houses of 19th-century Europe were packed with countless talented women. Pigeonholed primarily as performers, many of the women he knew and with whom he worked were also highly accomplished composers. Clara Wieck, one of the century's most renowned piano virtuosos, for example, wrote music prolifically, including works for piano solo, orchestra, chamber ensembles, and voice. Berlioz met this phenomenal musician in Paris when she was 19, but the friendship was not easy to maintain, and not just because of the language barrier. Despite having promised to support her concerts—and despite knowing her future husband, Robert Schumann—in an 1839 review, Berlioz gave more attention to another piano virtuoso, Ninette de Belleville, who was also on the bill. For Wieck, this was an offence beyond the pale, and henceforward declared him her enemy.

Berlioz's ties with Louise Bertin also ran into a rough patch. Bertin was the daughter of Louis-François Bertin, proprietor and editor of the *Journal des débats*, one of the influential periodicals in which Berlioz published articles and reviews. It was through this connection that he became acquainted with Louise. In his *Memoirs*, he described her as “a writer and a musician of considerable distinction and one of the most intelligent women of our time.” She was primarily a composer of opera, and her *La Esmeralda* (1836), based on a libretto by Victor Hugo, was the first by a woman to be performed at the Opéra de Paris. Unfortunately, it was a failure because it paled in comparison to Giacomo Meyerbeer's grand *Les Huguenots*, which premiered the same season, but also because some members of the audience accused Berlioz, who led rehearsals of *La Esmeralda*, of composing parts of the score. Berlioz swore on his honor that the music was entirely Bertin's, but the die was cast, and for her there was no going back. She devoted herself to writing poetry from that point forward.

The relationship between Berlioz and Pauline Viardot can be summarized with a single word: “complicated.” Viardot was well known to Berlioz for her achievements as one of the 19th century's best-known operatic divas, for her talents as a composer, and for her family ties. Born Pauline García, she was the youngest daughter of Manuel García Sr., a composer and renowned leading man (he was the first Almaviva in Gioachino Rossini's *The Barber of Seville*), and sister to Maria Malibran, the celebrated diva of the *bel canto* era whose death at age 28 put a sudden end to a dazzling career. Pauline married Louis Viardot, an art historian, critic, and impresario, on April 16, 1840. Despite a dramatic age gap between the two of them—21 years—their marriage lasted until his death in 1883.

The earliest encounter between Viardot and Berlioz occurred in 1839, when she was a teenager making one of her first appearances, in a concert held at the salon of the piano manufacturer Jean-Henri Pape. Viardot was still so new to the musical world that she was identified merely as “the interesting sister of the diva Malibran.” Placing her talents on full display, she performed music by Franz Schubert, Nicola Porpora, and to Berlioz's great dissatisfaction, a duet from Christoph Willibald Gluck's *Orphée et Euridice* with Gilbert Duprez. The private notes Berlioz jotted down following the concert say it all: “Miss Pauline Garcia displeased me greatly; there was no point in making such a fuss about this so-called talent, she is a failed diva. . . . How she exhausted me with the sublime duet of *Orphée*, with Duprez.” But his feelings toward her warmed quickly, as a letter to Viardot's husband in October indicates. In this missive, the composer made an about-face, describing her as “a marvelous talent in which all the true friends of musical art are interested.”

Fast forward a decade and the relationship between Berlioz and Viardot had blossomed into friendship, grounded in mutual respect and admiration for each other's talents. He invited her to perform in his second grand matinée concert held at the Hanover Square Rooms, London, in 1848, an extravaganza featuring several of his compositions. Viardot gave the first performance of the orchestral version of *La captive*, which she sang "with intense feeling that went to every heart" according to *Musical World*. She, in turn, dedicated her song "En mer" to him. Living close to one another in Paris, moreover, she frequently invited him to the weekly salon gatherings that she organized. It was at these salons and in other private venues where she tried out many of her compositions.

Almost as talented a composer as she was a singer, Viardot wrote hundreds of pieces, most of them songs for solo voice and piano. Her first was "L'enfant de la montagne," published when she was 19. Like many of her songs, she performed it herself to show off her vocal skills in concerts in Leipzig and other cities. She also composed works for piano and violin, the instrument of her son, Paul Viardot. True to her specialty, Viardot dedicated a significant amount of creative energy to writing chamber operas. These were mostly performed by her students and children in her home, with piano accompaniment, but *Le dernier sorcier*, featured on the second half of this program was a little different.

Le dernier sorcier is a fairy tale opera that tells the story of an old sorcerer, Krakamiche, whose magical powers have faded as a new world, guided by love and nature, emerges. The libretto for this work was written by the Russian novelist and playwright Ivan Turgenev, whom Viardot first met when she was singing in St. Petersburg in 1843. Even though Viardot's marriage was a happy one, her relationship with Turgenev was long and intimate and their collaborations were numerous, including on this and some of her other chamber operas. The first performance of *Le dernier sorcier*



Pauline Viardot, Ary Scheffer, (1795–1858), 1840

occurred on September 20, 1867, in the Villa Turgenev, Baden-Baden, with Turgenev's friend Louis Pomey in the role of Krakamiche. Remarkably, Turgenev took the role himself for a gala performance of the opera in October that same year. For these private performances, Viardot accompanied the singers on piano, the sole instrument in the original score.

Le dernier sorcier received its public premiere on April 8, 1869, at the Weimar Court Theatre with the help of Franz Liszt (Viardot's former piano teacher). For this occasion, the music was orchestrated by Eduard Lassen and the libretto translated into German by Richard Pohl. While it is possible that Berlioz would have attended this performance had he not passed away one month earlier, it is equally plausible that he would have avoided the event, embittered because by this time, their personal and professional relationship had frayed irrevocably. Viardot would maintain an active career as performer, composer, and teacher until the end of her very long life at the age of 88.

—Hilary Poriss, Northeastern University

SYNOPSIS

Setting

In a huge forest in a land far, far away lives the once-powerful sorcerer Krakamiche. Time has diminished his power. All that remains now of his palace is a hut; his servant, once a powerful giant, is old and tired; and his wand can barely summon his daily bread. He is particularly frustrated with his decline, because he had great aspirations for his daughter, Stella, who lives with him.

In the same forest live the elves. Many years before, Krakamiche expropriated their lands, and the elves had been powerless to fight him. Now they delight in pestering him from morning to night. Nearby lives Prince Lelio, who often hunts in the forest. The Queen of the Elves has taken Lelio under her protection and wants to marry him to Stella.

Act 1

The curtain rises on Krakamiche's hut, where the elves, led by Verveine, are tormenting him. They pour water down his chimney, dousing his fire and laughing at his powerless anger. The Queen arrives and one of the elves reports that she has managed to convince Krakamiche that a delegation will arrive the next day with a tribute: a blade of Moly grass, which, he believes, has the power to restore a man to youth, beauty, and strength.

The elves exit, and Prince Lelio enters, singing of his aching heart. The Queen overhears Lelio's lament and makes a deal with him: in return for obeying her commands, she will give him a magic flower that will enable him to become invisible after sunset to everyone but Stella. Having forged their alliance, the Queen and Lelio depart.

Krakamiche returns, bemoaning his fate. Rain begins to fall, yet another example of the old sorcerer's decline: the magic net over his dwelling is losing its power. He sends his long-suffering servant Perlimpinpin for an umbrella and leaves. Stella comes out of the house

and sings lovingly of the way the rains water her plants and maintain balance. The Queen returns and tells Stella of her forthcoming meeting with Lelio.

Perlimpinpin enters, reminiscing of his earlier, happier days when he was still a powerful giant, but barely able to complete a thought. An exotic delegation of visiting dignitaries (in fact, the elves in disguise) approaches to pay homage to Krakamiche, who receives them with delight. After a self-aggrandizing welcome, he is eager to try the visitors' magic, youth-restoring grass. Suddenly, the "dignitaries" throw off their costumes, revealing their true identities, and the trick is revealed. Krakamiche is whirled into a wild waltz, soon collapsing from exhaustion. The Queen and her elves celebrate their victory and then curl up under the forest canopy, lulled by the gentle sounds of the woods.

Act 2

Lelio cannot wait to use his magic invisibility flower to draw nearer to Stella. Hearing the approach of Krakamiche and Stella, Lelio quickly hides. Krakamiche enters carrying his enormous book of Merlin's spells and searches for the incantation against which everything is powerless. Stella works her spinning wheel and sings a poignant duet with her father, assuring him that, rather than empty wealth, all she desires is authentic connection, a true home, and a loving heart. Krakamiche redoubles his efforts, explaining that she can find joy in wealth and grand palaces. Stella stands her ground, explaining that such objects hold no true happiness for her. For her, joy will be found in the experience of life and love.

While Krakamiche continues to look for the right spell, Stella sings a little song to herself, and hears Lelio singing the third verse as though in echo. Lelio enters, having been rendered invisible by his magic flower, and he and Stella sing to one another. Lelio kneels before Stella, accidentally dropping the flower. This makes him visible to Krakamiche, who thinks it was his own power that has made the prince appear. He is furious, and casts a spell to summon a monster to annihilate the prince. Instead of a monster, the spell brings forth a goat, and Krakamiche faints from exhaustion.

As Stella and Lelio rush to help Krakamiche, the Queen appears. The sorcerer soon comes to, and in order to help the young couple, he consents to his daughter's marriage and promises to leave the great woods to live with his daughter and son-in-law in their castle outside the forest. In an unaccompanied quartet, Krakamiche, Stella, Lelio, and Perlimpinpin sing of their respective futures. They depart for their new and rightful home. The Queen waves her wand and Krakamiche's hut crumbles. The elves rejoice over the return of their forest and the restoration of the natural order.



La musique fantastique, glorification de Berlioz, Alfred Philippe Roll (1846–1919), 1917–19
Ceiling of the South Gallery of the Petit Palais, Paris





Hamlet and Horatio at the Cemetery, Eugène Delacroix (1798–1863), 1839

**WEEKEND TWO
AUGUST 15–18**

MUSIC AND THE LITERARY IMAGINATION

PROGRAM SIX

Sacred Music in France

Thursday, August 15 at 7 pm

Friday, August 16 at 3 pm

Church of the Messiah, Rhinebeck

Performance: Renée Anne Louprette GCP '19, organ; Maximillian Jansen VAP '21, tenor; members of the Bard Festival Chorale and The Orchestra Now, conducted by James Bagwell

César Franck (1822–90)

From Three Pieces for Organ (1878)

Pièce héroïque

Dmitry Bortniansky (1751–1825)

**Adoramus Dei (“Chant des chérubins,
de Bortniansky”) (arr. Berlioz, 1850)**

Luigi Cherubini (1760–1842)

**Antifona sul canto fermo, ottavo tono
(1778) (trad.)**

Hector Berlioz (1803–69)

Veni creator (c. 1860–68) (trad.)

Giacomo Meyerbeer (1791–1864)

Pater noster (1857)

**Pierre-Louis Dietsch (1808–65),
after Jacques Arcadelt (1507–68)**

Ave Maria (1842)

Alfred Lefébure-Wély (1817–69)

Boléro de concert, Op. 166 (1865)

Gabriel Fauré (1845–1924)

Cantique de Jean Racine, Op. 11 (1865)

Hector Berlioz

**La fuite en Égypte: Mystère en style ancien,
Op. 25 (1850) (Berlioz)**

Overture

The Shepherds' Farewell

The Repose of the Holy Family

Olivier Messiaen (1908–92)

Apparition de l'église éternelle (1932)

PROGRAM SIX NOTES

In his *Memoirs*, Hector Berlioz describes the circumstances of his “first musical experience,” which occurred at Mass as he received his First Communion: “As I took the sacrament a chorus of virginal voices broke into the eucharistic hymn, and I was filled with a mystic yet passionate unrest. . . . I thought I saw heaven open, a heaven of love and chaste delight.” He continues, “Such is the magic power of true expression, the incomparable beauty of melody that comes from the heart.” Later, Berlioz discovered that the tune of this eucharistic hymn was borrowed from a decidedly less ethereal aria found in *Nina, ou la folle par amour*, an opéra comique by Nicolas Dalayrac (1753–1809).

Berlioz’s droll story illustrates the debased state of Roman Catholic liturgical music in France in the early 19th century. During the Revolution, church music schools were disbanded and their repertoires dispersed or destroyed. By the time Napoleon and Pope Pius VII negotiated the Concordat of 1801, choirmasters, bereft of sacred music from the ancien régime, relied heavily on contemporary operatic repertoire. As in the case of Dalayrac’s chanson, excerpts could be tricked out with liturgical texts. Even newly composed sacred music was often written in a florid operatic style. During Berlioz’s lifetime, however, and especially during the Second Empire (1852–70), French church music began to undergo significant reforms, led by educational institutions such as the well-known École Niedermeyer.

Founded in 1853 by Louis Niedermeyer (1802–61), the school that eventually bore his name specialized in training organists and choirmasters. This focus lasted for only the first 15 years of its existence, its original mission cut short due to the political upheavals that followed the 1870 Franco-Prussian War. Niedermeyer’s career as an opera composer yielded steadily diminishing returns, so he became committed to reviving what is now called “early music.” Plainsong and sacred music of the 15th and 16th centuries became the basis of the school’s curriculum. Among the teachers at the École Niedermeyer was theorist, conductor, and composer Pierre-Louis Dietsch. He concocted an *Ave Maria* out of a three-part secular chanson by Franco-Flemish Renaissance composer Jacques Arcadelt (1507–68), part of a then-common practice of creating ersatz “ancient” compositions from fragmentary earlier sources, or by simply fabricating a work in “olden style” and attributing it to an earlier composer. Dietsch’s imposture was detected, however, by one of his colleagues at the school, Camille Saint-Saëns, who noted irregularities in the score’s Latin prosody. The most famous alumnus of the École Niedermeyer, Gabriel Fauré, who was a pupil of both Dietsch and Saint-Saëns, composed his chaste *Cantique de Jean Racine*, Op. 11 (1865), as a graduation exercise.

As part of his reformist agenda, Niedermeyer cofounded a journal for Catholic organists and choirmasters, *La Maîtrise*, which he edited with musicologist and critic Joseph d’Ortigue (1802–66), who was a champion of Berlioz’s music. In addition to articles about training choirs and harmonizing plainchant, this journal often featured dignified and concise sacred compositions by contemporary composers. Among those whose music appeared in *La Maîtrise* was Giacomo Meyerbeer, who, although he never wavered from his Jewish faith, contributed a *Pater noster* to the November 1857 issue.

Berlioz's attitude toward Christianity reflected an ambiguity toward religion typical of many Romantic artists. Although described by his biographers as an "agnostic," Berlioz retained a wry affection for the church: "Needless to say, I was brought up in the Catholic and Apostolic Church of Rome," he recalled, "This charming religion (so attractive since it gave up burning people) was for seven whole years the joy of my life, and although we have long since fallen out, I have always kept most tender memories of it." Berlioz's taste in sacred music was idiosyncratic. He detested the little he knew of Palestrina's music, and certainly disapproved of the severe neo-Palestrinian style of his *bête noire*, Luigi Cherubini, director of the Conservatoire de Paris when Berlioz was a student there. Toward the end of his career, however, Berlioz composed a setting of the *Veni creator* text for unaccompanied women's chorus that may have harkened back to his memory of the girls singing at his First Communion. This score also reflects Berlioz's enthusiasm for the dignified cappella Orthodox church music of Ukrainian composer Dmitry Bortniansky that he encountered on his 1847 tour to Russia. After his return to Paris, he arranged one of Bortniansky's choruses for use by French choirs by fitting the music to a Latin text.

Despite his ambivalence to the church, Berlioz composed a series of large-scale religious works: the Requiem, a Te Deum, and the oratorio *L'enfance du Christ*, Op. 25 (1850–54), a *Trilogie sacrée*. The genesis of *L'enfance du Christ* was both casual and protracted. Its first glimmers appeared when Berlioz dashed off a small organ piece for a friend, architect Joseph-Louis Duc. That little score then became the basis of a short choral work titled *L'adieu des bergers*—the "Shepherds' Farewell." Berlioz mischievously passed off this chorus as the work of a fictitious 17th-century choirmaster, Pierre Ducré. In 1850, Berlioz expanded it into *La fuite en Égypte* ("The Flight into Egypt") for tenor solo, chorus, and chamber orchestra, which was published in 1852 and premiered in Leipzig the following year. The young Brahms praised the work highly and urged Berlioz to enlarge it further. Berlioz took Brahms's advice to heart by completing *L'enfance du Christ*. Berlioz designed his oratorio like an altarpiece, with *La fuite en Égypte* flanked on either side by a first and third part.

Over the course of Berlioz's career, the great organ builder Aristide Cavallé-Coll (1811–99) created instruments for Parisian churches of unprecedented color, variety, and grandeur. French composers of the period responded with alacrity to the timbral and mechanical expansion of the organ in ways that ranged from Alfred Lefébure-Wély's gaudy *Boléro de concert* to the nobility of César Franck's *Pièce héroïque*. In the 20th century, Franck's heir, organist-composer Olivier Messiaen, cited Berlioz alongside Claude Debussy, Wolfgang Amadeus Mozart, and Richard Wagner as one of his "childhood loves." Messiaen discovered "absolutely irreplaceable timbres" in Berlioz's music, and emulated his hero in such highly colored organ pieces as his *Apparition de l'église éternelle* (1932).

—Byron Adams, Emeritus Distinguished Professor of Music,
University of California, Riverside

PROGRAM SEVEN

Berlioz: The Composer as Writer

Friday, August 16

Sosnoff Theater

6:30 pm Preconcert Talk: Peter Bloom

7 pm Performance: Bhavesh Patel, narrator

Mikhail Glinka (1804–57)

**Variations on the Russian Folk Song
“Among the Gentle Valleys” (1826)**

Orion Weiss, piano

Felix Mendelssohn (1809–47)

Rondo Capriccioso, Op. 14 (1830)

Orion Weiss, piano

Fromental Halévy (1799–1862)

From *La juive* (1835) (Scribe)

Rachel! quand du Seigneur

Noah Stewart, tenor

Kayo Iwama, piano

Louis Spohr (1784–1859)

From *Faust* (1852) (Bernard)

Liebe ist die zarte Blüte

Alfred Walker, bass-baritone

Kayo Iwama, piano

Nicolò Paganini (1782–1840)

Cantabile, Op. 17 (1824)

Luosha Fang '11, violin

Oren Fader, guitar

Charles-Valentin Alkan (1813–88)

From *Les mois*, Op. 74, No. 6 (ca. 1872)

Promenade sur l'eau

Orion Weiss, piano

Michael Balfe (1808–70)

From *The Bohemian Girl* (1840–43) (Bunn)

I Dreamt That I Dwelt in Marble Halls

Jana McIntyre, soprano

Kayo Iwama, piano

Adolphe Adam (1803–56)

**Bravura Variations on Mozart's
Ah! vous dirai-je maman (1849)**

Jana McIntyre, soprano

Keith Bonner, flute

Kayo Iwama, piano

INTERMISSION



Childe Harold's Pilgrimage - Italy, Joseph Mallord William Turner (1775–1851), 1832

Hector Berlioz (1803–69)

***Harold en Italie*, Op. 16 (1834; arr. Liszt)**

Harold in the Mountains. Scenes of Melancholy,
Happiness, and Joy

March of the Pilgrims Singing the Evening Hymns

Serenade of an Abruzzese Mountaineer to His Sweetheart

The Brigands' Orgies. Reminiscences of the Preceding
Scenes

Luosha Fang '11, viola

Piers Lane, piano

PROGRAM SEVEN NOTES

The first part of tonight's program presents short works by a number of Hector Berlioz's contemporaries, some of whom he knew well. He first met Mikhail Glinka when the two 20-somethings were in Rome in early 1832. The occasion was a soirée held at the Villa Médici by the director of the Académie de France à Rome, the celebrated painter Horace Vernet, who was a music lover and whose daughter, Louise (for a time the apple of Berlioz's eye), was an aspiring musician. Fourteen years later, Berlioz included excerpts from works by Glinka at his concerts in the Cirque des Champs-Élysées, making Glinka the

first Russian composer to be performed in Paris. Berlioz's benevolence was not without self-interest: he was beginning to think about traveling to Russia, where, he had heard, great riches were to be had, and where his new friend could be of assistance in arranging the visit. Nonetheless, what Berlioz later wrote about Glinka's music—its unexpected accents, charming phraseology, harmonic mastery—well applies to the piano variations the Russian composer completed in 1826.

Earlier—indeed, on the day after his arrival in Rome in March 1831—Berlioz met Felix Mendelssohn, with whom he spent many happy afternoons during the following months. Mendelssohn, in a letter to his mother, suggested that Berlioz was without talent and that he wished sometimes to strangle the Frenchman! But when Berlioz later toured in Germany, Mendelssohn received and assisted him in Leipzig with the friendship of a brother. If Mendelssohn played the Andante and Rondo Capriccioso for Berlioz, something that is possible since he had finished it in 1830, Berlioz would have taken special note of the impish and elfin qualities of the Rondo, of which Mendelssohn became a master, and of which Berlioz himself demonstrated facility in the Queen Mab Scherzo of *Roméo et Juliette*.

The career of Fromental Halévy was in many ways opposite to that of Berlioz. He was the pet student of Berlioz's *bête noire*, Luigi Cherubini; had a number of early successes at the Opéra-Comique and at the Opéra, most notably *La juive* in 1835; became the choral director at the Théâtre-Italien and then at the Opéra; was elected to the Académie des Beaux-Arts at the young age of 37; and was professor of theory and composition at the Conservatoire for more than 35 years. Their relationship was cordial, even though Berlioz the critic was always lukewarm to Halévy's creations. Berlioz wrote about *La juive* on several occasions, but mentioned the celebrated tenor aria "Rachel! quand du Seigneur"—in which the Jew Eléazar faces the choice of renouncing his Judaism or sacrificing his adopted daughter to whom he has devoted his life—only in his treatise on orchestration.

Of all the composers on this program, only Louis Spohr remained unknown to Berlioz—that is, in person. But Spohr was well known to him by name and reputation. On several occasions Berlioz programmed his music, including excerpts from his *Faust*. In March 1843, when Berlioz was traveling through Germany and passed through Kassel, he would very much have liked to see Spohr, who had been Kapellmeister there since 1822. However, it was 7 a.m., as Berlioz noted in his *Memoirs* in a hilarious little rhyme: "Spohr dort!"—"Spohr is asleep; we must not wake him up." And so they did not.

Berlioz nowhere mentions Charles-Valentin Alkan in his correspondence, but he surely met the prodigy who began piano study at the Conservatoire when he was 6, frequented the institution when Berlioz was a student there in the late 1820s, and later came to know well some of those in Berlioz's close circle of friends and acquaintances, including Fryderyk Chopin and Giacomo Meyerbeer. Berlioz does, however, review Alkan's work on several occasions, including in May 1844 when he dubs him "a composer-pianist of great merit and the author of several works which, even deprived of his own clean and powerful execution, would nonetheless resound with expansive ideas and inventions. Monsieur Alkan is a formidable musician." In his piano music, Alkan can imitate crickets and trains and other natural phenomena. In "Promenade sur l'eau," following a long tradition, he evokes with an almost naive simplicity the gurgling and murmuring of a stream.

Berlioz and Adolphe Adam, born in the same year, had a long history together, both of them deprecating the other's music. Of Adam's *La reine d'un jour*, Berlioz wrote: "This music is considered worthless everywhere in the world except among the Brazilian Topinamboux, on the Isle of Tahiti, and . . . at the Opéra!" Of a forthcoming event, Adam wrote: "Berlioz has announced for Sunday, under the rubric of 'concert,' one of those monstrosities he calls *symphonies fantastiques*." Grudgingly, Adam admired Berlioz's criticism: "Even if he doesn't know how to write music, he does know how to speak about it, and to express himself with vigor, style, and great originality." Had Berlioz heard Adam's Bravura Variations on Mozart's *Ah! vous dirai-je maman* (1849)—variations of a kind he had made it a career to avoid—he would indeed have written of them with vigor, style, and great originality.

Despite his aversion to Italian opera (because vocal virtuosity and showmanship were in his view inimical to drama in music), Berlioz was in no way opposed to Italy or Italians. Most notably, he would form a friendship with the great violinist Nicolò Paganini, who played a role in the creation of his second symphony, *Harold en Italie*, and who played an even larger role in Berlioz's career as a whole, as we will see. Berlioz met Paganini in 1832 after the first performance of the *Symphonie fantastique* with its sequel, *Le retour à la vie* (later *Lélio*). Although he never heard Paganini play the violin, he heard him play the guitar, which he found extraordinary. On this concert we hear Paganini's Cantabile for violin and guitar (1823).

The second half of the program features *Harold en Italie* in the arrangement made by his great friend Franz Liszt, eight years his junior and one of the few artists whom Berlioz honored with the familiar "tu" form of address. Liszt transcribed other works, most influentially the *Symphonie fantastique*, and wrote an orchestral *fantaisie* from themes found in *Lélio*. These remarkable scores testify at once to Liszt's pianistic genius as well as to his unending admiration and affection for his dear French friend.

Concerning the genesis of *Harold en Italie*, we know that Paganini came to see Berlioz in late January 1834 to ask for a work "for chorus, orchestra, and solo viola." Initially the piece was to carry the title of *Les derniers instants de Marie Stuart* (The Final Hours of Mary, Queen of Scots), but soon Mary disappeared, as did the chorus. What existed already was some of the melodic material—including the *idée fixe*, "Harold's theme," which runs through the symphony as a unifying device—that Berlioz had first set down in his *Intrata di Rob-Roy MacGregor*, a work he composed in Italy in 1831. In the end, Paganini never performed the piece he had commissioned, feeling that it was not enough of a virtuoso showcase for a Stradivarius viola he had recently acquired. Yet when he eventually heard the work, he thought it a masterpiece and made a gift to Berlioz of 20,000 francs—equivalent to at least two years of the Frenchman's income—which allowed Berlioz to take the time to compose what became the dramatic symphony *Roméo et Juliette*, dedicated to Paganini.

—Peter Bloom, Smith College



The Farewell of Romeo and Juliet, Eugène Delacroix (1798–1863), 1845

PANEL TWO

Musical Romanticism and Literature

Saturday, August 17

Olin Hall

10 am – noon

Éric Trudel, moderator; Francesca Brittan; Michèle Lowrie; Mark Pottinger

PROGRAM EIGHT

Literary Romantics

Saturday, August 17

Olin Hall

1 pm Preconcert Talk: Dana Gooley

1:30 pm Performance

Fanny Mendelssohn (1805–47)

From *Sechs Lieder*, Op. 1 (1837–41)

Schwanenlied (Heine)

Jana McIntyre, soprano

Anna Polonsky, piano

Louis Moreau Gottschalk (1829–69)

***Pasquinade*, Op. 59 (1869)**

Orion Weiss, piano

Stephen Heller (1813–88)

**Prelude in C-sharp Minor, Op. 81,
No. 10 (1853)**

Orion Weiss, piano

Ferdinand Hiller (1811–85)

***Zur Gitarre*, Op. 97 (1861)**

Orion Weiss, piano

Hector Berlioz (1803–69)

***Les nuits d'été*, Op. 7 (1841) (Gautier)**

Villanelle

Le spectre de la rose

Sur les lagunes: lamento

Absence

Au cimetière: Clair de lune

L'île inconnue: barcarolle

Noah Stewart, tenor

Tyler Duncan, baritone

Rebecca Ringle Kamarei, mezzo-soprano

Anna Polonsky, piano

INTERMISSION

Robert Schumann (1810–56)

Andante and Variations, Op. 46 (1843)

Orion Weiss and Piers Lane, piano

Kee-Hyun Kim and Russell Houston, cello

Eric Reed, horn

Felix Mendelssohn (1809–47)

**String Quintet No. 2 in B-flat Major,
Op. 87 (1845)**

Allegro vivace

Andante scherzando

Adagio e lento

Allegro molto vivace

Balourdet Quartet

Luosha Fang '11, viola

PROGRAM EIGHT NOTES

The Romantic philosophy of music, promulgated most influentially by E. T. A. Hoffmann, advanced two divergent ideas. One was that music is a “pure” or “absolute” expression, worthy of celebration because it is so detached from quotidian reality and from material constraint. For Hector Berlioz and many of his contemporaries, Beethoven’s symphonies—at once eminently powerful and unfettered by representation—exemplified this “ideal” construct of music. The other, competing concept stressed music’s inner relation to sibling arts such as poetry, drama, and painting, which were more clearly representational. Because of this duality, musicians could relate to Romanticism in various ways. Felix Mendelssohn took inspiration from Scottish landscapes and from Shakespeare for some of his most inventive orchestral tone poems, whereas Fryderyk Chopin developed his Romantic musical language with very few concrete references to literature or visual arts.

Berlioz and Robert Schumann were at the forefront of a convergence of music and literature in the 1830s and ’40s. Working in the literary centers of their respective countries and sharing ideas across national boundaries, they made uncommonly literal attempts to transfer literary tropes to music. Schumann drew upon the psychologically complex fiction of Hoffmann and Jean Paul Richter to inspire his highly original piano cycles, while Berlioz transformed the novels of Sir Walter Scott, the poetry of Lord Byron, the dramas of Victor Hugo, and the fantastic narratives of Gérard de Nerval into wildly imaginative overtures and symphonies. Both composers, moreover, were men of letters, deeply read in classic and modern literature and prolific in their writing. They drew on their literary talents not only to make extra income as journalists but also to normalize the alliance of music and poetry and to make the musical public receptive to their challenging innovations.

Berlioz’s Paris was a city of cliques and factions, and he often found himself in the company of the city’s young Romantic vanguard, exchanging musical and philosophical ideas in an atmosphere of collegiality and merriment. The musicians came to the cosmopolitan capital from all over the world: Ferdinand Hiller from Germany, Stephen Heller from Hungary, Franz Liszt from Austria, Chopin from Poland, and somewhat later Louis Moreau Gottschalk, a piano prodigy, from the United States. The musicians’ clique naturally mingled with the Romantic literati, including Alexandre Dumas, Heinrich Heine, Alphonse de Lamartine, George Sand, and Théophile Gautier.

The first half of this program imagines a group of such musicians and writers in a salon-like setting; such gatherings usually revolved around shorter piano pieces and songs. The featured work, Berlioz’s *Nuits d’été*, is a collection of six songs on poems by Gautier. Though originally published with piano accompaniment, the whole set was eventually orchestrated by Berlioz, who specified voice types for each song. These later versions of the songs, with the accompaniments retranscribed for piano, are presented here. The poems Berlioz selected from Gautier’s 1838 collection *La comédie de la mort* revolve around love, desire, and eros, which are played off against loss, distance, unattainability, and death—states of mind Berlioz knew intimately through his roller-coaster courtship of Harriet Smithson. With the exception of the opening “Villanelle,” which celebrates the arrival of spring and love, these settings are mostly free-flowing. The music dispenses with standard songlike phrasings so that the music can follow the moment-to-moment ebb and flow of the sentiments in the poems, underlining poetic details with luscious harmonic

swerves and gentle climaxes. Although Berlioz's approach to these songs bends toward opera, and calls for plenty of *sostenuto* from the singers, the pianistic or orchestral accompaniments are more restrained and supportive, gauged to the smaller scale of Gautier's poems.

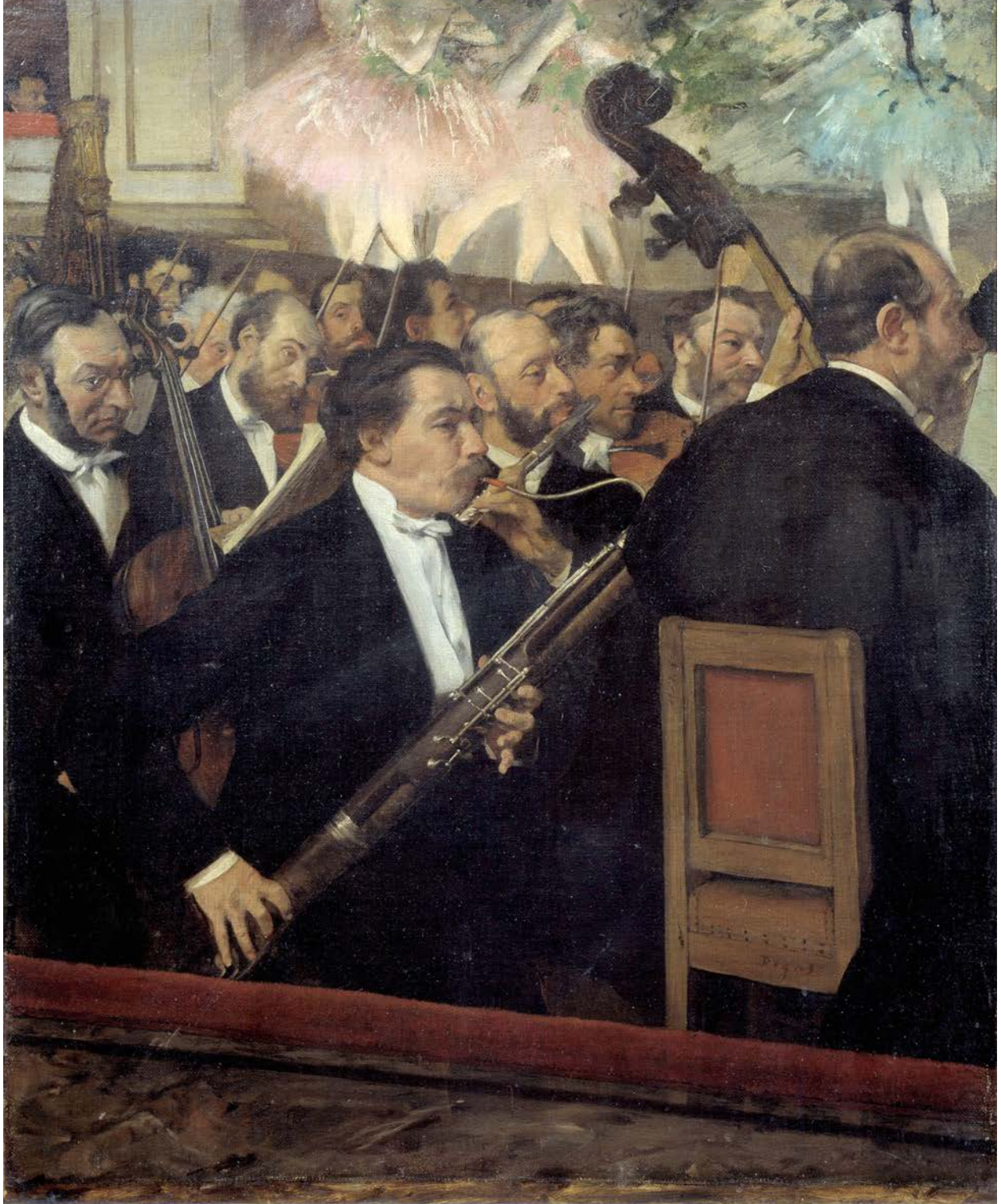
If Paris was the chosen destination of aspiring piano virtuosos and opera composers in this period, Leipzig was exceptionally fertile ground for chamber music, symphonies, and oratorios. At the prestigious Gewandhaus concerts, audiences were hungry for music by classical composers and local luminaries such as Schumann and Mendelssohn, and music making in the home had for decades been a favorite pastime of the German middle-class public, driving the market for chamber works. Schumann's *Andante and Variations* exemplifies his rethinking of the theme-and-variations genre. The 16-bar andante theme is based not on melodic statement but on a *feeling*—a feeling he later characterized as “elegiac” and which is evoked by the delicately expressive curlicue figure in the piano parts. Although the first few variations decorate the underlying harmonic progression, he soon starts varying the harmonic progression itself, so that by the middle of the composition one barely recognizes the theme at all. This “developmental” approach to theme-and-variations exerted a profound influence on Brahms and later composers.

This afternoon's program is bookended with works by two extraordinary siblings, Felix Mendelssohn and Fanny Mendelssohn. Both exhibited precocious musical talents in piano and composition, and as children of one of Berlin's wealthiest and most culturally significant families, both were strongly supported in their educations. While they shared an irrepressible urge to compose, the norms and conventions of gender led them down starkly divergent pathways.

Fanny, submitting to pressures from her father and brother, gave up on the possibility of a musical career. She hesitated even to publish her music for fear of transgressing boundaries of modesty or propriety. Nevertheless, she persisted, channeling much of her creative energy into the Lied genre and yielding more than 250 songs before her premature death in 1847, at age 42. Felix refrained from publishing his *String Quintet No. 2*, composed in 1845 and scored for string quartet with an added viola, because he had reservations about the last movement, a lively, rhythmically driving finale that keeps all five players busy and alert. It may be a delight to play, but it strives for little in terms of thematic or formal contrast.

Mendelssohn's self-consciousness about this finale is among the earliest indications that chamber music—formerly a more private music geared toward the enjoyment of the players—was rising to the status of “artistic statement.” The slow third movement, especially, seems “symphonic” in ambition and scale. Its expressive, tragic main theme eventually gives over to a sweet, major-key theme, and in the drama that follows the latter wins out, bringing the movement to a consoling close. Fortunately for posterity, the quintet was published soon after Mendelssohn's death, and has become a favorite of his larger-scale chamber compositions, alongside the piano trios and string octet.

—Dana Gooley, *Brown University*



The Orchestra of the Opéra, Edgar Degas (1834–1917), c. 1870

PROGRAM NINE

An Evening with the Orchestra

Saturday, August 17

Sosnoff Theater

6 pm Preconcert Talk: Christopher H. Gibbs

7 pm Performance: American Symphony Orchestra, conducted by Leon Botstein,
music director

Gioachino Rossini (1792–1868)

***William Tell* Overture (1829)**

Louise Farrenc (1804–75)

Symphony No. 3 in G Minor, Op. 36 (1847)

Adagio–Allegro

Adagio cantabile

Scherzo: Vivace

Finale: Allegro

INTERMISSION

Hector Berlioz (1803–69)

***Waverley* Overture, Op. 1 (1827)**

Joachim Raff (1822–82)

**Symphony No. 10 in F Minor, Op. 213,
“In Autumn” (1879)**

Impressions and Feelings: Allegro moderato

Ghost’s Dance: Allegro

Elegy: Adagio

The Hunt: Allegro

PROGRAM NINE NOTES

Tonight’s program is titled “An Evening with the Orchestra” for a good reason: Hector Berlioz published a collection of music criticism by that name, in which he reviewed many facets of Parisian musical life, including performances. A consideration of Berlioz’s world requires acknowledging both how he interpreted the soundscape of Paris and how his own and his contemporaries’ compositions helped construct that soundscape. This program gives us some sense of what an evening with their orchestras—whether at the Paris Conservatoire, the Opéra, or elsewhere—might have sounded like.

Unlike Athena springing forth fully grown in armor from the head of Zeus, the orchestra utilized by Gioachino Rossini and Berlioz did not emerge in a flash as a standardized ensemble. Instead, the 19th-century orchestra came into being in the decades following the French Revolution of 1789 and during the Napoleonic era as a series of integrations between several 18th-century ensemble types: string bodies, military wind bands, and opera orchestras. Berlioz himself was key—more so than any other composer of the time—in co-opting all possible instrumental resources and laying the sonic blueprint for a new Romantic orchestra.

Rossini's opera *Guillaume Tell*, which premiered at Paris's Salle Le Peletier in August 1829, highlights the titular character's role in the 14th-century Swiss struggle for independence against Duke Albrecht Gessler of the House of Habsburg. Despite the popularity of the opera—Rossini's last before his early retirement—its four-hour length necessitated cuts to the music. The overture, however, remains a popular concert work that became familiar to American audiences through its presence in the opening credits of the mid-century television and radio show *The Lone Ranger*.

Like the operatic overtures of his contemporary Carl Maria von Weber or the concert overtures of Felix Mendelssohn, Rossini's overture to *Guillaume Tell* depicts scenes and action in multiple consecutive sections. After a minimally scored opening (cellos, basses, and timpani) and a frenzied second section featuring outbursts of swirling strings, piccolo flute, bassoons, and trombones, we hear the English horn's piping of the *ranz des vaches*, the pastoral song played by cattle herders. Rossini's use of the gesture undoubtedly influenced Berlioz, whose *ranz des vaches* played by the same instrument and off-stage oboe opened the "Scène aux champs" of the *Symphonie fantastique*. The overture closes with the famous galop "March of the Swiss Soldiers," where heralding trumpets and horns call the instruments of the orchestra's ranks into action. Rossini's use of the brass and harnessing of the timbral variety of an expanded percussion section—featuring bass drum, cymbals, and triangle—highlights what the new 19th-century orchestra had to offer.

Berlioz's overture to Sir Walter Scott's *Waverley* (1814) also showcases a 19th-century orchestral expansion. In addition to conventional pairs of upper woodwinds, Berlioz expanded the bassoon and horn sections to four players each and balanced the three trombones with two natural trumpets and a novel valved trumpet; the latter added a rare chromatic voice in the high brass. Two lines of a poem from an early chapter in Scott's novel, copied into Berlioz's score, read: "Dreams of love and Lady's charms / Give place to honour and to arms," revealing how Berlioz chose to depict the young English soldier Edward Waverley's adventures of romantic courtship and military campaigns during the 1745–46 Jacobite uprising. The overture's opening features the yearning, impassioned music scored for cello, whose melodies are complemented or doubled by the strings and woodwinds, particularly bassoon. The contrasting fortissimo bursts of the strings, brass, and percussion in the faster *Allegro vivace* section spotlight one of Berlioz's areas of keenest orchestral attention: the use by the timpani player of both wooden sticks and sponge-headed sticks. In his *Grand traité d'instrumentation et d'orchestration moderne* (*A Treatise upon Modern Instrumentation and Orchestration*), Berlioz frequently decried the ugly character of wooden sticks for timpani playing. There, however, they lend an appropriately percussive, militaristic effect.

As we hear in this program's other two works, the makeup of the 19th-century orchestra varied widely. The year after the violent European revolutions of 1848, the Orchestre de la Société des concerts du Conservatoire premiered Louise Farrenc's *Symphony No. 3 in G Minor*. The work's orchestration is quite different from that of either Berlioz or Rossini, and reflects 18th-century practice in its pairs of flutes, oboes, clarinets, bassoons, and horns, plus timpani and strings. Born Jeanne-Louise Dumont, Farrenc moved from early piano lessons to the study of counterpoint with Anton Reicha at the Paris Conservatoire. By 1842, Farrenc held a professorship in piano at the Conservatoire, a position that she maintained for decades. In addition to her orchestral, vocal, and piano compositions,

Farrenc's output contains a wide array of chamber works, including trios, quintets, and her celebrated 1849 Nonet in E-flat Major, Op. 38.

Farrenc's symphony shows her awareness of instrumental timbres. In the second movement, bassoons and horns accompany the longing clarinet melody and then the strings. Near the midpoint, sudden violent outbursts of string tremolos interrupt the interplay between upper woodwinds, horns, and strings. At the movement's conclusion, the counterbalancing of the strings and winds almost provides the sense of a scaled-down chamber work. In contrast, the brisk third-movement Scherzo, with its agitated strings and woodwind and violin interjections, recalls the furious character of the second-movement string tremolos. We are soothed in the movement's trio by the balm of the full wind section, with an active pizzicato line in the violins, before the return of the opening stormy material.

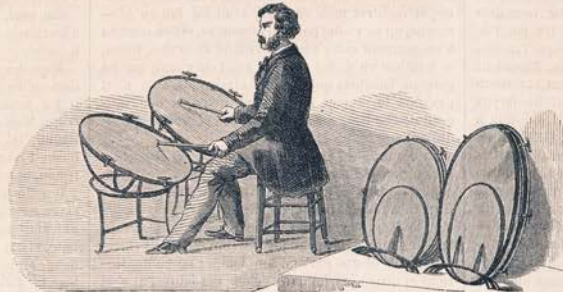
The final work on our program is Joachim Raff's Symphony No. 10 in F Minor, Op. 213, "Zur Herbstzeit" (In Autumn). Born in Switzerland, Raff was well acquainted with major figures of German musical life, including Franz Liszt and the conductor Hans von Bülow. In his last years, Raff served as the director of the Hoch Conservatory in Frankfurt, where he employed celebrated piano virtuoso Clara Schumann on the faculty. Raff's symphony blends the orchestration of Berlioz's *Waverley* Overture and Farrenc's symphony, with an expanded brass section and pairs (with an extra flute) of woodwind instruments.

The first movement, "Impressions and Feelings," is Raff's interpretation of the autumnal atmosphere, including "sunny" moments complete with bright outbursts and heroic brass fanfares. The second movement, "Ghost's Dance," features a darkly scored (timpani, low strings, bassoons, low clarinets), lively triple meter at the outset until the upper strings brighten the sonority and then dialogue with the more impassioned lower strings. The third movement, "Elegy," eschews overt mourning for a vision of hope to those lost, through a series of harmonic contrasts and careful use of the upper woodwinds. The finale, "The Hunt," begins with triumphant horn calls, which are succeeded by a pastoral episode in F major, driven by the strings and featuring small interludes for the woodwinds and horns. After the building and release of tension, the jaunty F-major mood returns with brass fanfares to conclude the symphony.

—Samuel T. Nemeth, Ohio Wesleyan University



Saxophone alto.



Timbales nouvelles, sans chaudron, montées et démontées.



Nouveau saxhorn-baryton, à pavillon tournant, permettant de renvoyer le son à volonté dans diverses directions.



Atelier du second étage.

MANUFACTURE
D'INSTRUMENTS
DE
MUSIQUE
DE
M. ADOLPHE SAX
Rue Saint-Georges
PARIS.



Vue d'une partie de l'atelier du rez-de-chaussée.



EXPOSITION UNIVERSELLE DE LONDRES. — Vitrine des instruments de musique de M. Adolphe Sax.
N^{os} 1 et 2, Saxhorn-baryton à pavillon tournant. — N^o 3, Saxhorn-baryton à réflecteur mobile. — N^{os} 4 et 5, Trombones à six pistons indépendants et à pavillon tournant. — N^o 6, Saxophone-ténor.
Inventions nouvelles de M. Adolphe Sax.

From *Le Monde illustré*, January 3, 1863

PROGRAM TEN

Berlioz's Transformation of the World of Sound

Sunday, August 18

Olin Hall

11 am Preconcert Talk: Richard Wilson

11:30 am Performance

Hector Berlioz (1803–69)

Chant sacré (1829; arr. 1844; arr. Davis)

New Hudson Saxophone Quartet

Jean-Baptiste Arban (1825–89)

**Fantaisie and Variations on
The Carnival of Venice (1861)**

*Zachary Silberschlag TÖN '18, cornet
Anna Polonsky, piano*

Richard Strauss (1864–1949)

**Andante for horn and piano,
Op. posth. (1888)**

*Eric Reed, horn
Anna Polonsky, piano*

Edward Elgar (1857–1934)

**Romance for bassoon and piano,
Op. 62 (1910)**

*Thomas English, bassoon
Anna Polonsky, piano*

Eugène Bozza (1905–91)

Andante et Scherzo (1938)

New Hudson Saxophone Quartet

Edgard Varèse (1883–1965)

Density 21.5 (1936, rev. 1946)

Alex Sopp, flute

Olivier Messiaen (1908–92)

Le merle noir (1951)

*Alex Sopp, flute
Anna Polonsky, piano*

Steve Reich (b. 1936)

Clapping Music (1972)

*Pei Hsien Lu TÖN '26
Nick Goodson TÖN '25*

Luciano Berio (1925–2003)

Sequenza V (1966)

Stephen Whimple TÖN '25, trombone

György Ligeti (1923–2006)**Six Bagatelles (1953)**

Allegro con spirito

Rubato. Lamentoso

Allegro grazioso

Presto ruvido

Adagio. Mesto

Molto vivace. Capriccioso

Alex Sopp, flute

Hsuan-Fong Chen, oboe

Thomas English, bassoon

Alec Manasse, clarinet

Eric Reed, horn

PROGRAM TEN NOTES

Reviewing the premiere of Olivier Messiaen's late orchestral score *Des canyons aux étoiles* (1974), composer Oliver Knussen wrote that "the imagination had to supply some of the inscapes of reverberation which Messiaen characteristically takes into account, like his closest compatriot Hector Berlioz." Messiaen repeatedly affirmed his affinity with Berlioz to music critic Claude Samuel, emphasizing their shared love of "the particularly wild places which are the most beautiful in France." Messiaen's devotion to the natural world is evident in his use of birdsong; his *Le merle noir* for flute and piano (1951) is based directly on the blackbird's characteristic song as transcribed by the composer himself. This piece displays a fascination with onomatopoeia—the direct imitation of natural sounds through instrumental means—that Messiaen shared with Berlioz, who asserted, "This notable element of art, which not a single great composer of any school has neglected to use . . . has seldom been treated with any fullness or examined with discernment."

Messiaen also noted Berlioz's musical legacy. Unsurprisingly, he particularly cited the 19th-century composer's deployment of instrumental color: "Yes, we begin to be aware of the field of timbre with Berlioz, the father of modern orchestration. . . . He was the first to discover that a solo for English horn was a solo for English horn and not for any other instrument." In addition to orchestration, Berlioz pioneered the use of irregular rhythmic patterns, such as the seven beats to the bar of the soothsayers' dance in *L'enfance du Christ*, Op. 25 (1854). Berlioz was also fond of sudden juxtapositions of dynamics such as are found in the last movement of *Harold en Italie*, Op. 16 (1834), and his sardonic musical wit can be heard in Brander's "Chanson du rat" and the following mocking "Amen" fugue in *La damnation de Faust*, Op. 24 (1846). Furthermore, Berlioz was engaged with technological advances in instrument design. Instrument makers such as Adolphe Sax, whom Berlioz knew and encouraged, used metallurgical discoveries to improve existing instruments and create new ones. Taken together, these traits enhance Berlioz's present-day reputation as a figure of striking modernity.

Berlioz played a notable role in popularizing Sax's instruments. In his *Grande traité d'instrumentation et d'orchestration modernes* (1844), Berlioz praises two of Sax's new inventions, the sax horn, whose tone he characterizes as "rounded, pure . . . and completely consistent," and the saxophone, which he lauds for its "rare and valuable" qualities. According to Berlioz biographer David Cairns, he arranged his *Chant sacré* (1829) for "six of Adolphe Sax's instruments (the first known use of the saxophone)." Subsequent composers such as Georges Bizet, Maurice Ravel, Sergei Rachmaninoff, Sergei Prokofiev, and Ralph

Vaughan Williams used saxophones prominently in orchestral scores. Following in Berlioz's footsteps as a Prix de Rome laureate, 20th-century French composer Eugène Bozza produced a series of pieces for saxophone, including his *Andante and Scherzo* for saxophone quartet (1938). Another 20th-century composer, Edgard Varèse, who can be regarded as one of Berlioz's most avant-garde successors, similarly availed himself of advances in metallurgy when he composed his *Density 21.5* for solo flute (1936, revised 1946). Written for flautist Georges Barrère and his platinum flute, Varèse's title refers to the density of platinum itself: approximately 21.5 grams per cubic centimeter.

In the late 1830s, instrument maker François Périnet improved the valve system in the cornet-à-pistons, which Berlioz used in all four of his symphonies. Périnet's innovations are used in brass instruments to this day. The outstanding cornet-à-pistons virtuoso during Berlioz's lifetime was Jean-Baptiste Arban, whose formidable mastery is reflected in his *Fantaisie et variations sur "Le carnaval de Venise"* (1861). Although Berlioz included the cornet-à-pistons in his orchestra, he waspishly observed that "Joyful melodies must always fear from this instrument some loss of whatever nobility they may have, and if they have none, an enhancement of their triviality."

Two composers who rose to prominence during the fin de siècle, Richard Strauss and Edward Elgar, were both brilliant orchestrators directly indebted to Berlioz's mastery. They knew the *Grande traité d'instrumentation* in detail: Elgar meticulously annotated his copy of the English translation, while Strauss revised and updated Berlioz's text for the 1905 edition. In *Don Quixote*, Op. 35 (1897), Strauss followed Berlioz's precedent in *Harold en Italie* of using a soloist to portray a character in a programmatic musical narrative. Elgar was deeply affected by Berlioz's music. Scottish author Compton Mackenzie recalled sitting next to the English composer at a performance of the *Symphonie fantastique* during which he saw his neighbor "trembling all over and beads of sweat upon his forehead while the March to the Scaffold was being played."

One striking feature of the March to the Scaffold, which is found in other Berlioz scores such as the opening of the *Le Corsaire* Overture, Op. 21 (1844), is the way the composer prioritizes rhythm in certain passages over other musical elements such as melody and harmony. Berlioz's idiosyncratic emphasis on rhythm has been echoed by composers down to the present era. Steve Reich's *Clapping Music* (1972), for example, is a minimalist work that foregrounds rhythm in a manner comparable to Berlioz's rhythmic verve.

In his treatise on orchestration, Berlioz writes of the trombone: "The composer may at will make it sing a chorus of priests, threaten, utter a subdued lament, whisper a funeral dirge, raise a hymn of glory, break out in dreadful cries, or sound its formidable call for the awakening of the dead or the death of the living." Berlioz could not have foreseen that in the 20th century, Luciano Berio would compose his *Sequenza V* for solo trombone (1966), in which the instrument sings the lament of a sad clown. However, Berio's use of extended techniques for the creation of new effects is very much in the tradition of Berlioz's innovations. On the other hand, the French master might well have recognized the life-enhancing irony and fantastical inventiveness of György Ligeti's *Six Bagatelles* for wind quintet (1953), whose expertise recalls Berlioz's own skill in this regard.

—Byron Adams, Emeritus Distinguished Professor of Music,
University of California, Riverside



Marguerite and Faust in the Garden, Ary Scheffer (1795–1858), 1846

PROGRAM ELEVEN

Faust and the Spirit of the 19th Century

Sunday, August 18

Sosnoff Theater

2 pm Preconcert Talk: Francesca Brittan

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

Hector Berlioz (1803–69) *La damnation de Faust*, Op. 24 (1846)

PART 1

Plains of Hungary

PART 2

North Germany

Auerbach's Cellar in Leipzig

Woods and Meadows on the Banks of the Elbe

INTERMISSION

PART 3

Marguerite's Chamber (Evening)

PART 4

Marguerite	<i>Sasha Cooke, mezzo-soprano</i>
Faust	<i>Joshua Blue, tenor</i>
Mephistopheles	<i>Alfred Walker, bass-baritone</i>
Brander	<i>Stefan Egerstrom, bass</i>
Celestial Voice	<i>Emily Donato, soprano</i>

PROGRAM ELEVEN NOTES

Hector Berlioz's literary passions emerged early and ran deep. The study of Latin, particularly of Virgil's *Aeneid*, touched him profoundly: "It was the Latin poet who first found the way to my heart and fired my nascent imagination," he wrote in his *Memoirs*. Shakespeare would emerge as an even more powerful force, and then Goethe, to form his literary trinity. At age 24 he proclaimed: "Shakespeare and Goethe, the silent confidants of my torments, *they* hold the key to my life."

In 1828 Berlioz started to compose music based on Goethe's *Faust*, which he knew in a new translation by Gérard de Nerval, and became obsessed: "This translation made a strange and deep impression upon me. The marvelous book fascinated me from the first. I could not put it down. I read it incessantly, at meals, at the theater, in the street, wherever I happened to be." The result was *Eight Scenes from Faust*, an ambitious work scored for soloists, chorus, and orchestra that Berlioz had published at his own expense as his Opus 1. He quickly regretted the decision and tried to retrieve all the extant copies and destroy them. To erase the memory further, he later designated the *Waverley Overture* as his Opus 1.

Fast forward some 15 years when Berlioz, in his early 40s, took up the *Faust* thread again. He incorporated all eight of his disowned scenes, revised to various degrees, into a seamless and miraculously innovative new work, *La damnation de Faust*. Berlioz composed most of the music while on an extended concert tour in Germany, Austria, Hungary, and the Czech lands. He continued to use Nerval's translation, supplemented with some verses by the writer Almere Gandonnière, but in the end wrote much of the libretto himself. In March 1846 he informed his sister: "I have worked a great deal on a concert opera in four acts, for which I have had to write nearly half the words (as the libretto was not finished when I left Paris)." While on tour he composed another piece that he ultimately decided to incorporate: a *Marche hongroise* based on a national theme that was meant to ingratiate himself with audiences in Hungary.

Berlioz relates in his *Memoirs* that he "composed the score with an ease such as I have very rarely experienced with any of my other works." He may well have identified with the title character, as in his autobiographical *Symphonie fantastique*, in which aspects of his obsessive love life were displayed for everyone to hear. The pain of loves desired and lost, the search for knowledge, the melancholy of a creative soul, all come out in *Damnation*.

Berlioz completed the work in fall 1846 in Paris, where it premiered at the Opéra-Comique in December, despite hopes to unveil it at the more prestigious Paris Opéra. The performance featured some 200 musicians, including the formidable tenor Gustave Roger in the title role. Critics and the public apparently received the work warmly enough, but for financial reasons the event was far from the great triumph Berlioz had hoped. A second performance two weeks later was poorly attended: "Nothing in my career as an artist wounded me more deeply than this unexpected indifference."

The principal reason for this relative failure was probably the hybrid nature of the work. Audiences most wanted to see and hear opera—with famous singers, alluring dancers, elaborate sets, and extravagant costumes—and Berlioz (again) gave them something else. He specialized in mixing genres. His earlier symphonies had challenged expectations—the *Symphonie fantastique* with its weird program, *Harold in Italy* by being just as much a concerto, and *Roméo et Juliette* through its use of soloists and chorus that verged on the oratorio. In the manuscript for *Damnation* Berlioz originally designated the work an *opéra de concert*, which he later changed to "Dramatic Legend in Four Parts." In correspondence and other writings, however, he repeatedly used the *opéra de concert* label. The work has a clear narrative, and after Berlioz's death, began sometimes to be staged.

After the dispiriting Paris premiere Berlioz refused to have the work performed again in France, although it became a staple in his foreign travels. Only in the 1870s, some years after his death, did *Faust* emerge as a hit in the French capital. Despite the more welcoming reactions in his home country, some German critics objected to its considerable departures from Goethe. Berlioz responded in the preface to the score when it was finally published in 1854 (it carried a dedication to his great advocate Franz Liszt, who in turn dedicated his own *Faust Symphony* to Berlioz):

The title alone of this work shows that it is not based on the main idea of Goethe's *Faust*, since in the celebrated poem Faust is saved. The author of *La damnation de Faust* has merely borrowed from Goethe a few scenes, which could be included in the plan he had sketched out and whose fascination for him proved irresistible.

Berlioz goes on to argue that if composers were barred from using great literature as the basis for their works, then some of the most magnificent operas by Gluck, Mozart, and Rossini would never have been written, not to mention the flood of music that stems from Shakespeare. In conclusion, Berlioz offered a more personal testimony, saying he was pained "to find himself accused of infidelity to the religion of his whole life, and of being lacking, even indirectly, in the respect due to genius."

Berlioz was certainly in good company. Goethe's play inspired many of the great composers, from brief excerpts set by Schubert (including his first masterpiece, the song *Gretchen am Spinnrade*), to Schumann, Liszt, Wagner, and Mahler, and successful operas by Gounod, Boito, and Busoni.

Like most musical adaptations of *Faust* (Mahler's Eighth Symphony is a notable exception), Berlioz's draws mainly from part 1 of Goethe's complex play. The narrative traces key moments in Faust's story. The opening is set on the "Plains of Hungary." As the composer knew well, there is no authority for this in Goethe, and the location particularly offended German critics. Berlioz explained that he wanted to include the so-called "Rákóczy March," written at the same time, which was proving so successful with audiences. The work opens, without an overture, as the solitary Faust welcomes the coming of spring. In the distance he hears a "Peasant's Round-Dance" and then the advance of soldiers marching off to battle. Faust wants nothing to do with anyone.

Part 2 takes place in North Germany, beginning with Faust alone in his study, contemplating suicide. As he is about to drink a cup of poison he hears the pealing bells of a nearby church and a chorus singing an Easter hymn—"Christ Is Risen!"—that brings back fond memories of childhood and gives him peace. Suddenly (Berlioz captures the surprise orchestrally), Mephistopheles appears to mock Faust's newly found faith. The devil offers him everything, the fulfillment of all his dreams: "Come, we'll get to know life, and leave behind your useless philosophy." The two are instantly transported to Auerbach's Cellar in Leipzig. One of the merry drinkers, Brander, sings a song about a poisoned rat, which elicits a wonderfully parodic fugal "Amen" from the pub crawlers. Mephistopheles counters with a song about a flea. The scene next shifts to the banks of the Elbe, where Faust dreams of gnomes and sylphs, who serenade him with a chorus. He dreams for the first time of Marguerite and when he awakens, pleads with his devilish guide to take him to her. In the finale to this part, the two join with students and soldiers who are heading off to the city in search of love. The former sing a student song based in part on "Gaudeamus igitur" in Latin (2/4 meter) as the latter sing their own song in French (6/8 meter). Berlioz magnificently caps off the scene with the two songs coming together in a contrapuntal tour de force.

Part 3 opens in Marguerite's room, where Faust observes his beloved and sings an aria about the happiness of being in her presence. Marguerite dreams of future love and sings a "Gothic song" about the King of Thule, who forever remained true to his lost love. Mephistopheles now calls upon the Will-o'-the-Wisps to assist him in bewitching the young girl. They dance bizarrely around Marguerite's house as the devil sings a serenade to lure her into Faust's "open arms." Faust reveals himself, and the couple meets briefly for a love duet before Mephistopheles spirits Faust away.

Part 4 begins with Marguerite singing a romance about Faust. Soldiers are heard in the distance, but Faust does not return. He is alone, off once again in the plains, invoking nature. Mephistopheles tells him that Marguerite is in prison, charged with killing her mother. The distraught Faust agrees to sign a pact to serve the devil if she is saved. Mounting two black horses, they gallop through a nightmarish landscape that leads Faust to the abyss—we hear the chorus sing the infernal language of Pandemonium. Mephistopheles is victorious as the celestial spirits welcome the saved Marguerite into heaven.

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

BIOGRAPHIES

Byron Adams is a composer and musicologist. He has published essays in journals such as *19th-Century Music*, *The Musical Quarterly*, and *Music and Letters*, and has contributed chapters to volumes such as *The Cambridge Companion to Elgar* (2004), *Jean Sibelius and His World* (1911), *The Cambridge Companion to Vaughan Williams* (2013), *The Music of Herbert Howells* (2014), *The Sea in the British Musical Imagination* (2015), and *Fauré Studies* (2021). In 2000, the American Musicological Society presented him with the Philip Brett Award. He served as scholar in residence for the 2007 Bard Music Festival, editing the volume *Edward Elgar and His World*, and again in 2023, coediting the volume *Vaughan Williams and His World* with Daniel M. Grimley. He is an associate editor of *The Musical Quarterly*. Adams is Emeritus Distinguished Professor of Music at the University of California, Riverside.

Nigerian American baritone **Babatunde Akinboboye** has performed on prestigious stages including the Los Angeles, Portland, and Detroit Operas. Notable debuts include the role of Niimki in The Industry's world-premiere production of *Sweet Land* and as Matias Reyes in the Pulitzer Prize-winning opera *Central Park Five*. He is also a champion of African and African American composers, appearing at such prominent events as the Lagos Chamber of Commerce and Industry Awards. He gained widespread recognition for his viral "Hip Hopera" video, merging classical opera with hip-hop, which has over 10 million views. He has been featured on Time.com, Classic FM, MSN.com, and more.

James Bagwell is associate conductor of The Orchestra Now (TÖN) and has been principal guest conductor of the American Symphony Orchestra (ASO) since 2009. A noted preparer of choruses, Bagwell has readied performances with the New York Philharmonic, Boston Symphony Orchestra, and ASO. His choruses have been heard at music festivals around the world, including the Salzburg, Verbier, Mostly Mozart, and for 20 years, the Bard Music Festival. As guest conductor, he has appeared with major orchestras, including the San Francisco Symphony, and the National, Cincinnati, and Atlanta Symphony Orchestras. Bagwell is professor of music at Bard College and director of performance studies at the Bard College Conservatory of Music. He is codirector of the Graduate Conducting Program and academic director of TÖN.

The **Balourdet Quartet** (Angela Bae and Justin DeFilippis, violin; Benjamin Zannoni, viola; Russell Houston, cello) is graduate quartet in residence at the Indiana University Jacobs

School of Music and string quartet in residence with the Chamber Orchestra of the Triangle in North Carolina. Its members are recent graduates of the New England Conservatory's Professional String Quartet Program. Highlights include debuts at Carnegie and Wigmore Halls, and string quartets by composers Karim Al-Zand and Paul Novak through grants from Chamber Music America and the Barlow Foundation. Other performances include the La Jolla Music Society, Nevada Chamber Music Festival, and Schneider Concert Series. The group has collaborated with pianists Marc-André Hamelin, Simone Dinnerstein, Stewart Goodyear, and violist Jordan Bak. Accolades include the 2024 Avery Fisher Career Grant, Chamber Music America's 2024 Cleveland Quartet Award, and top prizes at the Banff International String Quartet Competition, International Premio Paolo Borciani Competition, Fischhoff National Chamber Music Competition, and Chamber Music in Yellow Springs Competition.

The **Bard Festival Chorale** was formed in 2003 as the resident chorus of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and performers in a variety of vocal groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

Peter Bloom was educated at Swarthmore College, the Curtis Institute of Music, and University of Pennsylvania. He taught at Smith College for well over four decades, retiring in 2017 as the Grace Jarcho Ross 1933 Professor of Humanities. Bloom is author of *Life of Berlioz*, editor of *Lélio ou Le retour à la vie* and *Grand Traité d'instrumentation et d'orchestration modernes* for the New Berlioz Edition (Bärenreiter), editor of five volumes of essays on Berlioz including *The Cambridge Companion to Berlioz*, coeditor of *Nouvelles Lettres de Berlioz* and *Dictionnaire Berlioz*, and contributing editor to *Critique musicale d'Hector Berlioz*. His recent books include the first critical edition of *Les Mémoires d'Hector Berlioz* and a collection of essays, *Berlioz in Time*. Bloom was awarded the medal of the Berlioz Society, London, in 2016.

During the 2024–25 season, British American tenor **Joshua Blue** will make debuts with the San Diego Opera and English National Opera as Rodolfo in *La bohème*; Phoenix Symphony for Handel's *Messiah*; Detroit Opera as Ferrando in *Così fan tutte*; Los Angeles Chamber Orchestra for a new commission; St. John the Divine for Bach's *St. Matthew Passion*; as well as returning to Opera Philadelphia as Colin in Bolognesi's *L'amant anonyme*; Oratorio Society

of New York for *Messiah* performances at Carnegie Hall; and Opera Theatre of Saint Louis as Alfred in *Die Fledermaus*. Blue has been engaged by the Metropolitan Opera, Los Angeles Philharmonic, Royal Opera House, Philadelphia Orchestra, Houston Grand Opera, National Symphony Orchestra, Washington National Opera, and Orchestra of St. Luke's, collaborating with conductors Antonio Pappano, James Conlon, Gianandrea Noseda, Eun Sun Kim, Fabio Luisi, James Gaffigan, Carlo Rizzi, and Leonard Slatkin. He holds degrees from the Oberlin Conservatory of Music and The Juilliard School.

Flutist **Keith Bonner** has performed in a wide variety of ensembles, ranging from symphony and opera orchestras to chamber groups and Broadway pits, as well as for movies and television. He is principal flute of the American, Greater Bridgeport, and Riverside Symphonies, and a member of the Borealis Wind Quintet. He performs regularly with the Orchestra of St. Luke's, Symphony Orchestras of New Jersey and Stamford, Connecticut, and the New York City Ballet Orchestra. As soloist, Bonner has performed concertos with various orchestras in the New York metropolitan area and across Japan with the New York Symphonic Ensemble. Chamber music appearances include performances with the Lenape Chamber Ensemble, Harlem Chamber Players, Carolina Chamber Music Festival, and Wind Soloists of New York. He teaches flute at the Special Music School and is on the coaching faculty of the New York Youth Symphony.

Cellist **Andrew Borkowski TÖN '18** has performed regularly as soloist and chamber musician with orchestras nationally and internationally. He has played in masterclasses for cellists including Fred Sherry, Eric Bartlett, and Zuill Bailey; his principal teachers include Jonathan Golove, Marcy Rosen, and Peter Wiley. He was artistic director of the Historic Hudson chamber music series (2016–18), designing and performing programs set in historical landmark buildings in the Hudson Valley, and appears regularly at the June in Buffalo festival. He performed in NBC's live broadcast of *Jesus Christ Superstar: Live in Concert* with John Legend, Sara Bareilles, and Alice Cooper, the soundtrack album of which was nominated for a Grammy. He is director of education for Buffalo String Works.

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 principal guest conductor 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 Gavrili Popov's First Symphony with the London Symphony Orchestra, acclaimed recordings of Paul Hindemith's *The Long Christmas Dinner* with the ASO, Othmar Schoeck's *Lebendig begraben* with TÖN, as well as recordings with the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. He is editor of *The Musical Quarterly* and of *The Compleat Brahms* (Norton); publications include *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include an American Academy of Arts and Letters award and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Francesca Brittan is associate professor of music at Case Western Reserve University. She is the author of *Music and Fantasy in the Age of Berlioz* (2017) and coeditor of the volume *The Attentive Ear: Sound, Cognition, and Subjectivity, 1800–1930* (University of Pennsylvania Press, forthcoming), with Carmel Raz. Her work has been published in collections including *The Cambridge Handbook of Music and Romanticism*, *Les Nabis and the Intimate Art of Modernism*, and *On Bathos: Literature, Art, Music*; as well as in the *Journal of the American Musicological Society*, *19th-Century Music*, *Nineteenth-Century Music Review*, *Journal of the American Liszt Society*, and the *Journal of Popular Music Studies*. With Sam Barrett, she is editor of the *Journal of Musicology* and, with Sarah Hibberd, of the 2024 Bard Music Festival volume *Berlioz and His World*.

Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, pianist-composer **Michael Stephen Brown** has been described as "one of the leading figures in the current renaissance of performer-composers" (*New York Times*). He regularly appears with orchestras such as the National Philharmonic, the Seattle, Phoenix, and Albany symphonies. Highlights of the 2023–24 season include a solo tour culminating at Alice Tully Hall for the Chamber Music Society of Lincoln Center, recitals with longtime duo partner and cellist Nicholas Canellakis, concerts with violinist Pinchas Zukerman, and recital tours in Hong Kong and Shenzhen. As a composer, he was in residence at the Yaddo artist colony, has received

numerous commissions, and toured his Piano Concerto in the United States and Poland. Brown was composer- and artist-in-residence at the New Haven Symphony. He lives in New York City with his two 19th-century Steinway D pianos, Octavia and Daria.

Actor, musician, and writer **Tituss Burgess** is one of the entertainment industry's most versatile and dynamic performers. Burgess starred as Titus Andromedon in the comedy series *Unbreakable Kimmy Schmidt*. For his scene-stealing performances on the series, Burgess was nominated for four Emmy Awards, a SAG Award, and two Critics Choice Television Awards. The actor was first introduced to TV audiences in Tina Fey's Emmy-winning NBC series *30 Rock*. His other television credits include *A Gifted Man*, *Blue Bloods*, and *Royal Pains*. A veteran of the stage, Burgess made his Broadway debut in 2005 as Eddie in *Good Vibrations*. Other roles have included Hal Miller in *Jersey Boys*, Sebastian the Crab in *The Little Mermaid*, and Nicely-Nicely Johnson in *Guys and Dolls*. Burgess is an acclaimed singer and songwriter, headlining major symphonies and top cabaret venues throughout the world.

Lilly Cadow GCP '22 is an emerging conductor, composer, and singer. This season marks their third year as Bard SummerScape's assistant chorus master. Most recently, they prepared the children's chorus for the SummerScape production of *Le prophète*. During the 2023–24 academic year, Cadow worked with numerous choral ensembles across the Hudson Valley, among them the College-Community Chorale at SUNY New Paltz, which concluded its most recent season by premiering one of Cadow's original compositions. In addition, they also taught music history at SUNY New Paltz. At Bard, they have spent the past few years assisting James Bagwell as the associate conductor of the Bard Chamber Singers and Bard Symphonic Chorus. They completed their undergraduate studies at the Manhattan School of Music, where they studied voice with Catherine Malfitano, and received the Janet D. Schenck Award for distinguished contribution to the life of the school.

Anna Harwell Celenza is a professor at Johns Hopkins University, where she holds a joint appointment in the Writing Seminars (Krieger School of Arts & Sciences) and the Musicology Department (Peabody Institute). She is the author/editor of seven scholarly books, including *Music and Human Flourishing* (2023), *The Cambridge Companion to Gershwin* (2019), and *Jazz Italian Style: From Its Origins in New Orleans to Fascist Italy and Sinatra* (2017). *On the Record: Music That Changed America*, will be published by W. W. Norton in 2025. She has published articles on composers

from Franz Liszt and Gustav Mahler to Duke Ellington and Billy Strayhorn. Celenza is also the author of eight award-winning children's books. She writes and narrates thematic family concerts for the Baltimore Symphony Orchestra.

Oboist **Hsuan-Fong Chen** has enjoyed a diverse career in orchestra, contemporary music, and on Broadway. Highlights range from a principal guest appearance with the American Ballet Theatre Orchestra to sharing the stage with Rihanna at the Met Gala. Other groups Chen has performed with are the Chelsea Music Festival, Kingston Chamber Music Festival, Rocket City New Music, New York Philharmonic, The Knights, Talea Ensemble, and Cabrillo Festival of Contemporary Music. She is adjunct oboe faculty at the Aaron Copland School of Music at Queens College, City University of New York. She holds degrees from The Juilliard School, Yale School of Music, and Manhattan School of Music.

Two-time Grammy Award-winning mezzo-soprano **Sasha Cooke** has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux, and Gran Teatre del Liceu, among other venues, and with more than 80 symphony orchestras. This season, Cooke made role debuts as Brangäne in *Tristan and Isolde* at Opéra de Rouen and as Donna Elvira in *Don Giovanni* at Houston Grand Opera. She performed world premieres in *The Diving Bell and the Butterfly* at Dallas Opera, and in a song cycle on the Stanford Live series. In concert, she returned to the San Francisco Symphony for *Pulcinella*, Oregon Symphony and Orchestra dell'Accademia Nazionale di Santa Cecilia for *Messiah*, and performed and recorded John Corigliano's *One Sweet Morning* with Nashville Symphony. She is codirector of the Lehrer Vocal Institute at Music Academy of the West. Her album *how do I find you* was nominated for a 2022 Grammy for Best Classical Solo Vocal Album.

Esther da Costa Meyer is professor emerita in the Princeton University Department of Art and Archaeology. She was Vincent Scully Visiting Professor of Architectural History at Yale School of Architecture (2019) and Kirk Varnedoe Visiting Professor at NYU's Institute of Fine Arts (2024). Her research has focused on issues of gender and design as well as the architectural practices of old colonial powers and the resilient cultures of resistance in colonized nations. Her book *Dividing Paris: Urban Renewal and Social Inequality, 1852–1870* was published by Princeton University Press in 2022. Her curatorial work has included *Frank Gehry: On Line*, at the Princeton University Art Museum (2008) and, at the

Jewish Museum in New York City, *Pierre Chareau: Modern Architecture and Design* (2016) and *The Sassoons* (cocurated, 2023). In recent years, her teaching has centered on architecture's complicity with climate change, and the architecture of refugee camps around the world.

With a voice described as "honey-coloured and warm, yet robust and commanding" (*Globe and Mail*), baritone **Tyler Duncan** has performed with leading orchestras including the New York Philharmonic, San Francisco Symphony, Toronto Symphony Orchestra, Minnesota Orchestra, and Kansas City Symphony. Recent engagements include C. P. E. Bach's *Magnificat* with the Handel and Haydn Society, Beethoven's Ninth Symphony with the Vancouver Symphony Orchestra, Bach's St. John and St. Matthew Passions with the Oregon Bach Festival, and Haydn's *Creation Mass* with Music of the Baroque. In the 2023–24 season, he collaborated with Early Music Vancouver for *Apollo e Dafne*; New Jersey Symphony, Grand Rapids Symphony, Edmonton Symphony, and Calgary Philharmonic for *Messiah*; and the Oratorio Society of New York for its 150th anniversary celebration concert. Duncan also joined the Amadeus Choir for Haydn's *Creation* and debuted the role of Count Almaviva in Pacific Opera Victoria's *Le nozze di Figaro*.

Bass **Stefan Egerstrom** returns to the roster at the Lyric Opera of Chicago for the 2024–25 season under the baton of music director Enrique Mazzola to cover the roles of Rocco in *Fidelio* with Matthew Ozawa and Sparafucile in *Rigoletto*, directed by Mary Birnbaum. He makes debuts with Boston Lyric Opera singing Il Re in *Aida* and Opera Maine as Colline in *La bohème*, as well as joining Minnesota Opera to perform Don Basilio in *Il barbiere di Siviglia*. He has been engaged by the Metropolitan Opera, San Francisco Opera, San Diego Opera, American Symphony Orchestra, San Diego Symphony, Des Moines Metro Opera, working with conductors Yannick Nézet-Séguin, Sir Donald Runnicles, Eun Sun Kim, Rafael Payare, Yves Abel, and more. Egerstrom received his bachelor's degree in vocal performance from Lawrence University and his master's degree in voice from University of Cincinnati College-Conservatory of Music. He is a San Francisco Opera Adler Fellow alumnus.

Thomas English is principal bassoon of the West Virginia Symphony Orchestra, a member of the Akron Symphony Orchestra, and an active performer with ensembles across the Midwest. He serves as lecturer of bassoon at Baldwin Wallace Conservatory of Music. Before joining the faculty, English served as principal bassoon with the Harrisburg Symphony Orchestra and assistant principal bassoon with

the National Symphony Orchestra. He has also performed with the New York Philharmonic, Boston Symphony Orchestra, Atlanta Symphony Orchestra, and Saint Paul Chamber Orchestra as well as with members of the Cleveland Orchestra in chamber music settings. He holds degrees from Oberlin Conservatory of Music and The Juilliard School, studying with George Sakakeeny and Judith LeClair, respectively.

Guitarist **Oren Fader** has performed hundreds of concerts in the United States, Europe, and Asia with a wide range of classical and new music groups, including the Met Chamber Ensemble, Chamber Music Society of Lincoln Center, and Orpheus Chamber Orchestra. Recent performances include Rodrigo's *Concierto de Aranjuez* with the New Jersey Symphony Orchestra. A champion of contemporary music, Fader has premiered more than 200 works with guitar, and can be heard on over 50 recordings. He performs and records new music with the Cygnus Ensemble and the Bowers Fader Duo. Fader teaches classical guitar and chamber music at the Manhattan School of Music (since 1994), SUNY Purchase, Borough of Manhattan Community College, and Montclair State University.

As violinist, **Luosha Fang '11** has soloed with the Louisville Orchestra, American and Albany Symphony orchestras, and The Orchestra Now. Solo appearances as violist include performances with the New Japan Philharmonic, Nagoya Philharmonic Orchestra, Hiroshima Symphony Orchestra, Slovak Radio Symphony, and Franz Liszt Chamber Orchestra. She has played at the Marlboro, Krzyzowa, and Ravinia festivals, and at Carnegie Hall, Kennedy Center, Vienna Musikverein, Elbphilharmonie in Hamburg, and the Auditorio Nacional de Música in Madrid, among other venues. Fang holds degrees from Bard College (violin and Russian studies), Curtis Institute of Music (violin), and Escuela Superior de Música Reina Sofía in Madrid (viola). She has been violist of the Pavel Haas Quartet in Prague, and now teaches at the Bard College Conservatory of Music. Her recording of George Tsontakis's concerto *Unforgettable* was released by Naxos. Fang is a winner of the 2019 Classic Strings International Competition (Vienna) and the 2018 Tokyo International Viola Competition.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, coartistic director of the Bard Music Festival, and executive editor of *The Musical Quarterly*. He is vice chair of the Schubert Research Center, part of the Austrian Academy of Sciences. Gibbs edited *The Cambridge Companion to Schubert*, coedited *Franz Liszt and His World* and *Franz Schubert and His World*, and is the author of *The Life of Schubert*, which has been

translated into five languages. He is coauthor, with Richard Taruskin, of *The Oxford History of Western Music, College Edition*. Gibbs has been program annotator for the Philadelphia Orchestra for the past 25 years. He is a recipient of the ASCAP-Deems Taylor Award, was a fellow of the American Council of Learned Societies, Anna-Maria Kellen Fellow at the American Academy in Berlin, and won the Berlin Prize in 2022.

Nick Goodson TÖN '25 is a percussionist from Radford, Virginia. This fall he will be beginning his second year with The Orchestra Now, where he is pursuing an advanced certificate of orchestral studies. A multifaceted artist with interests in orchestral, chamber, and popular music, Goodson recently participated in the Great Plains International Marimba Competition with his duo, Xanaduo. Goodson also plays jazz vibraphone and rock organ in his free time.

Dana Gooley is a professor of music at Brown University. He has published extensively on performance cultures of the 19th century, with an emphasis on the cult of the virtuoso. A specialist on Franz Liszt, he published *The Virtuoso Liszt* (2004) and coedited two essay collections, *Franz Liszt and His World* (2006) and *Franz Liszt: Musicien Européen* (2012). He was a scholar in residence for the 2006 Bard Music Festival on Liszt. His book *Fantasies of Improvisation: Free Playing in Nineteenth Century Music* (2018) is the first general study of free improvisation and free fantasies in the 19th century. Also a scholar of jazz, he is writing a book about the legendary album *Moanin'* by Art Blakey and the Jazz Messengers.

Sarah Hibberd is Stanley Hugh Badock Chair of Music at the University of Bristol. Her research centers on opera in Paris and London during the first half of the "long" 19th century, and she is the author of *French Grand Opera and the Historical Imagination* (2009), guest editor of the "Music and Science in London and Paris" special issue of *19th-Century Music*, and coeditor with Miranda Stanyon of *Music and the Sonorous Sublime in European Culture, 1680–1880* (2020). Hibberd's articles have appeared in the *Cambridge Opera Journal*, *Music & Letters*, *19th-Century Music*, *Journal of the Royal Musical Association*, and *Laboratoire italien*. She is coeditor of the *Cambridge Opera Journal* with Ellen Lockhart and, with Francesca Brittan, of the 2024 BMF volume *Berlioz and His World*.

Russell Houston, from Dallas, Texas, is cellist of the Balourdet Quartet. He is the winner of the Lynn Harrell Concerto Competition and Sorantin International Competition and performed as soloist with orchestras including the Dallas and Plano Symphonies. Houston has

shared the stage with renowned artists such as Clive Greensmith, Cho-Liang Lin, Brinton Smith, and members of the Cleveland and Dover Quartets. He holds degrees from the New England Conservatory, Rice University, Colburn Conservatory, and Northwestern University, where he studied with Paul Katz, Brinton Smith, Clive Greensmith, Hans Jensen, and Brandon Vamos.

Babe Howard is a writer, filmmaker, and performer. *Out of Pocket*, a half-hour comedy-crime series he wrote, directed, and stars in, is currently available on Vimeo. His short films have been shown at the Maine International Film Festival, New York Shorts International Film Festival, and Hudson Valley Film Festival, among others, and his short plays have been produced at New York's Wild Project. He starred in the sci-fi feature *Lapsis* (SXSW 2020), the recent short films *Tom & Cinda* and *Golden Child*, and the upcoming independent feature *Caper*. He is based in New York City.

Pianist **Kayo Iwama** has concertized extensively with singers such as Stephanie Blythe, Kendra Colton, William Hite, Rufus Müller, Christópheren Nomura, Lucy Shelton, and Dawn Upshaw throughout North America, Europe, and Japan, in venues including the Walter Reade Theater at Lincoln Center, Weill Recital Hall, Boston's Jordan Hall, Seiji Ozawa Hall at Tanglewood, Kennedy Center, Tokyo's Yamaha Hall, and Théâtre du Châtelet in Paris. Iwama is associate director of the Graduate Vocal Arts Program at the Bard Conservatory. She has given master classes and served as guest faculty at academic institutions in Asia and the United States, and has served as adjudicator for competitions such as Young Concert Artists. She has participated in the Ravinia, Ojai, Token Creek, and Aldeburgh music festivals, among others, and taught at the Tanglewood Music Center, where she was coordinator of the Vocal Studies Program. She is also a faculty member of the Marcus Institute for Vocal Arts at The Juilliard School.

Tenor **Maximilian Jansen VAP '21** is a versatile performer who excels on operatic and concert stages. Also no stranger to the world of musical theater, he has been praised as a "compelling singer and an excellent actor" (*The Saratogian*) with a "warm, but penetrating voice" (*Times Union*). As a recitalist, Jansen is committed to using music as a tool for change through diverse, intentional programming and the exploration of contemporary and underrepresented voices. He joined Opera Saratoga as a guest artist this season, where he sang the roles of Nicely-Nicely Johnson in *Guys and Dolls*, directed by Mary Birnbaum and conducted by Steven Jamail, and Ferrando in *Così fan tutte*, directed by Gisela Cardenas and conducted by Ryan McAdams. He has also

appeared as a soloist with the Albany Symphony, Concerts in the Village, and the Lancaster Symphony performing works of Britten, Beethoven, Handel, Haydn, Telemann, and Bach.

Shawn Kaufman is an Emmy-nominated lighting designer with international experience in television, fashion, special events, theater, opera, and experiential and ephemeral design. He is lighting director at the *Drew Barrymore Show* (CBS) and previously worked for Harry Connick Jr.'s TV show. Other projects include *Yo! MTV Raps*, Netflix Playlist: *The Harder They Fall*, and a Louis Vuitton LV200 installation in New York City. He has worked at Glimmerglass and New York City Opera, with productions in New York and Hong Kong; Michigan Opera Theatre; Portland Opera; and others. Fashion work includes Tom Ford, Zimmermann, Christian Siriano, Porsche, Tag Heuer, Zac Posen, Marchesa, Greg Lauren, and many more. TV projects include *Project Runway*, the QVC "Red Carpet Style" Oscars show, *The Face* finale, and *The Apprentice: Martha Stewart*. He serves on the faculty of the Manhattan School of Music.

A native of Seoul, South Korea, cellist **Kee-Hyun Kim** is a founding member of the Grammy Award-winning Parker Quartet, performing in venues in North America, Europe, and Asia, and has recorded for the ECM, Naxos, Innova, Zig Zag, and Nimbus labels. The quartet serves as the Blodgett Quartet-in-Residence, and its members are Professors of the Practice, at Harvard University's Department of Music. Kim dedicates much of his time to teaching: in addition to coaching chamber music ensembles, he maintains a studio of cellists at Harvard, MIT, and privately, and was adjunct faculty of cello at the Phillips Exeter Academy and University of St. Thomas in Minnesota. He has performed and given master classes at festivals and institutions such as the Banff Center, Bowdoin Festival, Garth Newel Music Festival, New England Conservatory, and University of South Carolina, and is a frequent guest and contributor on CelloBello.com.

Jonathan Kregor is professor of musicology at the University of Cincinnati, College-Conservatory of Music. The author of *Liszt as Transcriber* (2010), and *Program Music* (2015), he has edited *Programme Music: Creation, Negotiations, Reception* (2018) and—along with Nicolas Dufetel, Malou Haine, and Dana Gooley—*Liszt et la France: Musique, culture et société dans l'Europe du XIXe siècle* (2012). He has edited two volumes of music for Carl Philipp Emanuel Bach: *The Complete Works* as well as a critical edition of unpublished piano arrangements by Clara Schumann for A-R Editions. His articles and book chapters have appeared in *Clara Schumann Studies*, the

Journal of Musicological Research, the *Journal of the American Liszt Society*, *Nineteenth-Century Music Review*, *Oxford Bibliographies Online*, the *Journal of Musicology*, *The Musical Quarterly*, *Studia Musicologica*, *Liszt and Virtuosity*, and *The Oxford Handbook of Faust in Music*. He is a former editor of the *Journal of the American Liszt Society*.

London-based Australian pianist **Piers Lane** is a five-time soloist at the BBC Proms. His wide-ranging concerto repertoire led to engagements with conductors including Sir Andrew Davis, Yan Pascal Tortelier, and Brett Dean. He has given recitals across the globe, performed at Carnegie Hall, and played world premieres of Carl Vine's Piano Concerto No. 2 and *Implacable Gifts: Concerto for Two Pianos and Orchestra*, both written for him. His discography includes rare Romantic piano concertos 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.

Guitarist **Daniel Lippel** is a soloist, chamber musician, recording artist, and collaborator. Recent solo performances include the National University of Colombia in Bogota, SinusTon Festival (Germany), Le Poisson Rouge (New York City), University of Texas at San Antonio, UC Davis, Lawrence University, Cleveland and Connecticut guitar festivals, and the New York, Triangle, and national guitar societies. He has been guitarist for the counter(induction) ensemble since 2019 and for the International Contemporary Ensemble (ICE) since 2005. He has performed at festivals such as Macau Music (China), Teatro Amazonas (Brazil), Dutch National Opera, Ojai, Acht Brücken (Germany), Mostly Mozart, Guitar Foundation of America conference, and as a guest with the St. Paul Chamber Orchestra, New York New Music Ensemble, and Talea Ensemble, among others. Cofounder and director of New Focus Recordings, he has also recorded for Sony Japan, Bridge, Kairos, and others.

Organist **Renée Anne Louprette GCP '19** maintains an international career as recitalist, conductor, collaborative musician, and teacher. In 2018, she made her solo debuts at the Royal Festival Hall in London and Cathedral of Notre Dame in Paris. She has performed throughout Europe and has collaborated with the American Brass Quintet, Voices of Ascension, Clarion Music Society, American Symphony Orchestra, Los Angeles Dance Project, Berkshire Bach Society, The Orchestra Now, and Piffaro, among others. In 2019, she was a conducting fellow of the Mostly Modern Festival, premiering works with the American Modern

Ensemble. She is director of the American Guild of Organists' National Competition in Organ Improvisation and assistant professor of music and college organist at Bard College.

Michèle Lowrie is Andrew W. Mellon Distinguished Service Professor in Classics and in the College, and interim director of the Franke Institute for the Humanities at the University of Chicago. A specialist in ancient Rome and the Roman tradition, she has published *Civil War and the Collapse of the Social Bond: The Roman Tradition at the Heart of the Modern* (2022) and edited *Paris, a New Rome* (2024), both with Barbara Vinken. Her research on classical reception also includes articles on Baudelaire, Bizet (*Carmen*), Blanchot, Broch, Derrida, Mérimée, Bernard Shaw, and Verdi (*Il trovatore*). She has given the Gray Lectures at Cambridge and is a member of the Institute for Advanced Study and recipient of fellowships from the American Council of Learned Societies, Loeb Classical Library Foundation, and National Endowment for the Humanities.

Pei Hsien Lu TÖN '26 is a percussionist and timpanist from Taiwan. Her musical journey began at age 4 on piano, and she added percussion to her studies at 8. She has performed with The Orchestra Now, Singapore Symphony Orchestra, Taipei Symphony Philharmonic Orchestra, and at the Round Top (Texas) Music Festival, among others. In 2018, Lu participated in the Thailand International Percussion Competition, where her trio won first prize, with her on piano.

Since completing his master's degree at The Juilliard School, clarinetist **Alec Manasse** has embarked on lively and varied concert seasons. He plays regularly with many of New York City's top orchestras, including the Met Opera, American Ballet Theatre, American Symphony Orchestra, and Mostly Mozart Festival Orchestra, as well as at theaters on Broadway. Manasse also is an avid chamber music player, joining the Frisson chamber ensemble for two tours this past season. As a soloist, he has performed Krommer's Concerto for Two Clarinets in E-flat Major and Michael Touchi's *Fantasia in Klezmer* with the San Jose Chamber Orchestra, and Copland's Clarinet Concerto with the Symphony of Westchester, among others.

Soprano **Jana McIntyre** began the 2023–24 season with a return to Opera Santa Barbara for *La Divina: The Art of Maria Callas*. Additional engagements included debuts with the New Jersey Symphony for *Carmina Burana* and the Sacramento Choral Society and Orchestra for their Rodgers and Hammerstein Celebration. She also returned to Sacramento Philharmonic & Opera, debuting Adele in *Die*

Fledermaus. Highlights from previous season include the role of Giulia in Gioachino Rossini's comic one-act *La scala di seta* with Opera Santa Barbara; Cinderella with Tulsa Opera in Stephen Sondheim's *Into the Woods*; her Carnegie Hall debut with the American Symphony Orchestra in Richard Strauss's *Daphne* (title role) conducted by Leon Botstein; her debut as Semele in *Semele* with Opera Santa Barbara; and the role of Aminta in a new production of *Die schweigsame Frau* for Bard SummerScape 2022.

This season, Grammy-nominated soprano **Laquita Mitchell** revisited the role of Countess in *Le nozze di Figaro* with New Orleans Opera and Portland Opera, and reprised her lauded performance of *Sanctuary Road* with Virginia Opera, Princeton Pro Musica, and the Bach Festival Society of Winter Park. She appeared with Saint Thomas Church for Poulenc's *Stabat Mater*, Chattanooga Symphony for Beethoven's Symphony No. 9, and Waterbury Symphony for Mahler's Symphony No. 4. Recent appearances include Julie in *Omar* at Carolina Performing Arts, and Josephine Baker in Cipullo's *Josephine* with Music of Remembrance. Mitchell also appeared with the Detroit Symphony Orchestra, Madison Symphony, Vocal Arts Ensemble of Cincinnati, and Rhode Island Philharmonic, among others. Other engagements include Bess in *Porgy and Bess*, Coretta Scott King in *I Dream*, Violetta in *La Traviata*, Donna Anna in *Don Giovanni*, Leonora in *Il trovatore*, and Micaëla in *Carmen*.

Next season, lyric coloratura mezzo-soprano **Megan Moore** makes her Boston Baroque debut singing the title role in Handel's *Ariodante* under Music Director Martin Pearlman. She returns to the Metropolitan Opera to cover the roles of Jess in Jeanine Tesori's *Grounded* under the baton of Yannick Nézet-Séguin, and Rosina in the Bartlett Sher production of *Il barbiere di Siviglia* with conductor Giacomo Sagripanti. Moore will also perform a recital in Copenhagen with pianist Francesco Barfoed. She has been engaged by the Santa Fe Opera, Les Musiciens du Louvre, Opera Philadelphia, Seattle Symphony, and more, with conductors Marc Minkowski, Bertrand de Billy, Daniela Candillari, Tan Dun, Nicholas Carter, and Gary Wedow, among others. A native of Cincinnati, she received her training at Miami University, Eastman School of Music, Internationale Meistersinger Akademie, and The Juilliard School.

The repertoire of the **New Hudson Saxophone Quartet** (Paul Cohen, soprano saxophone; Javier Oviedo, alto saxophone; Guy Dellacave, tenor saxophone; Mark Timmerman, baritone saxophone) ranges from commissioned works by Robert Sirota and David Noon to music from the 19th and 20th centuries. Its members are

concert musicians and accomplished soloists, with credits that include the Cleveland Orchestra, New York Philharmonic, Metropolitan Opera, American Symphony Orchestra, and San Francisco Symphony. The group has appeared with the Charleston Symphony, Long Island Philharmonic, Manhattan Chamber Orchestra, and Greenwich Orchestra; and premiered and recorded Flagello's *Concerto Sinfonico* (Naxos) and Hampton's Concerto for Saxophone Quartet. The quartet has commissioned, premiered, or performed works by such composers as Elias Tanenbaum, Dexter Morrill, Robert Kyr, Allen Brings, and Barbara Jazwinski. Its solo CDs are *The American Muse* (Parma), *Quartet at the Crossroads* (Capstone), *Breathing Lessons* (Naxos), *New York Rising* (Parma), and *Dances and Declamations* (Parma).

Bhavesh Patel earned his MFA from New York University's Tisch School of the Arts Grad Acting Program under the late Zelda Fichandler. He has been a private acting coach for more than 15 years; has assistant directed at The Juilliard School; and taught at the University at Albany, The New School, and most recently Bard College. He has starred on Broadway in *The Nap*, *Present Laughter* opposite Kevin Kline, and in the original cast of the Tony-winning *War Horse* at Lincoln Center. Off-Broadway credits include *Indian Ink* at Roundabout and *A Midsummer Night's Dream* at The Public's Shakespeare in the Park. He appeared opposite Matthew McConaughey in the film *Gold* and has recurred or guest starred in many major TV series, including *The Good Wife*, *Madam Secretary*, *New Amsterdam*, *The Mysteries of Laura*, *Bull*, *Law & Order: Special Victims Unit*, *Blue Bloods*, and *White Collar*.

In response to education gaps in her community, in 2005 **Sharyn Pirtle** founded Young at Arts, an arts program for children in need. Fifteen years later she led the launch of the Sing for Hope Young at Arts Lab to serve communities in the Bronx and southern Westchester County, which were among the hardest hit by COVID. The program has grown into a daily, year-round educational center and testing ground for the Sing for Hope Sustainable Development Goals Arts Curriculum, which uses artistic expression to encourage awareness and action on the UN's Sustainable Development Goals. Pirtle received her BA and MA in vocal performance from the Eastman School of Music and trained as an opera director at Houston Grand Opera. She has directed operas and musicals professionally and for youth at the Houston Grand Opera, Portland Opera, Lyric Opera of Kansas City, and Wallis Center for the Performing Arts.

Pianist **Anna Polonsky** has appeared with the Moscow Virtuosi, Buffalo Philharmonic, Saint

Paul Chamber Orchestra, 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, Emanuel Ax, and Jaime Laredo. Festival appearances include Marlboro, Chamber Music Northwest, Music@Menlo, Cartagena, Bard, and Bargemusic. Polonsky has given concerts in the Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls. Her teachers include Peter Serkin and Jerome Lowenthal. Polonsky serves on the piano faculties of Vassar College, Marlboro, and Kneisel Hall. She also performs in a trio with clarinetist David Shifrin and cellist Peter Wiley.

Hilary Poriss is professor and chair of the Department of Music of the College of Arts, Media and Design at Northeastern University. Her primary research interests are 19th-century Italian and French opera, performance practice, diva culture, and the aesthetics of 19th-century musical culture. She is author of *Changing the Score: Arias, Prima Donnas, and the Authority of Performance* (2009) and *Gioachino Rossini's "Barber of Seville"* (2021), and coeditor of *Fashions and Legacies of Nineteenth-Century Italian Opera* (2010) and *The Arts of the Prima Donna in the Long Nineteenth Century* (2012). Her articles and reviews have been published in the *New York Times*, *19th-Century Music*, *Cambridge Opera Journal*, *Nineteenth-Century Music Review*, *Journal of Musicology*, and other musicological books and journals.

Mark A. Pottinger is professor of music/musicology and chair of the Communication, Sound, and Media Arts Department at Manhattan College in Riverdale, New York. Winner of the prestigious Berlin Prize in 2017, he is author of a number of publications on the music and cultural life of the 19th century and the contemporary listening environment. His current book projects include a forthcoming publication on Donizetti's opera *Lucia di Lammermoor* (Cambridge University Press) and *Science and the Romantic Vision in Early Nineteenth-Century Opera* (Boydell & Brewer), a wide-ranging book that examines the natural sciences in the first half of the 19th century and their relationship to the sound and look of the supernatural in early romantic opera. Pottinger is coeditor of the music journal *Sound Studies Review* (Brepols), and regularly lectures for the Metropolitan Opera and its *Live in HD* educational programming.

Eric Reed is a member of the American Brass Quintet and co-principal horn of the Orpheus Chamber Orchestra. He serves on the faculties of The Juilliard School, New York University, and Mannes School of Music at The New School. Also a member of the Orchestra of St. Luke's,

he has performed regularly with the Chamber Music Society of Lincoln Center, and is a former member of the Canadian Brass, Carnegie Hall's Ensemble Connect, and the New Jersey, Oregon, New World, and Harrisburg Symphonies. Reed has performed with the Metropolitan Opera, New York Philharmonic, Philadelphia Orchestra, American Symphony Orchestra, and American Ballet Theatre, among others. He belongs to Brassology, a genre-bending brass octet, and Ensemble Échappé, dedicated to 21st-century music. Festival appearances include Aspen, Bridgehampton, Emerald City, North Shore, Crescent City, and Mostly Mozart.

Praised by *Opera News* for her "richly focused voice," mezzo-soprano **Rebecca Ringle Kamarei**'s operatic and concert performances have brought her acclaim. Her New York City debut as Lola in *Cavalleria rusticana* was hailed as "sultry" and "sweetly sung" by *The Wall Street Journal* and *Financial Times*. In recent seasons, she joined the Metropolitan Opera for *The Hours*, *La traviata*, *Akhnaten*, *Elektra*, Brett Dean's *Hamlet*, Marnie's shadow in *Marnie*, and the cover of Rossweisse in *Die Walküre*. Additional opera appearances: Lucienne in *Die tote Stadt* with Bard SummerScape, Catherine in *Shining Brow* with UrbanArias, Arnalta in *L'incoronazione di Poppea* with Cincinnati Opera, Maddalena in *Rigoletto* with Opera Baltimore. Concert appearances include Beethoven's Symphony No. 9 with the South Florida, Rogue Valley, Phoenix, and Brevard Symphonies; Mahler's Symphony No. 2 with the Cheyenne Symphony and Smith College; and Verdi's *Requiem* with the Midcoast Symphony Orchestra.

Zohar Schondorf enjoys a distinguished career as a horn player, performing with numerous orchestras and ensembles. After graduating from The Juilliard School, he was appointed associate principal horn at the Haifa Symphony and later principal horn in the Israel Symphony Orchestra. He joined the American Symphony Orchestra and was made principal horn in 2012, a position he also holds with the Westchester Philharmonic. He plays co-principal horn at American Ballet Theatre and Orchestra Lumos. Schondorf has appeared with the Saint Paul Chamber Orchestra, Orpheus, Harrisburg Symphony, American Composers Orchestra, Charlotte Symphony, Norwegian Arctic Philharmonic, Encores, New York City Ballet, and more. Schondorf is a member of Sylvan Winds and Zephyros Winds, and has performed in Broadway shows such as *Spamalot*, *The Little Mermaid*, *Fiddler on the Roof*, *Phantom of the Opera*, *Camelot*, and more.

Zachary Silberschlag TON '18 became assistant principal trumpet of the Israel

Philharmonic this year after five seasons as principal trumpet of the Hawaii Symphony Orchestra. He has appeared as principal trumpet with the American Symphony Orchestra, American Ballet Theatre Orchestra, and New Jersey Symphony; he performs regularly at Carnegie Hall, Lincoln Center, and Metropolitan Museum of Art. As a soloist, he has performed with the Hawaii Symphony, Skaneateles Festival Orchestra, Bulgarian Philharmonic, The Orchestra Now, and Chesapeake Orchestra's River Concert Series. A proud graduate of Bard College in the inaugural class of The Orchestra Now, he also holds a BA from St. Mary's College of Maryland, an MM from Manhattan School of Music, and a doctorate from SUNY Stony Brook. He is on the soundtrack of *Maestro* with The Orchestra Now.

Alex Sopp is a flutist and visual artist living in Brooklyn, New York. She is a founding member of yMusic, The Knights, and NOW Ensemble, and her recent debut recording of original songs, *The Hem & The Haw*, has been praised as "inventive, sophisticated, dizzying, and dazzling." Sopp was a member of Paul Simon's band for *Homeward Bound—The Farewell Tour*, singing and playing in arenas worldwide. She has appeared as a soloist with the New York Philharmonic under the direction of David Robertson, and has made regular guest appearances with Orpheus, International Contemporary Ensemble, Los Angeles Chamber Orchestra, and many others. Her paintings grace the covers of many records of artists with whom she has collaborated. Sopp grew up in St. Croix, Virgin Islands, and trained at The Juilliard School.

Michael P. Steinberg is Barnaby Conrad and Mary Critchfield Keeney Professor of History, and professor of music and German studies at Brown University, where he served as founding director of its Cogut Institute for the Humanities (2005–15) and vice provost for the arts (2015–16). From 2016 to 2018 he was president of the American Academy in Berlin. His books include *The Afterlife of Moses: Exile, Democracy, Renewal* (2022); *The Trouble with Wagner* (2018); the edited volume *Makers of Jewish Modernity* (2016), which won the National Jewish Book Award for nonfiction; and *The Meaning of the Salzburg Festival* (2000), the German edition of which won Austria's Victor Adler Staatspreis. Between 2009 and 2013 he was dramaturg on a coproduction of Wagner's *Ring of the Nibelung* at the Berlin State Opera and the Teatro alla Scala. He curated *Richard Wagner and the Nationalization of Feeling* at the German Historical Museum in Berlin (2022).

Tenor **Noah Stewart** has performed as a guest artist with many distinguished opera

companies, including the Royal Opera Covent Garden, San Francisco Opera, Scottish Opera, Teatro Real Madrid, Glimmerglass, Göteborg Opera, Nederlandse Reisopera, and New Orleans Opera. His repertoire includes roles such as Cavaradossi, Don José, Faust, Hoffmann, Luigi (*Il tabarro*), MacDuff, Pinkerton, Romeo, Samson, and Tamino. He recently opened the 70th season of Festival de Mérida as Jason in Cherubini's *Medée*, returned to the RTÉ Orchestra for a Puccini concert, and debuted with MET Live Arts and Seattle Symphony. Stewart is a DECCA recording artist and appears on the Sony DVD of *The Indian Queen*. His solo album *Noah* topped the classical charts for seven weeks and was nominated for two Classical Brit Awards. He also was featured on PBS's *Pinkalicious & Peterific*, in the role of an opera singer.

Pianist **Erika Switzer** collaborates regularly with a variety of artists in major concert settings around the world, such as New York City's Weill Hall and Frick Collection, and the Kennedy Center. Her performances have been called "precise and lucid" (*New York Times*), and "intelligent, refined, and captivating" (*Le Monde*). Her awards include best pianist prizes at the Robert Schumann, Hugo Wolf, and Wigmore Hall/Bollinger International Song competitions. She recorded *English Songs à la française* and *A Left Coast* with her frequent recital partner, baritone Tyler Duncan. Switzer is a cofounder of Sparks & Wiry Cries, which curates opportunities for creators, performers, and scholars by fostering a diverse future in art song performance. She is assistant professor of music and director of collaborative piano studies at Bard College and its Conservatory of Music, and holds a doctorate from The Juilliard School.

As a winner of the Bard Conservatory 2016 Concerto Competition, Hungarian clarinetist **Viktor Tóth '16 TÔN '21** performed Aaron Copland's Clarinet Concerto under the baton of Leon Botstein with The Orchestra Now (TÔN) at the Fisher Center. Tóth earned his BMus in clarinet performance and BA in Italian studies from Bard, and his MA in curatorial, critical, and performance studies from TÔN. During his time with the orchestra he was the soloist in Claude Debussy's *Première rapsodie*, performing under the direction of Tan Dun at Jazz at Lincoln Center. Tóth is TÔN's Central/Eastern European music curator.

Éric Trudel teaches French and comparative literature at Bard, where he is the William Frauenfelder Professor in the College. He has coedited several volumes and published books and numerous articles on 19th-, 20th-, and 21st-century French and Francophone literature.

Bass-baritone **Alfred Walker** returns this season to the role of Enobarbus for the European premiere of John Adams's *Antony and Cleopatra* with Gran Teatre del Liceu, sings Orest in *Elektra* with Dallas Opera, returns to the Metropolitan Opera for Frere Laurant in *Roméo et Juliette* and Rambaldo in *La rondine*, and joins Vashon Opera for Iago in *Otello*. Last season, he was Enobarbus in the *Antony and Cleopatra* world premiere at San Francisco Opera, joined Lyric Opera of Chicago as Vater in *Hänsel und Gretel*, Metropolitan Opera as Masetto in *Don Giovanni*, Detroit Opera for Amonasro in *Aida*, and Bard SummerScape for the title role in Saint-Saëns's *Henry VIII*. He also sang Rachmaninoff's *The Bells* with the LA Philharmonic under Gustavo Dudamel. Recent credits include *Scarpia/Tosca* (San Francisco Opera); *Crown/Porgy & Bess* (Metropolitan Opera); *Mtchll/It All Falls Down* (Washington National Opera); *Nalikantha/Lakme* (Washington Concert Opera); and *Tom/Un ball in maschera* (Chicago Symphony Orchestra).

Taiwanese American harpist **Noël Wan** made her international debut with the Utrecht Symphony Orchestra at age 16. She currently serves as principal harpist of the Tallahassee Symphony Orchestra. The first Taiwanese harpist to win a gold medal in the USA International Harp Competition, she is also the youngest first prize winner in the World Harp Competition. Wan is a winner of the 2023 Astral Artists National Competition. An alumna of the University of Illinois (BM, DMA) and Yale School of Music (MM), Wan has presented at the American Harp Society Summer Institute and American String Teachers Association national conference, and contributed to *Harp Column*, *The Collective*, *The American Harp Journal*, and *VAN Magazine*. She is assistant professor of harp and entrepreneurship at Florida State University.

Orion Weiss is regarded as a "brilliant pianist" (*New York Times*) with "powerful technique and exceptional insight" (*Washington Post*). He has performed with the Chicago, Baltimore, and Boston Symphonies, Los Angeles and New York Philharmonics, and at major venues and festivals worldwide. Weiss performs regularly with violinists Augustin Hadelich, William Hagen, Benjamin Beilman, and James Ehnes; pianists Michael Brown and Shai Wosner; cellist Julie Albers; and the Ariel, Parker, and Pacifica quartets. He has also performed with the Israel Philharmonic Orchestra, San Francisco Symphony, Philadelphia Orchestra, and Toronto Symphony Orchestra, among others. Weiss can be heard on the Naxos, Telos, Bridge, First Hand, Yarlung, and Artek labels. Awards include the Classical Recording Foundation's Young Artist of the Year, Gilmore Young Artist Award, and Avery Fisher Career Grant. Weiss attended the Cleveland Institute of Music and The

Juilliard School, where he studied with Emanuel Ax.

Stephen Whimple TÔN '25 is a Hudson Valley-based trombonist and educator. He earned his doctor of musical arts degree from the University of Alabama, where he was an instructor and graduate teaching assistant. Prior to his doctoral studies, Whimple attended The Juilliard School as an Irene Diamond Graduate Fellow, Music Advancement Program Fellow, and Morse Teaching Artist Fellow. He completed his bachelor's degree at the Crane School of Music at SUNY Potsdam. His primary teachers have included Jonathan Whitaker, Jeremy Crawford, Joseph Alessi, and Mark Hartman.

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*, received a staged production at New York City's Symphony Space. A recipient of a Bogliasco Foundation 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. Wilson has been composer in residence with the American Symphony Orchestra since 1992.

Pianist **Lucy Tucker Yates** served as music director for two premieres: Carolina Uccelli's *Anna di Resburgo* for Teatro Nuovo and Alyssa Weinberg's *ISOLA* for Long Beach Opera. She has performed as "maestro al cembalo" for Rossini's *Maometto II*, Teatro Nuovo, Lincoln Center; and *O+E* (Gluck, *Orfeo ed Euridice*), Seattle Opera, in her own "elegantly poetic" English version. For LA's The Industry she played keyboards on *Star Choir*, *Sweet Land*, and the workshop of *The Comet/Poppea*. She was onstage continuo fortepianist for *Aureliano in Palmira* at the Rossini Opera Festival. An acclaimed soprano, Yates sang roles including Violetta, Gilda, and Fiordiligi, with directors such as Gian Carlo Menotti and Franco Zeffirelli. She is director of language studies at Teatro Nuovo, lecturer in opera at UCLA, a writer for the Santa Fe Opera, and Italian diction coach to the Lindemann Young Artist Development Program of the Metropolitan Opera.

Born in Bangladesh and raised in New Jersey, soprano **Monica Yunus** has performed with the Washington National Opera, Glimmerglass, and Metropolitan Opera, and in concerts and recitals in Spain, Guatemala, Bangkok, and

Lebanon's Zouk Festival. She is cofounder and coexecutive director of Sing for Hope, and has been honored with a 21st Century Leaders award and named a Young Global Leader of the World Economic Forum. Recently Yunus joined Artists for Understanding, an initiative of the President's Committee on the Arts and the Humanities. She has performed and spoken at Skoll World Forum on Social Entrepreneurship, the World Summit of Nobel Peace Laureates, Fortune Most Powerful Women Summit, and the United Nations. An artist lecturer at Carnegie Mellon University, she has been the Housewright Eminent Artist-Scholar in Residence at Florida State University and artist in residence at University of Arkansas. She is the daughter of Nobel Peace Laureate Muhammad Yunus, and a graduate of The Juilliard School.

Having performed more than 55 roles with companies nationally and abroad, critically acclaimed mezzo-soprano **Adriana Zabala** has created roles in seven operas and dramatic works, including the title roles in *Sister Carrie* and *The Trial of Susan B. Anthony*, and the role of Sister James in *Doubt*, broadcast on PBS's *Great Performances*. Other highlights include appearances with the Minnesota Orchestra, Orchestra of St. Luke's, Jerusalem Symphony, the Handel and Haydn Society, Mormon Tabernacle Choir, and recitals at the Barns at Wolf Trap, Weill Hall at Carnegie Hall, and Kennedy Center's Millennium. She was recently named the American Prize Distinguished Vocal Artist. Zabala was a Fulbright Scholar at the Mozarteum and is an associate professor of voice at Yale University.

Soprano **Camille Zamora** has garnered acclaim for her "dramatic and nuanced" (*New York Times*) interpretations of repertoire ranging from Mozart to tango. She is known for her "dignity and glowing sound" (*New York Times*) in "luminous, transcendently lyrical" performances (*Opera News*). Hailed as a leading interpreter of Spanish song, she has performed and recorded zarzuela, boleros, and classic tangos with orchestras including Dallas Symphony, St. Louis Symphony, Milwaukee Symphony, and more. Her recent album, *Si la noche se hace oscura: Four Centuries of Spanish Song*, debuted on *Billboard's* Top Ten Classical Chart, and her recording of Hindemith's *The Last Christmas Dinner*, under the baton of Leon Botstein, was an *Opera News* Critics' Choice. She has held distinguished artist in residence positions at the Wallis Annenberg Center for the Performing Arts, Harvard, Oxford, and New York University. A Kennedy Center Citizen Artist awardee and cofounder of Sing for Hope, Zamora is a graduate of The Juilliard School.

The **American Symphony Orchestra** (ASO) was founded in 1962 by Leopold Stokowski with the mission of providing great music for everyone. Leon Botstein expanded that focus when he joined the ASO as music director in 1992 by creating concerts that explore music through the lens of the visual arts, literature, religion, and history, as well as by reviving rarely performed works that audiences would otherwise never hear performed live.

The ASO's signature programming includes its Vanguard Series, which features concerts of seldom-performed orchestral repertoire presented at Carnegie Hall, Bryant Park, and other historic venues, and its Chamber Series—curated by ASO's musicians—offering concert programs dedicated to reflecting the diverse perspectives of American culture. During the summer, the ASO is the orchestra in residence at Bard's SummerScape and performs at the Bard Music Festival. All of the ASO presentations comprise a year-round series of vital and innovative programming for audiences of all backgrounds.

As part of its commitment to expanding the standard orchestral repertoire and ensuring accessibility to musical masterpieces, the ASO offers free streaming of exclusive live recordings on its digital platform, ASO Online. Content includes SummerScape operas, chamber performances, and short films. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

Founded in 2015 by Leon Botstein, **The Orchestra Now** (TÖN) is a graduate program of Bard College—offering a master's degree or an advanced certificate—that is training the next generation of music professionals. The members of the orchestra are graduates of the world's leading conservatories, and hail from countries across North and South America, Europe, and Asia. Many have gone on to have successful careers in orchestras around the world.

TÖN performs dozens of concerts a year at venues including Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, and the Fisher Center at Bard. The orchestra has performed with numerous distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Neeme Järvi, Stephanie Blythe, Fabio Luisi, Vadim Repin, Tan Dun, Joseph Young, Peter Serkin, Naomi Woo, and JoAnn Falletta. Among TÖN's many albums on the Hyperion, Sorel Classics, and AVIE labels are 2024's *The Lost Generation*, rare recordings of Othmar Schoeck's *Lebendig begraben* (*Buried Alive*), and Bristow's *Arcadian Symphony*. Recordings of TÖN's live concerts from the Fisher Center can be heard regularly on Classical WMHT-FM

and WWFM The Classical Network, and the orchestra has appeared more than 100 times on Performance Today, broadcast nationwide.

BARD FESTIVAL CHORALE

James Bagwell, *Choral Director*

SOPRANO

Eileen Clark
Emily Donato
Leonie Donato
Lori Engle
Amber Evans
Amy Goldin
Julie Liston Johnson
Adrienne Lotto
Marie Mascari
Kathryn Papa
Katherine Peck
Abigail Raiford
Rachel Rosales
Alexandra Schleuderer
Christine Sperry
Motomi Tanaka
Amanda Yachechak

ALTO

Jennifer Borghi
Donna Breitzer
Teresa Buchholz
Hai-Ting Chinn
Sishel Claverie
Brooke Collins
Agueda Fernandez
Allison Gish
Catherine Hedberg
Heather Jones
Madalyn Luna
Guadalupe Peraza
Suzanne Schwing
Nancy Wertsch
Anna Willson
Abigail Wright

TENOR

Cristobal Arias
Daveed Buzaglo
Christopher Carter
Daniel Castellanos
Rashard Deleston
John Easterlin
Brandon Hornsby-Selvin
John Kawa
Eric William Lamp
Alexander Longnecker
Nicholas Prior
Douglas Purcell
Erik Rasmussen
Nathan Riehl
Craig Simonetti
Samuel Strickland

BASS

CodyRay Caho
Roderick Gomez
James Gregory
Jonathan Guss
Benjamin Howard
Steven Hrycelak
Bert Johnson
Christopher Judd
Andrew Jurden
Guanchen Liu

Steven Moore
Logan Pitts
Mark Rehnstrom
John Rose
Charles Sprawls
Kurt Steinhauer
Christopher Tefft

CHORAL CONTRACTOR

Nancy Wertsch

PRINCIPAL MUSIC COACH

James Bassi

ASSISTANT TO THE DIRECTOR

Lilly Cadow GCP '22

MUSICAL PREPARATION/ ACCOMPANIST (chorus, *Le dernier sorcier*)

David Sytkowski

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Music Director*

VIOLIN I

Cyrus Beroukhim, *Concertmaster*
Yukie Handa
Ashley Horne
Patricia Davis
John Connelly
Bruno Peña
Alisa Wyrick
Samuel Katz
Akiko Hosoi
Meghan Williams

VIOLIN II

Pauline Kim Harris, *Principal*
Wende Namkung
Kathryn Aldous
Margarita Milkis
Hannah Cohen
Sarah Franklin
Caroline Drexler
Mary Jo Stilp

VIOLA

William Frampton, *Principal*
Sally Shumway
Adria Benjamin
Jason Mellow
William Hakim
Emily Lane

CELLO

Eugene Moye, *Principal*
Emily Brausa
Maureen Hynes
Sarah Carter
Michael Haas
Anik Oulianine

BASS

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

FLUTE

Keith Bonner, *Principal*
Anna Urrey
Diva Goodfriend-Koven, *piccolo*

OBOE

Alexandra Knoll, *Principal*
Melanie Feld, *English horn*

CLARINET

Shari Hoffman, *Principal*
Benjamin Baron
Lino Gomez, *bass clarinet*
(Prog. 11)

BASSOON

Thomas English, *Principal*
Arleigh Savage
Joshua Hodge
Joseph Swift

HORN

David Peel, *Principal*
Steven Sherts
Kyle Hoyt
Kyle Anderson
Drew Truskowski, *Assistant*

TRUMPET

Gareth Flowers, *Principal*
Matthew Gasiorowski
Andrew Kemp
Christopher Delgado (Prog. 11)

TROMBONE

Nicole Abissi, *Principal*
Declan Wilcox
Jeffrey Caswell, *bass trombone*

TUBA

Kyle Turner, *Principal*
Tyler Woodbury, *ophicleide*
(Prog. 11)

TIMPANI

David Fein, *Principal*

PERCUSSION

Sean Statser, *Principal*
Andy Blanco
Brandon Ilaw
Yuri Yamashita (Prog. 11)
Russell Fisher (Prog. 11)

HARP

Victoria Drake, *Principal*
(Prog. 11)
Ruth Bennett (Prog. 11)

ASSISTANT CONDUCTOR

Zachary Schwartzman

ORCHESTRA LIBRARIAN

Marc Cerri

PERSONNEL MANAGER

Matthew Dine

THE ORCHESTRA NOW

Leon Botstein, *Music Director*

VIOLIN

Kathryn Aldous
Lana Auerbach
Yaewon Choi
Jonathan Fenwick
Samuel Frois
Emily Garrison
Ángeles Hoyos
Adam Jeffreys TÖN '23
Nayoung Kim
Yi-Ting Kuo TÖN '24
Heather Lambert
Joohyun Lee
Haley Maurer Gillia
Chance McDermott
Emerie Mon
Seunghye Park
Bruno Peña
José Manuel Pietri-Coimbre
Leonardo Pineda '15 TÖN '19
Enikó Samu
Haley Schricker
Zeyi Sun
Shengjia (Sherry) Zhang

VIOLA

Nelsy Badia
Keegan Donlon
Batmyagmar Erdenebat TÖN '23
Eva Gerard
Michael Halbrook
Emmanuel Koh TÖN '19
Tania Ladino Ramirez
Sydney Link
Karen Waltuch

CELLO

Yuri Ahn
Dariimaa Batsaikhan
Sam Boundy
Lucas Button TÖN '21
Elvira Hoyos Malagón
Jihyun Hwang
Lily Moerschel '22
Amelia Smerz

BASS

Milad Daniari TÖN '18
Elizabeth Liotta '24
Josh Marcum
John-Paul Norpoth
Holdan Arbey Silva Acosta
Luke Stence TÖN '22

FLUTE

Andrea Ábel '23
Jordan Arbus
Olivia Chaikin
Chase McClung

OBOE

Quinton Bodnár-Smith
Shawn Hutchison TÖN '22
Matthew Maroon
David Zoschnick

CLARINET

Colby Bond
Zachary Gassenheimer
Jarrett Hoffman
Dávid Kéring

BASSOON

Kylie Bartlett
William Beecher
Miranda Macias
Philip McNaughton TÖN '23

HORN

Tori Boell
Daniel Itzkowitz
Douglas Nunes
Stefan Williams
Ziming Zhu

TRUMPET

Forrest Albano
Angela Gosse
Joel Guahnich '24
James Lake
Jid-anan Netthai
Giulia Rath

TROMBONE

Zachary Johnson
Christopher Paul
Matt Walley TÖN '19
Stephen Whimple
Samuel Boeger, *bass trombone*
Benjamin Oatmen, *bass trombone*

TUBA

Zack Grass
Tyler Woodbury

TIMPANI

Pei Hsien (Ariel) Lu

PERCUSSION

Colleen Bernstein
David Degge
Luca Esposito
Nick Goodson
Matthew Overbay APS '22
Miles Salerni

HARP

Cheng Wei (Ashley) Lim
Violetta Maria Norrie

KEYBOARD

Neilson Chen
Ji Hea Hwang
Renée Anne Louprette GCP '19,
organ

FOR LOVE OF THE WORLD

THE CAMPAIGN FOR BARD COLLEGE

A Private Institution for the Public Interest

Spurred by a \$500-million challenge grant from George Soros and the Open Society Foundations, Bard College has raised for its endowment more than \$380,000,000 of the \$500-million match. Endowment commitments in the form of planned gifts and bequests made by December 31, 2025, will be matched dollar for dollar. Donations dedicated to the Fisher Center or Bard Music Festival ensure the resiliency and future of the performing arts at Bard.

The College has also embarked on a comprehensive campaign that includes raising critical annual support and securing dedicated funds for capital projects such as an expanded wellness and fitness center, new suite-style residences on North Campus, and the Maya Lin–designed Performing Arts Lab.

Fisher Center Performing Arts Lab

A creative haven in the Hudson Valley and catalyst for artistic innovation in the US, the Fisher Center at Bard is deepening its commitment to artists by expanding space for research and experimentation, rehearsal and performance. Situated in meadows to the west of the landmark Frank Gehry–designed Fisher Center building and overlooking woodlands and the Catskill Mountains, a new 23,500-square-foot studio building will broaden Bard College’s cultural campus and provide an artistic home for artists at all stages of their careers.

Thanks to our generous donors, the Maya Lin–designed Performing Arts Lab will open in 2026 as the home of Fisher Center LAB, the acclaimed residency and commissioning program for professional artists, and the site of rehearsal and teaching facilities for Bard’s undergraduate programs in Dance and in Theater and Performance.



Fisher Center Performing Arts Lab, ©Maya Lin Studio

**For more information or to pledge your support, please contact
Alessandra Larson, Director of Institutional Advancement and Strategy, at 845-758-7990 or alarson@bard.edu.**

Support for the Fisher Center and Bard Music Festival is provided by the following individuals, corporations, and foundations, among many others. We thank you for joining the late Richard B. Fisher with your generosity and partnership.

Special thanks to those who are supporting our programs with their commitments to the Bard College Endowment Challenge. Thank you for ensuring Bard's continuity as a beacon for higher education, bolstering the development of innovative programs that offer access to rigorous, high-quality education for new populations around the world.

If you wish to become a member or make a contribution in support of vital arts experiences, please call 845-758-7987 or visit fishercenter.bard.edu/support. Thank you!

DONORS TO THE BARD COLLEGE ENDOWMENT CHALLENGE FOR THE FISHER CENTER AND BARD MUSIC FESTIVAL

Jamie Albright and Stephen Hart
Roger Alcala and Helen Bodian
Anonymous
Bettina Baruch Foundation
Michelle R. Clayman
Amy K. and David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher
Neil Gaiman
Helena and Christopher Gibbs
Matthew M. Guerreiro and Christina Mohr
Susan and Roger Kennedy
Dr. Barbara Kenner
Edna and Gary Lachmund
Glenda Law
Gideon Lester
Anthony Napoli
James and Mary Ottaway
David and Susan Rockefeller
Denise S. Simon and Paulo Vieira da Cunha
Martin and Toni Sosnoff
Felicitas S. Thorne
Irene Zedlacher

DONORS TO THE FISHER CENTER

Leadership Support

Anonymous
Arthur F. and Alice E. Adams Charitable Foundation
Carolyn Marks Blackwood and Gregory H. Quinn
Emily Blavatnik/Blavatnik Family Foundation
Burroughs Wellcome Fund
Jeanne Donovan Fisher
Nina Matis and Alan Gosule
The Milikowsky Family Foundation
Millbrook Tribute Garden
Nancy and Edwin Marks Family Foundation
Anthony Napoli
National Endowment for the Arts
New York State Council on the Arts
Rockefeller Brothers Fund
Denise S. Simon and Paulo Vieira da Cunha
Martin and Toni Sosnoff
The Ted & Mary Jo Shen Charitable Gift Fund
Felicitas S. Thorne
Van Cleef & Arpels
The William and Lia G. Poorvu Family Foundation

Golden Circle

Angela Bernstein
Mayree Clark and Jeff Williams, Silverleaf Foundation
The Educational Foundation of America
The Ettinger Foundation
Barbara and Sven Huseby
Lizbeth and George Krupp
László Bitó '60 and Olivia Cariño Foundation Inc.
Lynn and Nick Nicholas
Amanda J. Rubin
The Smokler/Hebert Family Fund
T. S. Eliot Foundation

Director

Jamie Albright and Stephen Hart
Dr. Penny Axelrod '63
Billing Geeks, Inc.
Annie and Jim Bodnar
Matthew and Mary Fleming Deady
Gary DiMauro and Kathryn Windley
Catherine C. Fisher
Judith R. and Alan H. Fishman
Chris Kerr and Kirsti Gholson
Donald and Gay Kimelman
King's Fountain
Alison L. Lankenau
Lawrence and Geraldine Laybourne
Prof. Nancy S. Leonard and Dr. Lawrence Kramer
Lucille Lortel Foundation
Martha Patricof
Michael Privitera
Myrna B. Sameth
Thendara Foundation
Villa Albertine

Producer

Michael Berlin and Alessandra Zorogniotti
Harvey and Carol Berman
Kara Cross
Curtis DeVito and Dennis Wedlick
Jason P. Drucker '93 and Joseph Ortiz
Dutchess Tourism, Inc.
Eileen Guilfoyle and David Moody
Thomas and Bryanne Hamill
Beth Jones and Susan Simon/Third Eye Associates
Mid-Atlantic Arts Foundation
Alan Miles and Drew Glick
George and Gail Hunt Reeke
Ted Ruthizer and Jane Denkensohn
Emily Sachar
Sarah Solomon
Sarah and David Stack
Meredith Tanowitz and Marc Warm
Howard Zar and Raymond Kurdziel

Patron

Anonymous
Mary I. Backlund and Virginia Corsi
Burton Kassell Family Foundation of the Jewish Communal Fund
Ronald Cohen and Donna Kramer
Patricia Ellis
Beverly Fanger and Dr. Herbert S. Chase Jr.
Jeffrey Friedman
James Gillson
Arnold Iovinella Jr. and William Bozzetto
Dani Korwin and Anthony DiGiuseppe
Gideon Lester and Tom Sellar
Lenore Nemeth
Liza Parker and Frank Migliorelli
Samuel and Ellen Phelan
Judi Powers and Russell Jones
David Schulz and Marc Miller
Gail Shneyer and Abraham Nussbaum, MD
Stephen E. Simcock
Ted Snowdon and Duffy Violante
Thomas and Diane Stanley
Adam Stettner and Rebecca Weller
George Wen and Sal Capolarello

DONORS TO THE BARD MUSIC FESTIVAL

Leadership Support

Bettina Baruch Foundation
Robert C. Edmonds '68
Jane W. Nuhn Charitable Trust
Dr. Barbara Kenner
Denise S. Simon and Paulo Vieira da Cunha
Felicitas S. Thorne
Millie and Robert Wise

Golden Circle

Roger Alcala and Helen Bodian
Jeanne Donovan Fisher
Eileen Naughton and Craig Chesley

Director

Kathleen Vuillet Augustine
Michelle R. Clayman
Amy K. and David Dubin
Dr. Sanford Friedman and Virginia Howsam
John Geller and Alan Skog
Matthew M. Guerreiro and Christina Mohr
Alan Hilliker and Vivien Liu
The J.M. Kaplan Fund, Inc.
Dr. Shalom and Rachel Kalnicki
Susan and Roger Kennedy
Edna and Gary Lachmund
Michael Privitera
John and Elizabeth Robertshaw
Vaughan Williams Foundation
Anthony and Margo Viscusi
Richard and Dee Wilson

Producer

Anonymous
Lydia Chapin and David Soeiro
Thomas Hesse and Gwendolyn Bellman
Elena and Fred Howard
Alison L. Lankenau
Lazard Asset Management
Drs. M. Susan and Irwin Richman

Patron

Anonymous
Burton Kassell Family Foundation of the Jewish Communal Fund
Curtis DeVito and Dennis Wedlick
Helena and Christopher Gibbs
George and Barbara Kafka
Susan Diana Karayannides
Evelyn and Don McLean
Andrea and Kenneth L. Miron
Karl Moschner and Hannelore Wilfert
Martin L. and Lucy Miller Murray
James and Mary Ottaway
Jacqueline Royce
René Schnetzler and Ruth Ketay
Tatiana Serafin and Mick Kalishman
Janet and Michael Sirotta
Edwin Steinberg and Judy Halpern
Irene Zedlacher
William C. Zifchak, Esq.

List current as of 5/8/2024

BOARDS

BARD COLLEGE

James C. Chambers '81, *Chair*
Emily H. Fisher, *Vice Chair*
Brandon Weber '97, *Vice Chair, Alumni/ae Trustee*
Elizabeth Ely '65, *Secretary; Life Trustee*
Stanley A. Reichel '65, *Treasurer; Life Trustee*
Fiona Angelini
Roland J. Augustine
Leon Botstein, *President of the College, ex officio*
Mark E. Brossman
Jinqing Cai
Marcelle Clements '69, *Life Trustee*
The Rt. Rev. Andrew M. L. Dietsche, *Honorary Trustee*
Asher B. Edelman '61, *Life Trustee*
Kimberly Marteau Emerson
Barbara S. Grossman '73, *Alumni/ae Trustee*
Andrew S. Gundlach
Glendean Hamilton '09
Matina S. Horner, *ex officio*
Charles S. Johnson III '70
Mark N. Kaplan, *Life Trustee*
George A. Kellner
Fredric S. Maxik '86
Jo Frances Meyer, *ex officio*
Juliet Morrison '03
James H. Ottaway Jr., *Life Trustee*
Hilary Pennington
Martin Peretz, *Life Trustee*
Stewart Resnick, *Life Trustee*
David E. Schwab II '52, *Life Trustee*
Roger N. Scotland '93, *Alumni/ae Trustee*
Annabelle Selldorf
Mostafiz ShahMohammed '97
Jonathan Slone '84
James A. von Klemperer
Susan Weber
Patricia Ross Weis '52

FISHER CENTER

Jeanne Donovan Fisher, *Chair*
Carolyn Marks Blackwood
Leon Botstein, *ex officio*
Stefano Ferrari
Alan Fishman
Neil Gaiman
Nina Matis
Rebecca Gold Milikowsky
Anthony Napoli
Stephen Simcock
Denise S. Simon
Martin T. Sosnoff, *Emeritus*
Toni Sosnoff, *Emerita*
Felicitas S. Thorne, *Emerita*
Taun Toay '05, *ex officio*
Claire Wood

BARD MUSIC FESTIVAL

Denise S. Simon, *Chair*
Roger Alcaly
Leon Botstein, *ex officio*
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher, *Emerita*
Dr. Sanford J. Friedman
Christopher H. Gibbs, *ex officio*
Thomas Hesse
Susan Petersen Kennedy
Barbara Kenner
Gary Lachmund
Vivien Liu

Thomas O. Maggs
Andrea Miron
Eileen Naughton
James H. Ottaway Jr.
Joseph M. Stopper
Felicitas S. Thorne

AMERICAN SYMPHONY ORCHESTRA

Dimitri B. Papadimitriou, *Chair*
Hans-Jürgen Knoch, *Vice Chair*
Jon R. Carter, *Treasurer*
Nermin K. Ahmad
Lawrence E. Apolzon
Helen Baron
Miriam R. Berger
Michael Dorf
Jack Kliger
Shirley A. Mueller, Esq.
Eileen Rhulen
Joel I. Berson, Esq., *Honorary member*
L. Stan Stokowski, *Honorary member*

ADMINISTRATION

BARD COLLEGE

Senior Administration

Leon Botstein, *President*
Coleen Murphy Alexander '00, *Vice President for Administration*
Jonathan Becker, *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
Erin Cannan, *Vice President for Civic Engagement*
Deirdre d'Alberty, *Vice President; Dean of the College*
Malia K. Du Mont '95, *Vice President for Strategy and Policy; Chief of Staff*
Peter Gadsby, *Vice President for Enrollment Management; Registrar*
Mark D. Halsey, *Vice President for Institutional Research and Assessment*
Max Kenner '01, *Vice President and Executive Director of the Bard Prison Initiative*
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Taun Toay '05, *Senior Vice President; Chief Financial Officer*
Stephen Tremaine '07, *Vice President of Network Education*
Dumaine Williams '03, *Vice President for Student Affairs; Dean of Early Colleges*

FISHER CENTER

Artistic Director and Chief Executive

Gideon Lester

Executive Producer and Chief Operating Officer

Aaron Mattocks

Administration

Thomas Flynn, *Director of Finance and Administration*
Rachael Gunning '19, *Finance and Administration Associate*
Paul Laibach, *Manager, Technical Services*
Kayla Leacock, *Hiring/Special Projects Manager*
Nicholas Reilingh, *Database and Systems Manager*

Eva Weber, *Finance and Administration Associate*
Becca Cosenza, *Executive Assistant*

Artistic Planning and Producing

Jason Collins, *Producer*
Carter Edwards, *Programs and Partnerships Manager*
Madeleine Reilly '22, *Producing Coordinator*

Development

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Alessandra Larson, *Director of Institutional Advancement and Strategy*
Kieleigh Michasiow-Levy, *Senior Individual Giving Manager*
Caroline Ryan, *Development Operations Coordinator*
Jessica Wolf, *Associate Director of Development*

General Management

Shannon Csorny, *General Manager*
Jess Webber, *Producing Operations Manager*

Environmental Services

Bill Cavanaugh, *Environmental Specialist*
Drita Gjokaj, *Environmental Specialist*

Facilities

Carmine Covelli, *Facility Operations and Safety Manager*
Ray Stegner, *Building Operations Manager*
Hazaiah Tompkins '19, *Building Operations Coordinator*

Marketing and Audience Services

David Steffen, *Director of Marketing and Audience Services*
Emily Berge-Thielmann, *Box Office Supervisor*
Brittany Brouker, *Marketing Manager*
Mary Douglas '23, *Senior Assistant House Manager*
Maria Giovanetti '23, *Box Office Supervisor*
Joel Guahnich '24, *Assistant House Manager*
Michael Hofmann VAP '15, *Audience and Member Services Manager*
Asa Kaplan '23, *Associate House Manager*
Elyse Lichtenthal, *House Manager*
Lucas Ondak '24, *Assistant House Manager*
Sarah Nalty '24, *Assistant House Manager*
Garrett Sager HRA '23, *Marketing Manager*
Aida Sidhoum CCS '24, *Assistant House Manager*
Paulina Swierczek VAP '19, *Box Office Manager*
Courtney Williams, *Box Office Supervisor*

Communications

Mark Primoff, *Associate Vice President of Communications*
Amy Murray, *Videographer*

Production

Jared Goldstein, *Director of Production*
Dávid Bánóczy-Ruof '22, *Production Administrator*

Audio

Lex Morton, *Audio Supervisor*
Duane Lauginiger, *Head Audio Engineer*

Costumes and Wardrobe

Moe Schell, *Costume Supervisor*
Parker Nelson, *First Hand*
Sara Sa, *Assistant Costume Shop Manager*
Soph Smith, *First Hand/Dresser*

Lighting

Josh Foreman, *Lighting Supervisor*
Walli Daniels, *Electrician*
Nick Hawrylko, *Head Electrician*

Orchestra

Stephen Dean, *Orchestra Production Manager*
Grace Anne, *Orchestra Stage Manager*
LJ McCaw, *Orchestra Stage Manager*
Nora Rubenstone '11, *Associate Orchestra Production Manager*

Scenic

Rick Reiser, *Technical Director*
Zoe Barash, *Carpenter*
Sam Dickson '19, *Carpenter*
Eric Leary, *Assistant Technical Director*
Maggie McFarland '21, *Props Coordinator*
Mike Murphy, *Carpenter*
Hick Renadette, *Head Rigger/Flyperson*
Michael Risio, *Carpenter*
Sean Walsh, *Carpenter*

Video

Kat Pagsoligan, *Video Supervisor*
John Gasper, *Video Engineer*
Will Oliva, *Video Engineer*
May Pocsy '22, *Assistant Video Engineer*

Theater & Performance and

Dance Programs

Jennifer Lown, *Program Administrator*
Sabrina Sa, *Artistic and Administrative Assistant*

BARD MUSIC FESTIVAL

Executive Director

Irene Zedlacher

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Scholars in Residence 2024

Francesca Brittan
Sarah Hibberd

Program Committee 2024

Byron Adams
Leon Botstein
Francesca Brittan
Christopher H. Gibbs
Sarah Hibberd
Richard Wilson
Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Lynn Krynicki, *Stage Manager, Program 5*
Anicet Castel, *Language Coach*

Viktor Tóth '16 TÖN '21, *General Coordinator*
Lilly Cadow GCP '22, *Rehearsal Coordinator*
Nicolás Gómez Amin GCP '25, *Supertitle Preparation*
Skillman Video Group, *Streaming Services*
Marlan Barry, *Audio Engineer*

AMERICAN SYMPHONY ORCHESTRA

Oliver Inteworn, *Executive Director*
Ally Chapel, *Marketing Director*
Natasha Nelson, *Development and Operations Manager*
Sebastian Danila, *Library Manager*
Tony Melone, *Operations Consultant*
Koszyn & Company, *Fundraising and Development Council*
James Bagwell, *Principal Guest Conductor*
Zachary Schwartzman, *Assistant Conductor*
Richard Wilson, *Composer in Residence*
Joshua Winograde, *Vocal Casting Director*

THE ORCHESTRA NOW

Artistic Staff

Leon Botstein, *Music Director*
James Bagwell, *Academic Director and Associate Conductor*
Jindong Cai, *Associate Conductor*
Zachary Schwartzman, *Resident Conductor*
Andrés Rivas GCP '17, *Assistant Conductor*
Erica Kiesewetter, *Director of Orchestral Studies*
Keisuke Ikuma, *Director of Chamber Music*
Sima Mitchell, *First Year Seminar Faculty*

Administrative Staff

Kristin Roca, *Executive Director*
Marielle Metivier, *Orchestra Manager*
Petra Elek TÖN '24, *Assistant Orchestra Manager*
Viktor Tóth '16 TÖN '21, *Special Events Coordinator and Eastern/Central European Music Curator*
Matt Walley TÖN '19, *Program Coordinator, Admissions and Artist Relations*
Sebastian Danila, *Music Preparer and Researcher*
Benjamin Oatmen, *Librarian*
Leonardo Pineda '15 TÖN '19, *Director of Youth Educational Performance and South American Music Curator*
Shawn Hutchinson TÖN '22, *Recruitment and Alumni/ae Coordinator*

Marketing and Development Staff

Brian J. Heck, *Director of Marketing*
Nicole M. de Jesús '94, *Director of Development*
Pascal Nadon, *Public Relations*

SUMMERSCAPE SEASONAL STAFF

Audience and Member Services

Wyatt Reu '23, *Parking Manager*
Rea Ábel, *Senior Assistant House Manager*
Manar Hashmi '25, *Assistant House Manager*
Lucy Link, *Assistant House Manager*
Wyland Stephenson '25, *Assistant House Manager*

Box Office

Naira Chopra '25
Alberto Arias Flores '25
Ifigeneia Gianne '25
Zainab Hashimi '25
Emma Kuntz '24
Ilias Medrano '24
Keamo Mokone '25
Bibi Nguyen '27

Front of House Staff

Maha Abdulwahab '25
Murwarid Babai '24
Jordan Budd
Elisvanell Cellis '26
Yale Coopersmith '27
Norah Cullers
Maya Davydova '25
Tanika Ezhova '26
Elijah Flynn '27
Mehri Ghafoori '24
Tariq Ghafoori '26
Kay Gordineer
Giorgi Gzirishvili '25
Amina Haidari '25
Zainab Hashimi '25
Hussain Aqa Hosaini '27
Fatemah Hosseini '27
Grace Hull
Sahil Hussaini '26
Diba Imran '26
Weis Kakar
Renata Karpenko '27
Lisanne Krembs-Epter
Jordan Lee
Lap Yin Lee '24
Guy Levy
George Matitashvili '23
Artemy Muhkin '26
Naseem Nazari '24
Razia Nazari '26
Hanna Okalava '26
Mariia Pankova '24
Andrés Pérez-Rangel '25
Rose Rahimi '26
Ahmad Rajabi '26
Luca Raufer '26
Juan Diego Mora Rubio '26
Sayed Sadat '26
Masoma Shoayb '25
Tamana Sultani '26
Evan Topcik
Chris Van Zyl '25
Diana Wardak '25

Company Management

Rukhsar Balkhi '23, *Lead Assistant Manager*
Tyler Brady, *Hospitality Company Manager*
Felicia Deatherage, *Lead Company Management Assistant*
Eleanor Gresham '24, *Company Management Assistant*
Ellie Haas, *Company Management Assistant*
Zohra Helali '24, *Company Management Assistant*
Mikalah Jenifer '22, *Lead Company Manager*

Olivia Martens, *Company Management Assistant*
Dena Miller, *Spiegelteent Hospitality Manager*
William Schuyler, *Travel and Transportation Company Manager*
Sarah Vardigans, *Housing Company Manager*
Zoe Wampler, *Opera Company Manager*
Isaiah Woods, *Company Management Assistant*

Development

Laura Aldana, *Development Intern*

Production

Audio

Sarah Kay Adams, *Audio Engineer*
Mina DeVore '24, *Audio Assistant*
Manuel Martinez, *Audio Engineer (Spiegelteent)*
Lauren Petrocelli, *Audio Engineer*
Alexander Roberts, *Mix Engineer (SCAT!)*
Micah Simmons, *Audio Engineer (Spiegelteent)*

Bard Music Festival

Maddie Coffey, *Stagehand*
Jonathan Collazo '20, *Stagehand*
Beitong Liu '23 CMC '24, *Stagehand*
Philip McNaughton TON '23, *Stagehand*
João Melo '25, *Percussion Coordinator*
Eszter Pokai '25, *Stagehand*
Miles Salerni, *Stagehand*
Mandy Spartz, *Deck Supervisor*
Mara Zaki '25, *Deck Supervisor*

Costumes and Wardrobe

Tilly Adams, *Draper*
Liam Brosh '25, *Dresser/Stitcher*
Joice Caldiera Simao, *Stitcher*
Henley Carlson, *First Hand*
Olivia Donnelly, *First Hand*
Cortnei Edwards, *First Hand/Dresser*
Jade Green, *Dresser*
Juniper Rakhman Gerardi, *First Hand/Dresser*
Uvenka Jean-Baptiste, *Wardrobe Supervisor (SCAT!)/Assistant Wardrobe Supervisor (Le prophète)*
Zane Kealey, *Costume Shop Foreperson*
Caleb Krieg, *First Hand*
Victoria Lowell, *Wardrobe Supervisor (Le prophète)*
Laura McGrath, *Senior Dresser*
Allison Morgan, *Stitcher*
Tierney O'Brien, *Stitcher*
Rachel Terry, *Costume Crafts/Dresser*
Ellie Turner, *Dresser*
Jaclyn Vela, *Principal Dresser*
Maureen Wynne, *Costume Coordinator (Le prophète)*

Hair and Makeup

Isaac Gryna, *Hair and Makeup Supervisor*
Kate Baisley, *Hair and Makeup Artist*
Hunter Cuyler GCP '25, *Hair and Makeup Artist*
Elaya Gass, *Makeup Artist*
Bryan Gonzalez, *Hair Stylist*
Elise "Rosae" Rosa, *Hair Stylist*

Lighting

Ivy Comery, *Electrician*
Shane Crowley '18, *Sosnoff Programmer*
Madison Dillon, *Lighting Assistant (Spiegelteent)*
Jay Greenberg, *Electrician*
Chris Hanian, *LUMA Head Electrician*
Nick Hawrylko, *Lighting Designer (Spiegelteent)*

Graham Polhill, *Electrician*
tobin santoro, *Electrician*
Jest Spickler, *Electrician*
Gemma Tait, *Electrician*
Conor Thiele, *Sosnoff Head Electrician*
Katie Thorn, *Electrician*

Production and Stage Management

Emily Beck, *Stage Manager (Bard Music Festival)*
Arran Bowen, *Assistant Stage Manager (Bard Music Festival)*
Lilly Cadow GCP '22, *Rehearsal Coordinator/Assistant Chorus Master*
Justin Comini, *Assistant Stage Manager (Bard Music Festival)*
Sam Forrest, *Production Assistant (Le prophète)*
Patty Garvey, *Assistant Stage Manager (Le prophète)*
Laura Hirschberg, *Production Stage Manager (Spiegelteent)*
Elaina Z. Kaehler, *Assistant Stage Manager (Bard Music Festival)*
Jason Kaiser, *Production Stage Manager (SCAT!)*
Lauren Krohn, *Assistant Stage Manager (Le prophète)*
Lynn Krynicki, *Production Stage Manager (Le prophète)*
Maurina Lioce, *Production Stage Manager (Ulysses)*
Jasmine Lomax, *Production Assistant (Le prophète)*
Danelle Morrow, *Production Management Assistant*
Ana Muñoz, *Assistant Stage Manager (Spiegelteent)*
Abbey Murray-Stark, *Assistant Stage Manager (Le prophète/Bard Music Festival)*
Luca Raufer '26, *Production Assistant (SCAT!)*
Nora Rubenstone '11, *Production Manager (Ulysses)*
Zoe Steenwyk, *Orchestra Stage Manager*
Robert Strickstein, *Assistant Production Manager*
Piper Vaught, *Associate Production Manager*

Props

Patrice Escandón, *Props Supervisor*
Nick Bernard, *Props Artisan*
Ellie Brown, *Props Artisan*
Lola Buncher '20, *Assistant Props Supervisor*

Scenic

Tommy Bennett '25, *Stagehand*
Jacob Bubeck, *Carpenter*
Liz Cohen, *Carpenter*
Emma Covert, *Carpenter*
Alden Girsch, *Carpenter*
Robert Gyurko, *Carpenter*
Jonathan Jensen, *Carpenter*
Sage Liotta '25, *Stagehand*
Emma Pitot, *Carpenter*
Xeno Szalla '25, *Carpenter*
Daisy Taysom, *Carpenter*
Ros Werner Winslow '25, *Carpenter*

Video

Max Rosenfeld, *Video Technician*
Hannah Tran, *Projection Programmer*

Spiegelteent

Maxwell Barnes, *Host*
Elsa Joiner '24, *Host*
Ada Malikova '25, *Host*
Mohammad Osman Saedi '24, *Host*
Clement Tarpey, *Host*
Jazmine Williams, *Host Supervisor*

FISHER CENTER

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present, as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world.

The Fisher Center presents more than 200 world-class events and welcomes 50,000 visitors each year. It supports artists at all stages of their careers and employs more than 300 professional artists annually. The Fisher Center is a powerful catalyst of art making regionally, nationally, and worldwide. Every year it produces eight to 10 major new works in various disciplines. Over the past five years, its commissioned productions have been seen in more than 100 communities around the world. During the 2018–19 season, six Fisher Center productions toured nationally and internationally. In 2019, the Fisher Center won the Tony Award for Best Revival of a Musical for Daniel Fish's production of *Oklahoma!*, which began life in 2007 as an undergraduate production at Bard and was produced professionally in the Fisher Center's SummerScape Festival in 2015 before transferring to New York City.

BARD COLLEGE

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place and Massena properties, Bard's campus consists of more than 1,200 parklike acres in the Hudson River Valley. The College offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; advanced degrees through 13 graduate programs, nine early colleges, and numerous dual-degree programs nationally and internationally. Building on its 164-year history as a competitive and innovative undergraduate college, Bard has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal education. The undergraduate program at our main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

LAND ACKNOWLEDGMENT FOR BARD COLLEGE IN ANNANDALE-ON-HUDSON Developed in Cooperation with the Stockbridge-Munsee Community

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.

©2024 Bard College
Published by the Bard Publications Office
Printed by Quality Printing, Pittsfield, MA
Good faith efforts have been made to trace holders of copyright.
We regret any inadvertent omissions.

Cover: Bibliothèque nationale de France, Paris
Inside front cover: Paris Musées
Page 2: Art Institute of Chicago
Page 4: Bibliothèque nationale de France, Paris
Page 7: Tate Britain
Page 8: top: Bridgeman Images; center: Art Institute of Chicago; bottom: Bridgeman Images
Page 9: top: Bridgeman Images; center: Bibliothèque nationale de France, Paris; bottom: Bridgeman Images
Page 10: top: Bridgeman Images; center: Bridgeman Images; bottom: Wikimedia
Page 11: top: Musée Hector Berlioz; bottom: Bridgeman Images
Page 12: top: Wikimedia; bottom: Bibliothèque nationale de France, Paris
Page 13: top: Bridgeman Images; center: Boston Public Library/digitalcommonwealth.org; bottom: Bridgeman Images

Page 14: Château de Versailles, Dist. RMN/©Christophe Fouin
Page 19: Bridgeman Images
Page 23: Wikimedia
Page 24: Bridgeman Images
Page 26: Bridgeman Images
Page 27: Bibliothèque nationale de France, Paris
Page 29: Wikimedia
Page 31: The National Gallery, London
Page 34: Bridgeman Images
Page 37: Paris Musées
Page 40: Alamy/Paris Musées/Petit Palais, musée des Beaux-Arts de la Ville de Paris
Page 42: Bridgeman Images
Page 47: Tate Britain
Page 50: Bridgeman Images
Page 54: Bridgeman Images
Page 58: Bibliothèque nationale de France, Paris
Page 62: National Gallery of Victoria, Melbourne
Page 76: Maya Lin Studio
Inside back cover: Bohuslav Martinů Centre, Polička
Back cover: Bibliothèque nationale de France, Paris



SUMMERSCAPE 2025

JUNE–AUGUST

OPERA

THEATER

DANCE

SPIEGELTENT

BARD MUSIC FESTIVAL

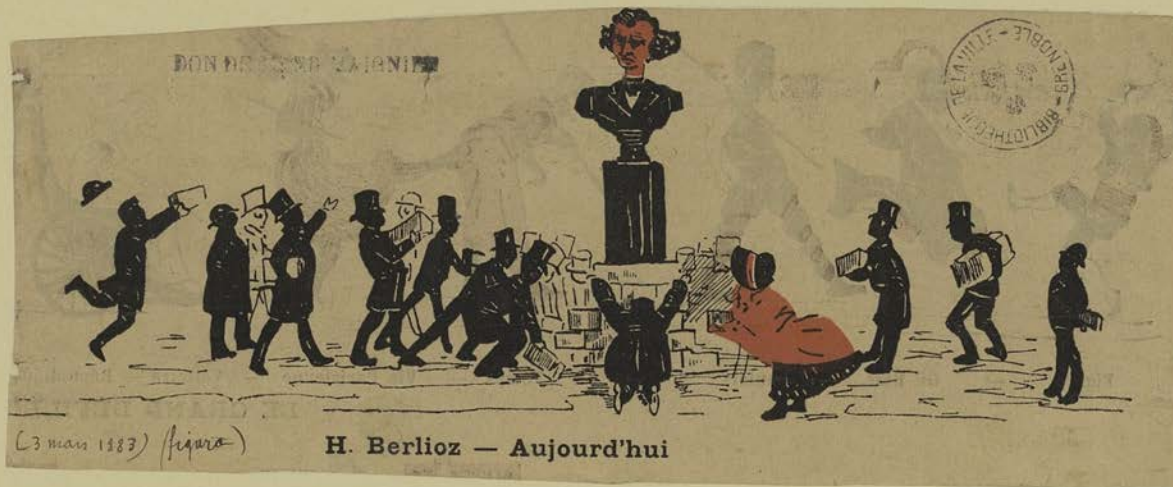
HIGHLIGHTS INCLUDE

**BEDŘICH SMETANA'S
OPERA**

Dalibor

**35TH
BARD MUSIC FESTIVAL**

***Martinů
and
His World***



Illustrations by Maurice Marais (1852–98) published in the supplement of *Le Figaro*, March 3, 1883

FISHER
CENTER

Bard