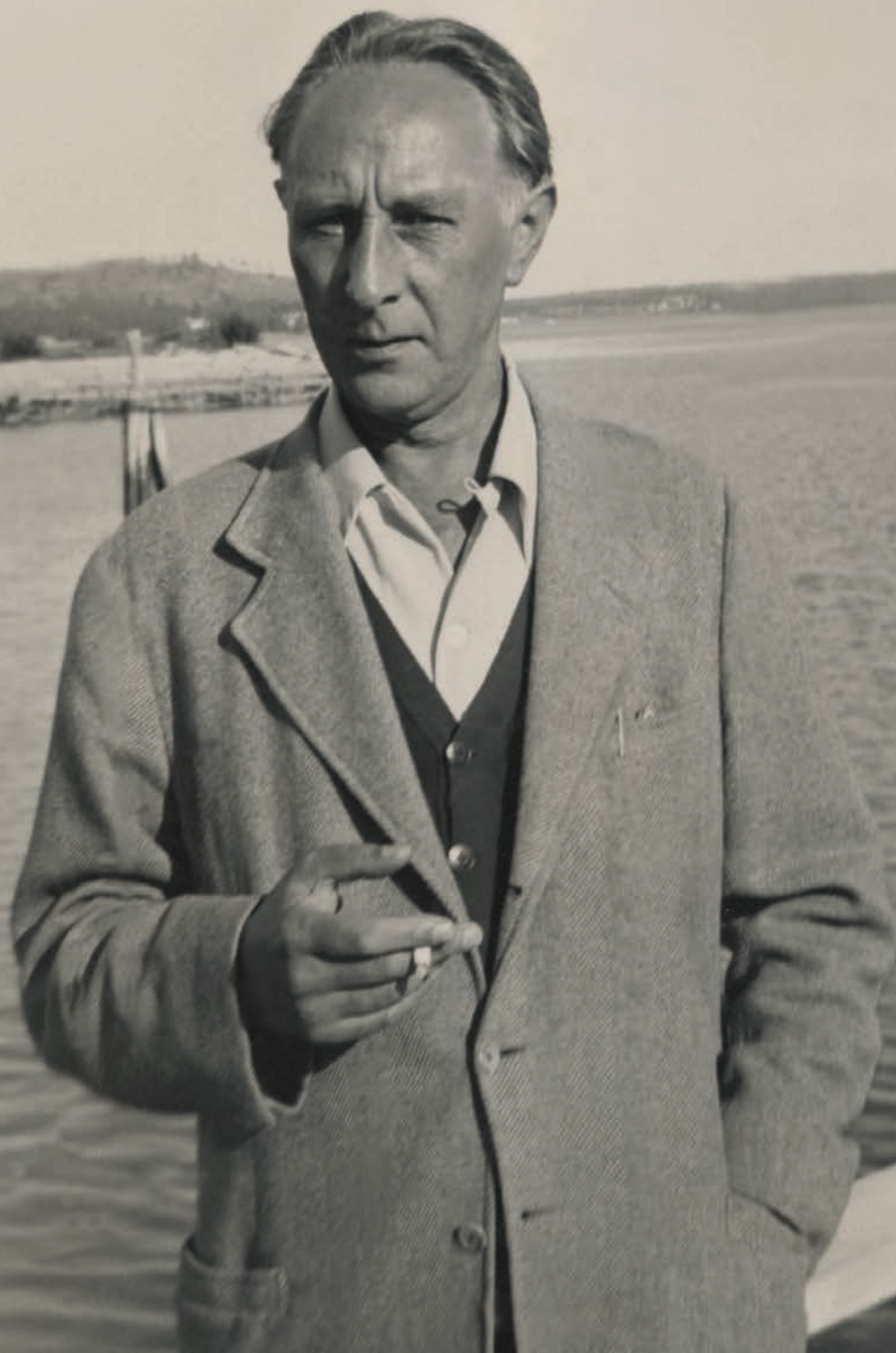


BARD MUSIC FESTIVAL
35TH SEASON

MARTINŮ AND HIS WORLD

AUGUST 8-10 AND 14-17, 2025





Creation, František Kupka, 1911–20

BARD MUSIC FESTIVAL REDISCOVERIES

MARTINŮ AND HIS WORLD

August 8–10 and 14–17, 2025

Leon Botstein and **Christopher H. Gibbs**, Artistic Directors
Michael Beckerman and **Aleš Březina**, Scholars in Residence 2025
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, Berlioz, and Martinů. The 36th annual festival in 2026 will be devoted to the life and work of Wolfgang Amadeus Mozart.

The Bard Music Festival 2025 program book was made possible by a gift from Helen and Roger Alcaly.

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

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

COVER Bohuslav Martinů, Maine, 1950



THE MANY WORLDS OF BOHUSLAV MARTINŮ

Martinů? Surely you mean the Swiss composer Frank Martin? No? Then certainly you have in mind the French conductor and composer Jean Martinon, don't you? Still no? Oh, you mean, *Bohuslav Martinů*? The one who was born high above the countryside in a church tower on the border of Bohemia and Moravia and came down to earth to become one of the most important composers of the 20th century. The artist who left his small town for Prague, left Prague for Paris, and then had to flee the Nazis, ending up in New York City. Where of course he started writing symphonies and became a great symphonist before returning to Europe for his final years.

In a word, he was different. Unlike his colleagues born around a decade before—Béla Bartók, Arnold Schoenberg, and Igor Stravinsky—no cults formed around him, no superstar diva he. No, he “simply” composed. And composed. Depending on how you count, anywhere from 400 to nearly 1,000 works. Songs, solo works, dances, concertos, symphonies, ballets, operas, choral pieces, chamber works, cantatas, oratorios, masses. Like a modern-day Mozart. And even within genres he is prolific and endlessly varied. For example, he did not just write operas: there are comic one-act operas, radio operas, opera ballets, a television opera, an opera with its own film, an opera composed of four operas, a surreal opera, operas based on books, on myths, and even a pastoral one-act after Tolstoy.

Another remarkable thing about Martinů: He is both completely recognizable and somehow hidden. He meets your expectations for a Martinů work and then violates them. In 1937, he writes the delicious, folk-inflected *Kytice* and the next year the devastating wartime Double Concerto. In 1955, he creates the sweet, sentimental, and utterly glorious *Opening of the Springs*, and at almost the same time the shockingly ascetic and also utterly glorious *Epic of Gilgamesh*. Sometimes individual movements immerse you in stunning, idyllic landscapes, only to drift away, or they suddenly veer to opposing states, and then sometimes return. But sometimes not.

At first it seems that there actually *is* something like a “Martinů style,” the thing that makes it possible to recognize a work by that composer, like a Mark Rothko style or an Emily Dickinson style. Listen to the solo entrance from Martinů's Violoncello Concerto No. 2, or the slow movement of his Second Violin Concerto. Can you hear how the charming syncopations never quite let you catch your breath? How the composer keeps an idea going that, without its elusive bounce, would be banal? Can you hear the hidden dissonances that actually make the music sound more consonant than it is? Listen to the openings of some of the symphonies, including the *Fantaisies symphoniques* and the *Sinfonietta La Jolla*, noting how they begin, in the rather crass description of Harold Clurman and Aaron Copland, like “a Chinese nightclub underwater,” only to give way to flights of lyrical passion and brilliance. And there is, of course, a conspicuous cadence that Martinů starts to use in the 1930s, sometimes known as the “*Juliette* cadence” after his surreal opera. It is a kind of “amen” gesture with a spicy twist, the top voice always moving down.

Martinů writing poems
Martinů as conductor
Martinů composing
More Martinů composing
Untitled Sketch
Martinů riding a bike even though he doesn't
know how to ride one
Martinů writing a letter to his friend
Martinů playing organ and touching pedals
Martinů listening
Drawings by Bohuslav Martinů from his diary,
1908–11

But does Martinů have “a style,” or is he, like his Habsburg compatriots Mozart, Dvořák, Mahler, and Bartók, a purveyor of the “style of styles”? Does he then reflect aspects of the multi-cultural world out of which he came, with its competing ethnic groups, languages, religions, and cultures? Just as any notion of “the Mozart style” must include seemingly incompatible figures like Papageno, Sarastro, and the Queen of the Night, so does any overview of Martinů reveal such varied things as (in no particular order) jazz, Medieval miracle plays, Slovak folk music, Renaissance madrigals, a range of modernist musical languages, Moravian folk music and poetry, the Baroque concerto grosso, Mexican musical instruments, Stravinskyian neoclassicism, and Byzantine chant, anchored by many strands of the Western classical tradition and its Czech inflection.

There is a wonderful example of this style of styles in the composer’s charming Parisian ballet, *La revue de cuisine*, featured on Program 5. After a comic bassoon fanfare leads to wrong note oompahs, the vivid finale alternates between French neoclassical passages, the Charleston, and a stylized Moravian folksong. Milan Kundera, in *The Joke*, writes about the special qualities of Moravian folk rhythms, noting that they follow their own “mysterious laws”: “In one kind of Moravian dance song, for example, the second half of the measure is always a fraction of a second longer than the first half.” Martinů-the-Explorer discovers that the syncopated accent of the Charleston is a kind of second cousin to these Moravian syncopations, and in the last iteration of the folksong brings the two pulses together.

Yet even as we can enumerate individual components of his music and identify influences, Martinů remains a study in paradox. His system? That there *is* no system. Does he seek to unravel mysteries? No, the power of a mystery for him is that it *is* a mystery. Is Martinů’s idyllic world sincere? Even the composer is not sure, not because he is not a deep thinker, but because he is; because he refuses to seem to know things that cannot be known. For a supposedly “intuitive” composer, he is extraordinarily calculating, precise, and meticulous. For example, one question composers think about is: how much of this stuff do I do before I do some of that? And the catch is, it is only easy to answer if you are not doing anything particularly original. But if you are, if your gambit is new, there is no easy way to answer that question; no place to stand to move that particular piece of the earth. Martinů seems to understand that everything is an experiment, that all works are, in a sense, sketches, and that the idealized masterwork is a chimera. Martinů would rather have things in flux, and in the end he would rather have the audience as a collaborator than dominating or overwhelming them. And finally, for all his immersion in the “real” world of texts, songs, and dramatic plays, there is something endlessly abstract about this thinking. He insists on the power and magic of sound.

Of course, no composer can make their way in the world alone. Many people first encountered Martinů through one of the many wonderful recordings on the Supraphon record label that started appearing in multitudes during the late 1960s. Because of his rejection of Czechoslovak Communism, and thus his refusal to return to his birthplace after 1948, the composer was something like persona non grata there throughout most of the 1950s. But a decade later his star began to rise and he solidly took his place among the “Big Four” Czech composers, with Bedřich Smetana, Antonín Dvořák, and Leoš Janáček rounding out the group. By the late 1970s, Martinů’s stature was such that his body was disinterred in Switzerland and brought back to his birthplace. The Supraphon releases from this period have formed the core of what is now an enormous number of recordings available on CD and various streaming services.

There is another factor: in order to make their way in the world, composers must have luck as well, and Martinů has been beautifully served by the foundation and institute in Prague that bear his name. A complete edition of his works is in progress, with several volumes already released, and his letters and other writings are being made available as well, making it possible for audiences to see scores, read his words, and find hundreds of recordings online.

Martinů is far, far more than a Zelig or Forrest Gump, but his quiet immersion in global events is striking. His is the story of the 20th century: the First World War, the independence of Czechoslovakia, Parisian modernism, the rise of fascism in Europe and escape to the West, fame in the United States, and the rise of Czech Communism. Eventually he becomes by default a kind of global citizen, wandering between France, Italy, and Switzerland, before dying on the estate of the conductor and collector Paul Sacher. By exploring his legacy in all these different worlds, we hope, of course, to shed light on the composer and his music, but also on the larger world and those that surrounded him. These figures, all represented on festival programs, include teachers and mentors like Albert Roussel and Josef Suk; friends and colleagues like Jaroslav Ježek, Aaron Copland, and Arthur Honegger; students and followers Vítězslava Kaprálová, Jan Novák, and Karel Husa; and a cherished friend, Rudolf Firkušný. A featured event is the American premiere of Firkušný's Concertino for Piano. Firkušný, one of the greatest Czech pianists, has a special connection to the Bard Music Festival (he had a house in nearby Staatsburg) and to many of us. Having a conversation with him seemed like time travel: as a child prodigy he studied with Janáček and dined in a castle in Slovakia with acclaimed author Karel Čapek and Tomáš Masaryk, the first president of Czechoslovakia; later he was a cherished friend and propagator of Martinů's.

We believe that Martinů's music and legacy offer sounds, experiences, and ideas that can be found nowhere else, that his vistas, from the tower of his birthplace to Prague, Paris, New York, and Europe are unique. It is our hope that our audience will find what so many have found before: that the encounter with the music of Martinů and his world is compelling, thrilling, and transformative.

*—Michael Beckerman, New York University;
Scholar in Residence, Bard Music Festival 2025*

SELECTIVE CHRONOLOGY

1890 Born December 8 to Ferdinand and Karolina Martinů in a church tower in Polička on the border of East Bohemia and the Czech-Moravian Highlands (now in the Czech Republic)

1897 First lessons in violin with Josef Černovský, local tailor and music teacher
First Zionist Congress in Basel; Vladimir Lenin exiled to Siberia; composers Jaroslav Řídký, Alexandre Tansman, and Erich Wolfgang Korngold born; Johannes Brahms dies

1900 The Realist Party, cofounded by Tomáš Masaryk, becomes known as the Progressive Party; first public exhibition of sound films at Paris Exposition; American temperance agitator Carrie Nation begins crusade to demolish saloons; Sigmund Freud publishes *The Interpretation of Dreams*; composer Aaron Copland born

1902 Martinů family moves from the church tower to a house on the town square
First movie theater in the United States opens in Los Angeles; tenor Enrico Caruso makes the first million-selling recording

1903 Composes first piece, *Tři jezdci* (The Three Horsemen), after a ballad by poet Jaroslav Vrchlický (pseudonym of Emil Frida)
Marie Curie becomes first woman to win Nobel Prize

1904 Leoš Janáček's opera *Jenůfa* premieres in Brno; composer Antonín Dvořák dies

1905 First public performance, on violin, in a tavern in nearby Borová
First Russian Revolution; Einstein publishes special theory of relativity

1906 Public performance in Polička earns him a scholarship from the town council; passes the Prague Conservatory entrance examination and begins studying violin
US President Theodore Roosevelt awarded Nobel Prize for Peace for negotiating an end to Russo-Japanese War; earthquakes in San Francisco and Valparaiso, Chile, kill thousands; eruption of Vesuvius devastates towns around Naples; Hannah Arendt and composer Dmitry Shostakovich born

1907 Composes *Posvícení* (The Village Feast) for flute and string orchestra; beginning of friendship with Stanislav Novák, later concertmaster of the Czech Philharmonic

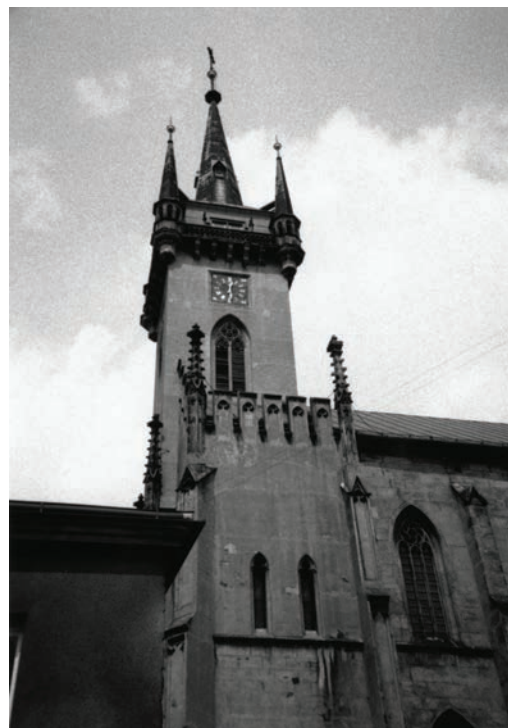
1908 Expelled from the conservatory on March 12 for performing in public with an amateur orchestra without permission; readmitted on May 25
Austria-Hungary annexes Bosnia-Herzegovina, triggering Bosnian Crisis; first commercial radio transmissions; composer Olivier Messiaen born

1909 Composes *Elegy*, for violin and piano; transfers to the Prague Conservatory's Organ School to study composition

1910 Expelled from conservatory for "incorrigible negligence"; writes *La mort de Tintagiles* (The Death of Tintagiles) after Maurice Maeterlinck and *Anděl smrti* (Angel of Death) after Kazimierz Przerwa-Tetmajer
First public radio broadcast: live performances of *Cavalleria rusticana* and *Pagliacci* from the Metropolitan Opera in New York; comet Halley visible from Earth (next sighting 1986); Mexican Revolution, which will end dictatorship of Porfirio Díaz, begins; composer Samuel Barber born

1911 Takes the state examination, but fails
First exhibition of Blaue Reiter group in Munich (members include Wassily Kandinsky, Franz Marc, Paul Klee, and August Macke); Ronald Reagan and singer Mahalia Jackson born

1912 Begins composing *Loutky* (Puppets) for piano; composes *Nipponari*, settings of seven lyrical Japanese poems in Czech translation, for female voice and chamber orchestra; passes the state examination
First Balkan War; Manchu Qing Dynasty in China ends; Republic of China established; Robert Falcon Scott's South Pole expedition ends in disaster; RMS Titanic sinks; painter Jackson Pollock, singer-songwriter Woody Guthrie, pianist Rudolf Firkušný, and composer John Cage born



The Tower of St. James's Church in Polička



Bohuslav Martinů with his sister Marie, 1896



Bathers, Emil Filla, 1912



Woman over the City, Josef Čapek, c. 1917-20

- 1913** Marcel Duchamp's painting *Nude Descending a Staircase* creates a scandal at the Armory Show in New York City; premiere of Igor Stravinsky's *The Rite of Spring*; composer Benjamin Britten born
- 1914** **Avoids being drafted for World War I several times and is eventually exempted from military service**
Assassination of Archduke Franz Ferdinand of Austria and his wife, Sophie, in Bosnia, Serbia, ignites World War I
- 1915** **Occasional appearances as auxiliary violinist in the Czech Philharmonic**
Composer Vítězslava Kaprálová and writer Jiří Mucha born
- 1916** **Teaches violin at the Polička Townspeople's School and privately**
Tomáš Masaryk, Edvard Beneš, and Milan Rastislav Štefánik create Czechoslovak National Council in effort to gain Allied recognition; Einstein publishes paper on general theory of relativity; Margaret Sanger opens first US birth control clinic
- 1918** **Celebrates the approaching end of the First World War with the cantata *Česká rapsodie* (Czech Rhapsody) for orchestra, baritone, mixed choir, and organ**
Republic of Czechoslovakia proclaimed, uniting Czech, Slovak, and Ruthenian lands; Masaryk elected president; World War I ends with Armistice declaration on November 11; dissolution of Habsburg Empire; Russian Civil War begins; execution of Tsar Nicholas and his family; influenza pandemic; composer Claude Debussy dies
- 1919** **Premiere of *Česká rapsodie* by the Czech Philharmonic; tours London, Paris, Geneva, Bern, and Zurich with the National Theatre orchestra**
Treaty of Saint-Germain signed by Allied Powers and Austria officially recognizes the dissolution of the Austro-Hungarian Empire and the formation of the newly independent nations of Czechoslovakia, Hungary, Poland, the Kingdom of Slovenes, Croats, and Serbs; Treaty of Versailles; League of Nations founded; Weimar Republic established in Germany; Mahatma Gandhi begins policy of passive resistance in India
- 1920** **Returns to Prague; becomes a regular member of the Czech Philharmonic, playing second violin, third stand**
US women gain right to vote; Finland gains independence from Russia; Palestine becomes British mandate
- 1921** **Composes a full-length ballet, *Istar***
Hitler becomes leader of National Socialist Party; famine in Russia; US immigration quota passed; Karel Čapek, at his brother Josef's suggestion, calls the human-like machines in his new play *roboti* (slave) rather than *laboři* (worker), the origin of the word "robot"; Janáček's *Taras Bulba* and *Káťa Kabanová* premiere in Brno; release of Charlie Chaplin's film *The Kid*; Arnold Schoenberg develops 12-tone technique of composition; composers Jan Novák and Karel Husa born.
- 1922** **Begins composition studies with Josef Suk; composes the ballet *Kdo je na světě nejmocnější?* (Who Is the Most Powerful in the World?)**
Benito Mussolini seizes power in Italy; Permanent Court of International Justice opens in The Hague; Joseph Stalin elected general secretary of Communist Party; Soviet Union established
- 1923** **Studies composition with Albert Roussel in Paris**
- 1924** **Composes the orchestral rondo *Half-time*, his first mature work; premiere causes a scandal and he is forced to defend against accusations that the piece plagiarizes Stravinsky's *Petrushka*; premiere of *Istar***
- 1925** **Composes String Quartet No. 2, which brings him international acclaim; *Kdo je na světě nejmocnější?* premieres**
Mussolini assumes dictatorial powers; publication of Hitler's *Mein Kampf* and Kafka's *The Trial*

- 1926 Meets Charlotte Quennehen, his future wife; composes *La bagarre* (Tumult) for large orchestra**
Janáček's opera *The Makropoulos Affair*, based on the play by Karel Čapek, premieres
- 1927 Completes first opera, *Voják a tanečnice* (The Soldier and the Dancer) and the jazz ballet *La revue de cuisine* (The Kitchen Revue); meets Miloš Šafránek, his future aid and biographer; premiere of *La bagarre* by the Boston Symphony Orchestra; establishment of L'École de Paris along with Marcel Mihalovici, Conrad Beck, and Tibor Harsányi, joined later by Alexander Tcherepnin and Tansman**
Janáček's *Glagolitic Mass* has its first performance, in Brno
- 1928 *Vzpouza* (The Revolt) and *Voják a tanečnice* premiere in Brno; Piano Concerto No. 1 performed in Paris, *La bagarre* in London, *Jazz Suite* at the festival in Baden-Baden, String Quartet No. 2 at festival of the International Society for Contemporary Music in Siena; String Quintet premieres in Pittsfield, Massachusetts, and *La symphonie* (later renamed *La rhapsodie*) in Boston**
Alexander Fleming discovers penicillin; Stalin launches first Five-Year Plan; Janáček dies
- 1929 Completes the opera-film *Les trois souhaits* (The Three Wishes).**
Stock market crashes in October and Great Depression begins
- 1930 Composes Piano Trio No. 1 (Five Short Pieces) and Cello Concerto No. 1; suite from *La revue de cuisine* performed in the Concerts Cortot**
- 1931 Marries Charlotte; elected a regular member of the Czech Academy of Sciences and Arts**
Empire State Building completed
- 1932 Completes the full-length ballet *Špalíček* (The Chap-Book) and also the String Sextet, which wins the Elizabeth Sprague Coolidge Prize**
Franklin D. Roosevelt elected president; Holodomor (Terror-Famine) kills millions of Ukrainians
- 1933 *Špalíček* premieres at the National Theater in Prague; wins Smetana Prize**
Hitler elected chancellor of Germany; first Nazi concentration camp opens at Dachau; Roosevelt launches New Deal; prohibition repealed in US
- 1934 Completes second version of *Mariken de Nimègue* as part of the opera cycle *The Plays of Mary*; elected to the Société Triton executive committee; premiere of *Inventions* for large orchestra at the Venice Biennale**
Mao Zedong begins Long March; composer Edward Elgar dies
- 1935 Composes the radio operas *Hlas lesa* (The Voice of the Forest) and *Veselohra na mostě* (Comedy on the Bridge) for Czechoslovak Radio; National Theater in Brno premieres *The Plays of Mary*, for which Martinů receives a Czechoslovak State Prize; *Firkušný* premieres Concerto No. 2 for piano and orchestra with the Czech Philharmonic under Václav Talich**
Masaryk succeeded as president by Edvard Beneš; Nuremberg Laws excluding German Jews from citizenship enacted; Stalin launches widespread purges; composer Alban Berg dies
- 1936 Begins work on *Julietta***
Spanish Civil War begins; Spanish fascists execute poet Federico García Lorca; Germany and Japan sign Anti-Comintern Pact
- 1937 Meets Vítězslava Kaprálová, who will later become his pupil and lover; composes the cantata *Kytice* (Garland) and the *Concerto Grosso***
Bombing of Basque town Guernica, memorialized by Picasso's painting; Second Sino-Japanese War; height of Great Terror in Soviet Union; Italy joins Anti-Comintern Pact, completing the three Axis powers; Nazis mount Entartete Kunst (Degenerate Art) exhibition, forcing many artists into exile; composers Roussel and Maurice Ravel die



Broad Street, New York City, Erich Mendelsohn, 1924–26



The Three Musicians, Fernand Léger, 1930



Charlotte and Bohuslav Martinů's wedding photo, Paris, 1931



Set design for *Julietta*, František Muzika, 1938



Mayakovsky's *Waistcoat*, Jindřich Štyrský, 1939



Folk Musicians, Romare Bearden, 1942

1938 *Julietta* premieres at the National Theater in Prague; composes *Tre ricercari* for chamber orchestra, *Concertino for Piano and Orchestra*, and *String Quartet No. 5*, which is dedicated to Kaprálová; completes *Double Concerto for Two String Orchestras, Piano, and Timpani*, commissioned by Paul Sacher

At Munich Conference, British Prime Minister Neville Chamberlain announces "Peace for our time," ceding Sudetenland region of Czechoslovakia to Hitler; Beneš resigns; Austria incorporated into Third Reich (*Anschluss*); Kristallnacht in Germany; Orson Welles's radio broadcast of H. G. Wells's *War of the Worlds*; composer Joan Tower born

1939 Composes *Polní mše (Field Mass)* for Czech volunteers in France, a setting of poems by Mucha and excerpts from psalms and the liturgy

Nazi invasion of Czech Lands, Bohemia and Moravia, which become a German protectorate; Slovakia is proclaimed an independent state under profascist leader Jozef Tiso; Spanish Civil War ends, Franco becomes dictator of Spain; Molotov-Ribbentrop Pact (German-Soviet nonaggression treaty); Germany's invasion of Poland starts World War II; Britain and France declare war on Germany; USSR attacks Finland; Nadia Boulanger is first woman to conduct New York Philharmonic

1940 Alerted by Firkušný that Nazi forces are approaching Paris, flees with Charlotte, taking with him only four scores; composes *Sinfonietta Giocosa* for piano and small orchestra while sheltering in Aix-en-Provence; Kaprálová marries Mucha, falls ill, and dies two months later

Beneš establishes government in exile in London; France surrenders; Battle of Britain and beginning of the Blitz; Leon Trotsky assassinated in Mexico

1941 Arrives in United States via France, Spain, and Portugal; premiere of *Concerto Grosso* by the Boston Symphony Orchestra under Serge Koussevitzky; composes *Concerto da Camera*

Germany invades Soviet Union; siege of Leningrad; Japanese attack Pearl Harbor; US enters the war; penicillin first used on a human patient

1942 Composes *Symphony No. 1*, premiered by Koussevitzky; accepts invitation from Koussevitzky to teach in the summer courses at the Berkshire Music Center (Tanglewood) in Lenox, Massachusetts

Battles of Midway and Stalingrad; Japanese Americans interned; Manhattan Project established to create first atomic bomb

1943 Composes *Concerto for Two Pianos and Orchestra*, *Concerto for Violin and Orchestra No. 2* for Mischa Elman, and *Memorial to Lidice*

Surrender of German troops at Stalingrad; Warsaw Ghetto uprising; Jean-Paul Sartre's *Being and Nothingness* published; Broadway premiere of Rodgers and Hammerstein's *Oklahoma!*; composer Sergei Rachmaninoff dies

1944 Composes *Symphony No. 3* and *Sonata for Violin and Piano No. 3*; begins relationship with Rosalie Barstow

Siege of Leningrad ends; Battle of the Bulge; D-Day (Allies land in northern France); liberation of Paris; premiere of Copland's *Appalachian Spring*

1945 Composes *Czech Rhapsody* for violin and piano in celebration of the end of World War II; learns of the death of his mother the previous year; death of his close friend Stanislav Novák; Talich arrested by communist forces and imprisoned for six weeks, though no charges are ever brought

Soviet troops enter Prague; Beneš returns and issues decrees that lay the foundation for the expulsion of more than two and a half million Sudeten Germans and more than half a million ethnic Hungarians; fire-bombing of Dresden; Soviets take Berlin; Hitler commits suicide; Second World War ends; concentration camps liberated; atomic bombs dropped on Hiroshima and Nagasaki

- 1946 Teaches at Tanglewood; suffers severe injuries from a fall; composes *Toccata e due canzoni* for Paul Sacher and his Basel Chamber Orchestra**
Czechoslovak Communist Party leader Klement Gottwald becomes prime minister in power-sharing government following national elections; Nuremberg Trials; atomic test at Bikini Atoll; League of Nations disbanded; first meeting of UN General Assembly; Iron Curtain descends across Europe; first electronic computer
- 1947 Composes *Three Madrigals for Violin and Viola***
Truman doctrine; Marshall plan; Communists take power in Poland; Cold War begins; House Committee on Un-American Activities creates blacklist in the entertainment industry; invention of the transistor
- 1948 Completes *Piano Concerto No. 3*; first trip to Europe since arrival in America in 1941, with Barstow; named a professor of composition at Princeton University**
Communist coup in Czechoslovakia; Beneš resigns as president, Klement Gottwald succeeds him and imposes Stalinist-style rule, complete with party purges; Berlin Blockade begins; state of Israel founded; Gandhi assassinated; British railway system nationalized; Czech Foreign Minister Jan Masaryk dies under mysterious circumstances
- 1949 Composes *Sinfonia Concertante* for oboe, basson, violin, violoncello and small orchestra, dedicated to modern art patron Maja Sacher, wife of conductor Paul Sacher**
USSR detonates atomic bomb; nuclear arms race begins; China becomes a communist state under Mao; North Atlantic Treaty Organization (NATO) established; Federal Republic of Germany created; Orwell's 1984 published
- 1950 Composes *Sinfonietta La Jolla* for chamber orchestra**
Korean War begins
- 1951 Begins work on *Fantaisies symphoniques* (Symphony No. 6); composes *Serenade* for violin, viola, cello, and two clarinets; production of *Comedy on the Bridge* at Mannes School of Music receives an award from New York critics for the best opera premiered in the city that year**
Koussevitzky and Schoenberg die
- 1952 Earns American citizenship; composes *Rhapsody-Concerto* for viola and orchestra, the opera *What Men Live By* (after Tolstoy), and the comic opera *The Marriage* (after Gogol) for NBC television**
Winston Churchill announces that Britain has developed an atomic bomb; first hydrogen bomb detonated on Enewetak Atoll; Dwight D. Eisenhower elected US president
- 1953 Receives a fellowship from the Guggenheim Foundation; leaves the US and settles with Charlotte in Nice; completes *Fantaisies symphoniques***
Korean War ends; Stalin and Sergei Prokofiev die on same day, March 5; Nikita Khrushchev elected general secretary of Communist Party of the Soviet Union; Kinsey Report is published; Jonas Salk develops polio vaccine; Gottwald dies
- 1954 Composes the opera *Mirandolina* and the *Piano Sonata*; meets Nikos Kazantzakis and begins work on the opera *The Greek Passion***
US Supreme Court rules segregated schools unconstitutional; Vietnamese forces overrun the French base at Dien Bien Phu, bringing an end to nearly a century of French colonial rule in Indochina
- 1955 Composes *The Epic of Gilgamesh*, *Concerto for Oboe and Small Orchestra*, *The Frescoes of Piero della Francesca* for orchestra, and the cantata *Otvírání studánek* (The Opening of the Springs); Charles Munch premieres *Fantaisies symphoniques* with the Boston Symphony Orchestra; elected a member of the National Institute of Arts and Letters; returns for the last time to the US; teaches at the Curtis Institute in Philadelphia and at the Mannes School of Music in New York City**
Warsaw Pact signed; Saigon Military Mission, launched under the command of US Air Force Col. Edward Lansdale, marks the beginning of the Vietnam War; Nabokov's *Lolita* published; Arthur Honegger dies



Cleopatra II, Jan Zrzavý, 1942–57



The Betrothal, II, Arshile Gorky, 1947



Portrait of André Breton, Toyen, 1950



Hluk ticha, Mikuláš Medek, 1950

- 1956 Composes Piano Concerto No. 4, “Incantation”; begins teaching as a composer in residence at the American Academy in Rome**
De-Stalinization in Soviet Union begins; Soviet army crushes Hungarian revolution; first transatlantic telephone cable
- 1957 Receives another fellowship from the Guggenheim Foundation; moves with Charlotte to the Sacher’s estate in Schönenberg, near Basel; composes Piano Concerto No. 5**
Launch of Sputnik 1 initiates space race between USA and USSR; Common Market established
- 1958 Composes *The Parables* for orchestra and the opera *Ariane*; begins work on a new version of *The Greek Passion*; first major health crisis and stomach operation**
- 1959 Attends production of *Julietta* in Wiesbaden, Germany; finishes second version of *The Greek Passion*; composes Nonet, Madrigals for five solo voices, Chamber Music No. 1, and the cantatas *Mikeš z hor* (Mikesh from the Mountains) and *The Prophecy of Isaiah*; dies August 28, in the hospital in Liestal, near Basel; buried at Schönenberg (in 1979 his remains are returned to Polička)**

Documenta 2, in Kassel, Germany, heralds the artistic shift from figurative to abstract, with American artists including Helen Frankenthaler, Jackson Pollock, and Mark Rothko alongside Europeans like Willi Baumeister, Pablo Picasso, Henri Matisse, and Josef Šíma; Soviet Union's *Luna 2* becomes the first manmade object to reach the lunar surface; European Court of Human Rights established



Paul Sacher, Charlotte Martinů, Maja Sacher, and Bohuslav Martinů in Schönenberg-Pratteln, Switzerland, 1948



Departure for Cythera, Karel Teige, 1923

**WEEKEND ONE
AUGUST 8–10**

A MUSICAL MIRROR OF THE 20TH CENTURY

PROGRAM ONE

A Career Beyond Borders

Friday, August 8

Sosnoff Theater

7 pm Performance with commentary by Leon Botstein

Bohuslav Martinů (1890–1959)

From Etudes and Polkas, Book II, H308 (1945)

Polka in F Major

Etude in F Major

Orion Weiss, piano

Primrose, H348 (1954)

A New Hat

Behind Our Farmyard

Complaint

Painted Wood

Midday

Jana McIntyre, soprano

Taylor Raven, mezzo-soprano

Luosha Fang '11, violin

Erika Switzer, piano

Fantasia, H301 (1944)

Largo—Poco allegro—Allegro

Dorit Chrysler, theremin

Alexandra Knoll, oboe

Balourdet Quartet

Orion Weiss, piano

Piano Quartet No. 1, H287 (1942)

Poco allegro

Adagio

Allegretto poco moderato

Members of the Balourdet Quartet

Justin DeFillipis, violin

Benjamin Zannoni, viola

Russell Houston, cello

Orion Weiss, piano

INTERMISSION

Bohuslav Martinů**Double Concerto, H271 (1938)**

Poco allegro

Largo

Allegro

*Michael Stephen Brown, piano**The Orchestra Now**Leon Botstein, conductor***Symphony No. 2, H295 (1943)**

Allegro moderato

Andante moderato

Poco allegro

Allegro

*The Orchestra Now**Leon Botstein, conductor***PROGRAM ONE NOTES**

Boosey & Hawkes's commission of several short piano works found Bohuslav Martinů at one of the peaks of his life and professional career: the success of his Symphony No. 4 as well as the approaching end of World War II and his possible return to his native country augured well. In the summer of 1945, Martinů wrote the Etudes and Polkas, consisting of 16 short compositions whose Czech tone and similarity to the piano polkas of Bedřich Smetana is not accidental. The two pieces you will hear tonight, both in F major, give a sense of the richness, power, and whimsey of the set.

Composed in 1954, *Petrklíč* (Primrose) is a luminous example of Martinů's deep affection for Czech and Moravian folk traditions. Written during his American exile, these five miniature duets bring together two female voices alongside a delicately supportive violin and piano, evoking a pastoral intimacy that is both nostalgic and fresh. Each of the five songs draws from Moravian folk poetry, rich in natural imagery, everyday joys, and quiet sorrows: *A New Hat* is a light-hearted, spirited piece full of youthful flirtation and charm. *Behind Our Farmyard* evokes rural simplicity and secret longing through gentle melodic lines. *Complaint* is a brief but poignant expression of grief that explores loss with delicate sensitivity. *Painted Wood* reflects the illusion of love in a lively rhythm, playfully and with a touch of irony. *Midday* delivers a quiet and introspective finale, capturing the calm and heat of midday with lyrical restraint. With *Petrklíč*, Martinů offers a graceful, folk-infused chamber work that balances earthy wit with spiritual warmth, bridging his homeland's musical soul with his mature, cosmopolitan voice. It offers a tender homage to the composer's cultural roots.

In addition to his systematic reading of the latest publications from the fields of the natural and social sciences (particularly the work of Albert Einstein), Martinů was fascinated by the latest technical achievements and newly created electronic musical instruments. It was certainly this interest that in 1944 led him to compose his Fantasia for theremin, oboe, string quartet, and piano. The theremin, one of the first electronic instruments, was built in 1920 by the Russian scientist of French ancestry, Léon Theremin (1896–1993). The sound is generated by two high frequency oscillators, one of which has a stable frequency while the other changes according to how close the musician's right hand gets to the antenna

protruding from the instrument. In addition to Martinů, Edgard Varèse, for example, used theremin in the first version of *Ecuatorial* in 1934.

The Fantasia was commissioned by the American artist Lucie Bigelow Rosen, who premiered it in New York City. The one-movement composition, which is clearly arranged in three sections, consists of many elements atypical for Martinů. The first, slow part, Largo, is based on the heavy rhythm of a sarabande and begins with orchestral string chords. The rhythm is rather simple and clear, obviously taking into account the limited possibilities of the solo instrument; Martinů's characteristic syncopations appear in it rather as an exception. Particularly compelling is the manner in which the composer uses the purity of the upper registers to create an unexpected pastoral tone.

Martinů composed his Piano Quartet No. 1 in April 1942 in America. He had already overcome the severe crisis caused by emigration to a country foreign to him and whose language he did not speak, but where a number of his works had been successfully performed in the 1920s and '30s. In 1941, Serge Koussevitzky conducted the Boston Symphony Orchestra in a hugely successful performance of the Concerto Grosso (1937), further consolidating Martinů's position in American musical circles. In 1942, the New York Philharmonic gave a concert titled *The Czechoslovak Immortals of Symphonic Music*, featuring works by Smetana, Antonín Dvořák, Leoš Janáček, and Martinů. This was the first time Martinů was publicly declared a classic of Czech music and this epithet has accompanied him ever since. It was in this atmosphere that the Piano Quartet was written, Martinů's most important chamber composition from his American period and one of the few truly significant works of the 20th century for this instrumentation, combining intense drama and, especially in the last movement, a shimmering, charming idyllic sound. Shortly after its completion, the quartet was premiered at the Berkshire Music Center (now known as Tanglewood), where Martinů became a composition teacher. The title implies that the composer intended to compose another piece or pieces for this combination of instruments, which he never did.

The Double Concerto for Two String Orchestras, Piano, and Timpani is associated with Paul Sacher, the renowned Swiss conductor who enriched 20th-century music with a number of fundamental works he commissioned for his Basel Chamber Orchestra. In 1938, he approached Martinů with a request for one of his upcoming concerts. The commission was accompanied by an invitation to the Sacher estate near Basel. Martinů gladly accepted and arrived with his wife, Charlotte. In this peaceful atmosphere, he created one of his most powerful works. The Double Concerto reflects a number of intense impressions from the composer's personal life and the political events of the time. He wrote the dedication on the title page: "To my dear friend Paul Sacher, in memory of the days of peace and anxiety at Schönenberg, between the deer and the threat of war." The last movement was completed in draft form on the very day the Munich Agreement was reached. The tranquility of the country estate allowed Martinů to translate his musical ideas into a perfectly measured form. Despite the complicated international situation, Martinů attended the premiere in Basel conducted by Sacher in February 1940.

Like Johannes Brahms, Martinů did not undertake a symphony until his later years, in his case, at age 51, and only after he had arrived in the United States. He wrote his First Symphony in 1942 and composed another symphony every year until 1946. Together with

his last symphony, the Sixth (1951–53), these are among his most important works. After the successful premiere of his Concerto Grosso with the Boston Symphony Orchestra in 1941, the Koussevitzky Music Foundation commissioned Martinů to write a new piece for large orchestra, and he decided it would be a symphony. He was nervous about the difficult task and did not feel sufficiently prepared. After much deliberation about the concept of the work, Symphony No. 1 was born, and at the same time he developed the concept for his Second Symphony: “During my long search for the beginning of the First Symphony, I came across elements that held me back. They obviously did not fit into the structure. . . . And so I almost have the impression that all these elements, relatively speaking, formed my Second Symphony while I was composing the First.” The Second Symphony was completed in a very short time during June and July 1943, and in October, Erich Leinsdorf conducted the premiere with the Cleveland Orchestra. Martinů dedicated it “to his compatriots and workers in Cleveland, who had done so much in the war effort.”

The four-movement symphony is more chamber-like in its length and overall structure than the other ones. Martinů again uses some elements of the concerto grosso, a form on which he based many of his works. Here, he transferred this compositional principle to the symphony with its large orchestral apparatus, which represented an innovation in this musical genre. In the composer’s words: “Symphony No. 2, although written for a large orchestra, works only with small ensembles, almost solo, the texture is clear, simple and melodic.” That same year, he composed the orchestral *Memorial to Lidice*, expressing the pain and suffering caused by the Second World War. The Second Symphony is the antithesis of works of this kind, as its freshness radiates optimism, calm, and hope.

—Aleš Březina, Director, Bohuslav Martinů Institute, Prague;
Scholar in Residence, Bard Music Festival



The Rock, Peter Blume, 1944–48

PANEL ONE

Why Martinů? Understanding Classical Music, Past and Future

Saturday, August 9

Olin Hall

10 am – noon

Christopher H. Gibbs, moderator; Michael Beckerman; Leon Botstein;

Marina Frolova-Walker

PROGRAM TWO

The French Connection

Saturday, August 9

Olin Hall

1 pm Preconcert Talk: Byron Adams

1:30 pm Performance

Jaroslav Řídký (1897–1956)

Alla Polka (1932)

James Kim, cello

Danny Driver, piano

Bohuslav Martinů (1890–1959)

String Trio No. 1, H136 (1923)

Allegro

Andante

Poco allegro

Luosha Fang '11, violin

Jason Mellow, viola

James Kim, cello

Alexandre Tansman (1897–1986)

Bassoon Sonatine (1952)

Allegro con moto

Aria: Largo cantabile

Scherzo: Presto

Thomas English, bassoon

Danny Driver, piano

Bohuslav Martinů

Flute Sonata, H306 (1945)

Allegro moderato

Adagio

Allegro poco moderato

Brandon Patrick George, flute

Danny Driver, piano

INTERMISSION

Bohuslav Martinů**Foxtrot, H126b (1920)**

Michael Stephen Brown, piano

Albert Roussel (1869–1937)***Jazz dans la nuit, Op. 38 (1928) (Dommange)***

Taylor Raven, mezzo-soprano

Erika Switzer, piano

Maurice Ravel (1875–1937)**Violin Sonata in G Major (1923–27)**

Allegretto

Blues: Moderato

Perpetuum mobile: Allegro

Grace Park, violin

Michael Stephen Brown, piano

Josef Suk (1874–1935)**Piano Quartet in A Minor, Op. 1 (1891)**

Allegro appassionato

Adagio

Allegro con fuoco

Luosha Fang '11, violin

Jason Mellow, viola

James Kim, cello

Michael Stephen Brown, piano

PROGRAM TWO NOTES

In 1907, the 16-year-old Bohuslav Martinů described his arrival in Prague: “There were moments when I was without bearings, when I could not speak, when all I could do was gaze in wonder.” He was born and raised in the quiet market town of Polička, so he found the transition to the urban environment of Prague disorienting. He was enthralled with the new musical vistas that opened before him. Prague had two opera houses—German and Czech—as well as an excellent symphony orchestra and opportunities to hear concerts sponsored by the Czech Society for Chamber Music. Composers such as Josef Suk were creating expressive scores that evinced compelling invention and technical polish. Advanced French works such as Claude Debussy’s *Pelléas et Mélisande* (1902), which Martinů first encountered in 1908, were also given superb productions.

Unfortunately, Martinů’s matriculation at the Prague Conservatory was a failure. Despite initial success, he was temperamentally incapable of following the Conservatory’s rigid curriculum. The result was a series of disappointing examinations and one temporary expulsion for insubordination. During his student days, however, Martinů made friends with Stanislav Novák, a violinist eventually appointed concertmaster of the Czech Philharmonic. Later, he made another friend, Jaroslav Řídký, a harpist and composer who taught at the Conservatory from 1929 to 1949. Řídký’s *Alla Polka* for cello and piano (1932) is a concise example of his engaging style.

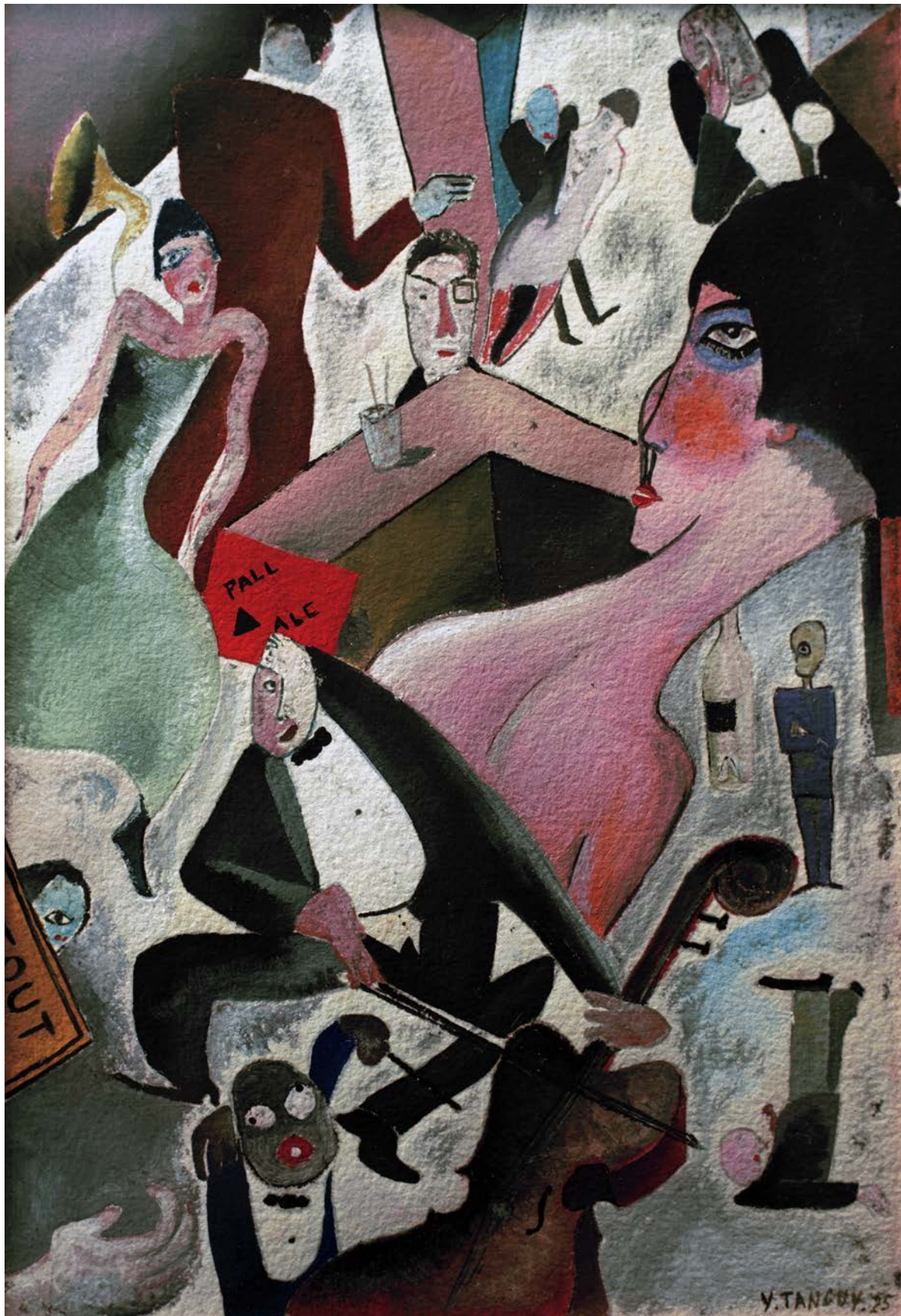
In 1909, Martinů transferred to the Prague Conservatory’s Organ School, hoping to obtain composition lessons, but he was expelled the next year. (The organ lessons he took during that time would prove useful 40 years later.) After several career fits and starts, including



Bohuslav Martinů and friends. Tibor Harsányi, Georges Auric, Pierre Bernac, Marcel Mihalovici, Francis Poulenc, Hsien-Ming Lee Tcherepnin, Alexandre Tansman, Charlotte Martinů, Alexander Tcherepnin, among others. Paris, 1940

thoughts of becoming a schoolteacher—for which he was utterly unsuited—Martinů was admitted to the second violin section of the Czech Philharmonic during the First World War. The orchestra's conductor was the brilliant young Václav Talich, who programmed a great deal of new music. Buoyed by this exciting experience, Martinů began composing more prolifically and his work began to attract attention, including governmental support from the newly created democratic republic of Czechoslovakia.

At his desk among the second violins, Martinů performed in several of Suk's orchestral scores, including his Second Symphony, "Asrael" (1906), and his symphonic poem *Zrání* (Ripening, 1917). Suk was Antonín Dvořák's favorite pupil and had married his daughter Otilie in 1898. Dvořák died in 1904 and tragically, a year later Otilie died as well, leaving Suk a widower with a small son. Suk was an accomplished violinist, who had joined Dvořák's composition class as a teenager; at the age of 17, he completed the Piano Quartet in A Minor, Op. 1, which he dedicated to his teacher. Cast in three movements—a stormy *Allegro appassionato*, a lyrical *Adagio*, and an effervescent finale—this score was a harbinger of Suk's mature style. In 1922, Martinů studied briefly with Suk, whose music he respected, but the vestigial Romanticism of Suk's style represented precisely what Martinů had already begun to reject.



Bar Américain, Yves Tanguy, 1925

In 1923, the Czechoslovakian Ministry of Education gave Martinů a modest grant for study in Paris. He was supposed to stay only a few months, but he remained for 17 years. As he later recalled, “What I sought most on French soil was not Debussy, nor Impressionism, nor, in fact, musical expression, but the real foundations on which Western culture rests.” Postwar Paris was a bubbling cauldron of Modernism. A decisive artistic break with the past occurred during the First World War, which could be discerned in Erik Satie’s surrealist ballet *Parade*, which was premiered by the Ballets Russes in 1917. It boasted avant-garde music that included sirens and gunshots, ragtime choreography by Léonide Massine, and cubist costumes and sets by Pablo Picasso. *Parade* ushered in a new aesthetic celebrated by poet Jean Cocteau in his pamphlet *Le coq et l’arlequin*: Down with Romanticism and Impressionism! Hooray for speed, brevity, wit, and objectivity! He also hailed an exciting American import: jazz.

Encouraged by Cocteau, the music critic Henri Collet devoted two articles in 1920 lauding a group of young French composers whom he dubbed Les Six: Francis Poulenc, Arthur Honegger, Germaine Tailleferre, Georges Auric, Darius Milhaud, and Louis Durey. The success of this publicity gambit led to two decades of such collectives being hailed in France, among them L’École de Paris, a set of expatriate composers that included Martinů and the Poland-born Alexandre Tansman. As is clear from Tansman’s Sonatine for bassoon and piano (1952), he and Martinů shared a taste for neoclassical rhythmic vivacity.

Martinů’s enthusiasm for jazz and American ballroom dances, which is evident from his Foxtrot for piano (1920), was supported by his Parisian teacher Albert Roussel. Martinů’s String Trio No. 1 (1923), the first piece that he completed in Paris, reflects the influence of Roussel’s style of sinewy bitonal counterpoint as well as the angularity of Igor Stravinsky’s *Histoire du soldat* (1918). Roussel’s fascination with “le jazz hot” inspired his “Jazz dans la nuit” (1928), a *mélodie* whose sultry music perfectly expresses the eroticism of René Dommange’s surrealist poem. Martinů also admired the music of Maurice Ravel. Ravel became obsessed with jazz in the 1920s, a fascination that can be detected in his opera *L’enfant et les sortilèges*, his two piano concertos, and the Violin Sonata (1927), which contains a slow movement titled “Blues.” (This score is the only canonical violin sonata by Ravel: the piece marketed as his “Violin Sonata No. 1” is a student exercise that Ravel never sought to publish during his lifetime.)

Composed in America at the end of the Second World War, Martinů’s Flute Sonata (1945) encompasses elements of his immersion in Czech music during his student years in Prague as well as the Modernist polish he acquired in Paris. While Martinů does not quote folk music directly, the thematic material is unmistakably and lyrically Czech; its formal poise testifies to the impact of Roussel’s lucid tutelage and the elegant bitonal harmony and jazzy syncopations pay homage to Ravel. Alongside the flute sonatas of Walter Piston, Sergei Prokofiev, and Poulenc, Martinů’s Flute Sonata is one of the finest works composed for the instrument during the last century.

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

PROGRAM THREE

Music and Freedom

Saturday, August 9

Sosnoff Theater

6 pm Preconcert Talk: Christopher H. Gibbs

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

Tonight's concert is dedicated to the memory of the great pianist Rudolf Firkušný (1912–94), an extraordinary interpreter of the work of Martinů who throughout his life was a generous and creative force behind celebrations of Czech music, the Bard Music Festival included. We were lucky to have had him as a neighbor here in the Hudson Valley.

Erwin Schulhoff (1894–1942)

Symphony No. 2 (1932)

Allegro ma non troppo

Andante con moto

Scherzo alla jazz

Finale

Bohuslav Martinů (1890–1959)

Piano Concerto No. 4, “Incantation,” H358 (1956)

Poco allegro

Poco moderato

Jeonghwan Kim, piano

INTERMISSION

Bohuslav Martinů

Memorial to Lidice, H296 (1943)

Rudolf Firkušný (1912–94)

Piano Concertino (1929)

Piers Lane, piano

Bohuslav Martinů

Symphony No. 6 (*Fantaisies symphoniques*), H343 (1951–53)

Lento—Allegro—Lento

Poco allegro

Lento

PROGRAM THREE NOTES

This program offers pieces written before, during, and after the Second World War, most of them poignantly related to the changing political situation and struggles against tyranny. It also celebrates the enormously productive friendship between Bohuslav Martinů and the great pianist Rudolf Firkušný (1912–94), who was an early supporter of the Bard Music Festival.

The earliest composition on the program is a rare work by Firkušný himself, a piano concertino he wrote in 1929 as a graduation exercise from the Prague Conservatory, where he pursued a dual degree in piano and composition. Firkušný gave the premiere at age 17, but rarely mentioned the piece for the rest of his life. His children found the score after his



Rudolf Firkušný, 1933

death at his home in nearby Staatsburg, New York, eventually leading to the second performance in June 2023 with the Brno Philharmonic. Tonight marks its third performance and American premiere.

Firkušný and Martinů first met as expatriates in Paris in 1930 and remained close friends until the composer's death in 1959. Their partnership birthed many pieces, comparable to the legendary relationships the violinist Joseph Joachim and the cellist Mstislav Rostropovich enjoyed with prominent composers of their time. Martinů wrote two of his five piano concertos for Firkušný of which we hear the fourth tonight. Martinů gave this late two-movement composition the title *Incantation*, noting that Webster's defines the word as "spell, charm, magic" and that this was "exactly what I want. The creative artist is always searching for a meaning of life, his and mankind's, and for truth. He feels the pressure of the contradicting forces which dominate his existence and he would like to find the common denominator for these contradictions."

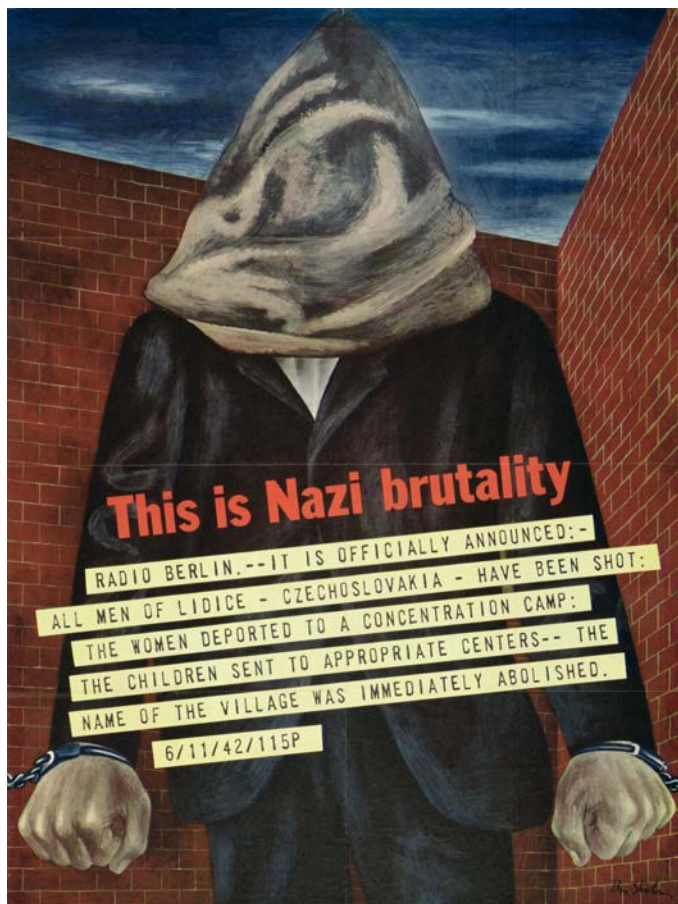
The Fromm Music Foundation commissioned the concerto, which Martinů completed in February 1956 and which Leopold Stokowski and the Symphony of the Air premiered at the Metropolitan Museum in October. Martinů commented while writing it that the piece "will be another haunting history, all 'magic,' at least I hope so." He seems to be referring to affinities with his *Fantaisies symphoniques*, which concludes tonight's program. Martinů may not seem as overly political as some of his contemporaries, but many of his pieces evidently carried subtexts. In a program note for *Incantation* he called it "One of the expressions of a relentless search for truth and the meaning of life and, at the same time, as a mark of homage to music, which is the musician's refuge, strength, and weapon of combat."

Memorial to Lidice is perhaps Martinů's most overt political statement, written soon after he moved to America in 1941 when the Nazis blacklisted him. It is one of several compositions he wrote that reflected his preoccupation with events "back home," in this instance the tragedy that befell Lidice in June 1942. In the space of just a few hours, this small town west of Prague was obliterated, not by some force of nature but by human design. Nazi troops swept through, killing the men and deporting the women and children to their deaths. Buildings were burnt to the ground and everything leveled, even the cemetery. The massacre was to avenge the assassination of the regional governor Reinhard Heydrich ("Hitler's Hangman"). Martinů wrote *Memorial to Lidice* in just a matter of days the following summer in Darien, Connecticut, and Artur Rodziński conducted the

premiere in October at Carnegie Hall with the New York Philharmonic. (It was not heard in Czechoslovakia until after the war.) The compelling opening superimposes two conflicting keys and later quotes a hymn to St. Wenceslaus, the patron of Bohemia, as well as the opening "fate" motive of Beethoven's Fifth Symphony.

Martinů's first five symphonies date from the 1940s—relatively late in his career—all except the Fifth composed for American orchestras. He remarked while writing his first in 1942, at age 51: "I thought I wasn't ready" and that he was perplexed about how to proceed: "The form of the symphony is one of the great problems of contemporary composers. The past centuries have left us a form well established not only in structure but in its content of elevated expression and grandeur. . . . In spite of several attempts of contemporary composers to

change the structure, to find another solution in writing a symphony in a single movement, in five parts, etc., its essential nature remains unchanged." After taking so long to write one, the next four symphonies followed at the rate of one a year until the summer of 1946 when Martinů took a serious fall while teaching at Tanglewood, which for some time slowed the pace of his composing.



This is Nazi Brutality, Ben Shahn, 1942
Poster for the US Office of War Information

Martinů originally thought of calling tonight's concluding work *New Fantastic Symphony*, but he rejected the idea of alluding to Hector Berlioz's famous precedent and settled on *Fantaisies symphoniques*. He further decided not to label it "Sixth Symphony" when the work was published, but that understandably came to be attached later. (His subsequent symphonic ambitions are evident in *The Frescoes of Piero della Francesca* and *The Parables*, which are symphonies in all but name.) Martinů wrote *Fantaisies symphoniques* for the 75th anniversary of the Boston Symphony Orchestra, completing the work in spring 1953. Charles Munch conducted the premiere in January 1955 to great acclaim and later that year the New York Music Critics' Circle gave it their award as "the symphonic work of most outstanding excellence performed in this city for the first time during the year."

Fantaisies symphoniques is in three movements, each of which at some point features the "fantastic" sound of the opening, which almost sounds like bees swarming around a hive. Framed by a Lento prelude and postlude is what Martinů's biographer Brian Large characterizes as a "set of ingenious variations. As muted strings and flutes engage in a riot of insect-like figuration, muted trumpets intone a three-note motif which forms the theme on which the *Fantaisies* are built." The middle movement, a scherzo, opens with a similar buzzing sound, but faster, more percussive, and soon scored for larger ensemble. The last movement, like the first, starts with a slow introduction that gradually accelerates, with more hive-like buzzing along the way. The work builds up to a final chorale, not of loud blazing brilliance as in Johannes Brahms's First Symphony, but a slow, more reflective and quiet ending. Martinů features a motif that is remotely reminiscent of Antonin Dvořák's *Requiem* and quotes his own opera *Julietta*, which suggests a hidden personal program. The composer admitted as much to Miloš Šafránek, his first biographer, saying that the Symphony possessed a very private meaning, but that he would not disclose any more specific information.

The concert opens with the Second Symphony by the Czech composer Erwin Schulhoff, whose life was deeply involved with politics, as might be expected from someone who set *The Communist Manifesto* as a cantata and whose commitments and Jewish heritage fatefully led to his death in 1942 at the Wülzburg concentration camp. He was also at the center of early 20th-century musical politics, moving among late Romanticism, atonal Expressionism, neoclassicism, and the folk traditions of his native Czech lands, and drawing inspiration from American jazz. The eclecticism is reflected as well in some of his teachers in Prague, Vienna, and Leipzig, who included Max Reger and even briefly Claude Debussy.

Schulhoff, born in Prague in 1894, was a prodigy who as a boy came to the attention of Dvořák. Four years of army service during World War I radicalized him and deepened an antinationalist sentiment. He composed his Second Symphony in 1932, by which point he had rejected his Romantic and avant-garde past and sought to connect more immediately with audiences—in itself a political stance. The brief, four-movement symphony combines neoclassicism, jazz, and Czech folk elements or, put differently, something of Paris, Harlem, and Bohemia. (And in some places, nods to Shostakovich, to Moscow as well.)

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

PROGRAM FOUR

Martinů's Distinctive Voice

Sunday, August 10

Olin Hall

11 am Performance with commentary by Michael Beckerman and Aleš Březina

Bohuslav Martinů (1890–1959)

String Quartet No. 7, “Concerto da camera H314 (1947)

Poco allegro

Andante

Allegro vivo

Balourdet Quartet

The Fifth Day of the Fifth Moon, H318 (1948)

Danny Driver, piano

Les rondes, H200 (1930)

Poco allegro

Poco andantino

Allegro

Tempo di valse

Andantino

Allegro vivo

Alexandra Knoll, oboe

Yoonah Kim, clarinet

Thomas English, bassoon

Zachary Silberschlag TÖN '18, trumpet

Jenny Huenigen and Shannon Lee, violin

Danny Driver, piano

Vítězslava Kaprálová (1915–40)

String Quartet No. 1, Op. 8 (1935–36)

Con brio

Lento

Allegro con variazioni

Balourdet Quartet

Bohuslav Martinů

Variations on a Slovak Theme, H378 (1959)

Theme: Poco andante, rubato

I. Moderato

II. Poco allegro

III. Moderato

IV. Scherzo: Allegretto

V. Allegro

James Kim, cello

Danny Driver, piano

PROGRAM FOUR NOTES

This program reflects various sides of Martinů's voice and development, from the piquant dissonances of *Les rondes* to the peculiar *The Fifth Day of the Fifth Moon*, and from Vítězslava Kaprálová's youthful string quartet to Martinů's final, blissful work in that genre.

The String Quartet No. 7, "Concerto da camera," represents Martinů's stylistic return to technical simplicity. We do not know why he composed it, because there is no record of any commission; it is not clear why he gave it its subtitle, nor are we sure why, after dedicating his previous two quartets to longtime lovers, he dedicated this one to his wife, Charlotte. What we do know is that it was composed in New York City in 1947 as he was recovering from a near-fatal fall from a balcony. During his convalescence, Martinů was psychologically preparing himself to return to Czechoslovakia where, at his request, Charlotte was looking for a place to live. At the same time, he was also taking steps to acquire American citizenship. Perhaps he wanted a respite from it all. The easy accessibility of this quartet might seem to suggest that it was not aimed at an especially sophisticated audience, but in fact, the work has profound inner depths. The slow movement is one of the composer's most powerful. The Kroll Quartet premiered the piece in New York in 1949, and it has become one of Martinů's most frequently performed chamber works.

A particularly original piece in Martinů's oeuvre is *The Fifth Day of the Fifth Moon*. The pentatonic opening seems at first to be a tribute to the dedicatee of the work, the Chinese pianist Hsien-Ming Lee Tcherepnin, wife of the composer's friend Alexander Tcherepnin. However, the motto in the work's title suggests a deeper connection to Martinů's inner and outer worlds at the time of its composition, and it is more likely that the work is a gloss on a poem by the Chinese poet Su Tung-Po. The composer considered it so significant that he printed its verses in the score. It contains such enigmatic and suggestive lines as "Alas, in my stupid honesty, I have long been left behind by the world," and:

Carry a cane and go where you like,
And stop wherever seems to you best.
You'll find some ancient fishermen
Somewhere among the reeds. Talk with them,
And if they say wise things to you,
Buy fish from them and argue not about the price.

The Second World War had made Martinů an emigrant who had to leave behind everything he had built in Europe and flee to America almost penniless and without most of his scores. In this context, the stillness and strange emptiness of the outer sections, as well as the elusive drama of the middle part, appear to reflect the composer's state of mind, thrown into turmoil by the course of postwar world history.

Martinů composed *Les rondes*, for oboe, clarinet, bassoon, trumpet, two violins, and piano, in November 1930. The unusual combination of instruments and also the original designation of this piece as "Moravian Dances" speak of new tendencies in Martinů's music. These changes were noticed by his contemporaries, including an important promoter of contemporary music, the pianist and musicologist Václav Štěpán, who wrote: "Around 1930 we find another developmental step with Martinů, leading toward greater

simplicity. It is evident in his compositional means—in more transparent and more tonal harmony, greater metrical balance of motivic components, more restrained polyphony, a fondness for smaller ensembles, chamber-style scoring for the orchestra, and finally careful attention to the perfectly balanced structure of each movement.” Martinů dedicated *Les rondes* to the director of the Brno Conservatory, Jan Kunc.

Variations on a Slovak Theme for cello and piano is one of many compositions by Martinů inspired by folk music. He composed the piece at the end of his life, in March 1959, and it was not premiered until two months after the composer’s death in August. The composition is based on the Slovak folk song “Keby ja vedela” (If I only knew). The main unifying element of the variations is the interval of the augmented fourth (think of the opening of “Maria” from *West Side Story*), which emerges in countless guises throughout the work. The introductory theme in F minor, made distinctive by transposing the second half of the song a fourth higher, is followed by five variations. These are not mere elaborations of the theme but bring many new and very different musical passages.

Among them, the theme, or part of it, reappears in a new form, often in a different key, rhythmically and melodically reworked. The basic mood conflict is manifested in the constant alternation of minor and major keys. Finally, everything is crowned by a fast final variation in jubilant E major, which is merely an intensification of the cheerfulness and optimism that radiates from the entire work.



Vítězslava Kaprálová

During her short life, Czech composer Vítězslava Kaprálová (1915–40) created several pieces that are beginning to attract attention today. These include her String Quartet No. 1, Op. 8 (1935–36); her command of form, rhythm, and color reveal an individuality and expressive force remarkable for a 20-year-old who had just graduated from the Brno Conservatory. While rooted in the late Romantic and early modernist traditions of Czech music, the piece also bears traces of her personal voice—bold, lyrical, and rhythmically vital. The first movement opens with assertive gestures and energetic interplay between the instruments, combining youthful exuberance with formal clarity. The second movement offers a lyrical contrast, unfolding as

a tender, melancholic meditation with expressive solo lines and warm harmonies. The finale reintroduces drive and rhythmic tension, characterized by shifting meters, bold dynamic contrasts, and an undercurrent of folk-inspired energy. This work stands as an impressive early achievement, marked by emotional depth and a confident sense of musical architecture. It hints at the remarkable potential that was cut short by her untimely death at the age of 25.

—Aleš Březina, Director, Bohuslav Martinů Institute, Prague;
Scholar in Residence, Bard Music Festival

PROGRAM FIVE

From Paris to New York

Sunday, August 10

Sosnoff Theater

2 pm Preconcert Talk: Anna Harwell Celenza

3 pm Performance

Bohuslav Martinů (1890–1959)

***La revue de cuisine*, H161 A (1927)**

Prologue

Tango

Charleston

Finale

Yoonah Kim, clarinet

Thomas English, bassoon

Zachary Silberschlag TÔN '18, trumpet

Luosha Fang '11, violin

James Kim, cello

Andrey Gugin, piano

Piano Sonata No. 1, H350 (1954)

Poco allegro

Moderato (Poco andante)

Adagio

Orion Weiss, piano

Harpsichord Concerto, H246 (1935)

Poco allegro

Adagio

Allegretto

Mahan Esfahani, harpsichord/conductor

Bard Festival Chamber Players

INTERMISSION

Aaron Copland (1900–90)

Sextet (1937)

Allegro vivace

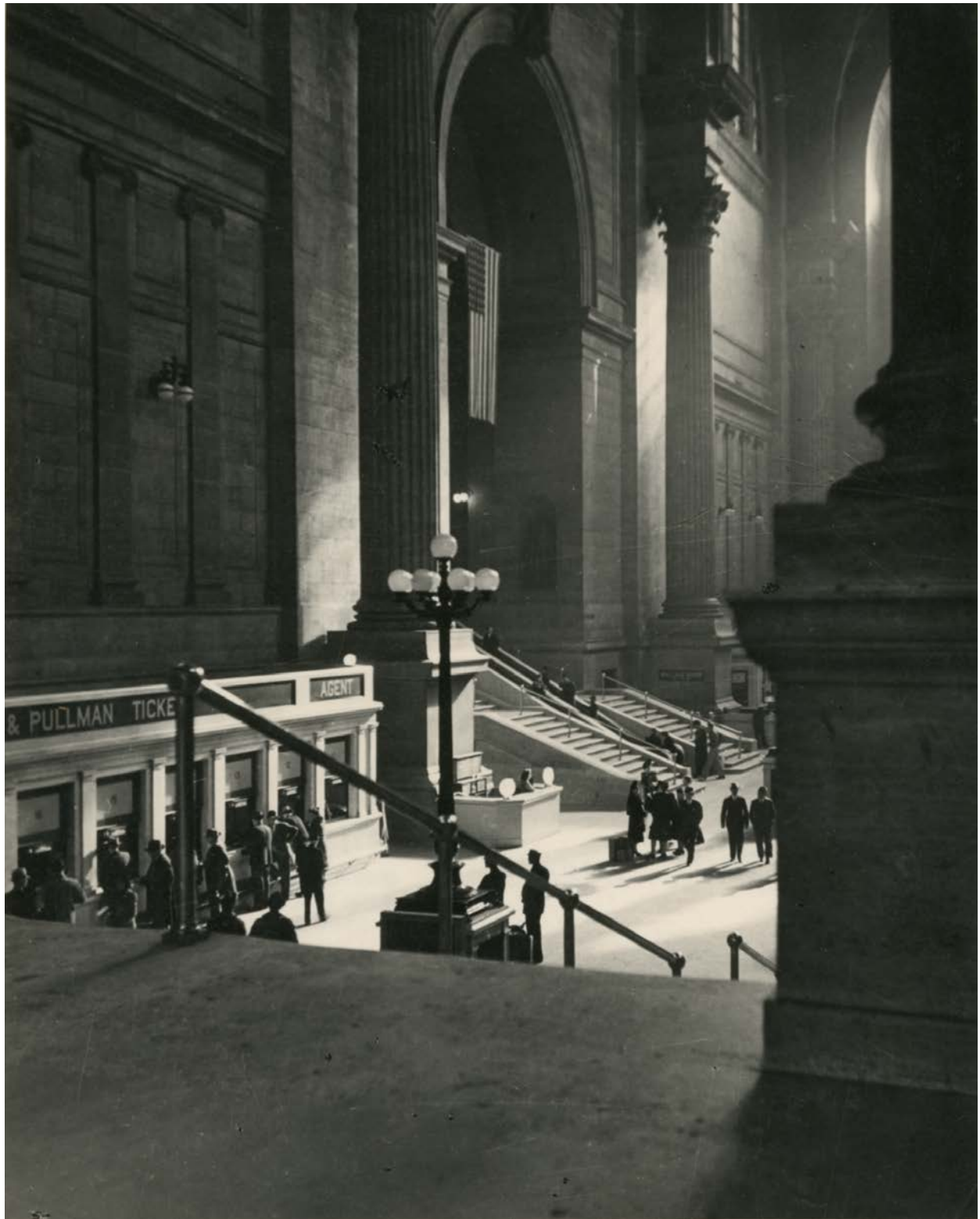
Lento

Finale: Precise and rhythmic

Yoonah Kim, clarinet

Balourdet Quartet

Piers Lane, piano



Pennsylvania Station, Drahomír Josef Růžička, c. 1921

Arthur Honegger (1892–1955)**Concerto da Camera, H196 (1948)***Allegretto amabile**Andante**Vivace**Keith Bonner, flute**Alexandra Knoll, English horn**Bard Festival Chamber Players**Zachary Schwartzman, conductor***Bohuslav Martinů****Tre ricercari, H267 (1938)***Allegro poco**Largo**Allegro**Bard Festival Chamber Players**Andrey Gugnin and Jeonghwan Kim, piano**Zachary Schwartzman, conductor***PROGRAM FIVE NOTES**

In the lives of Bohuslav Martinů, Aaron Copland, and Arthur Honegger, Paris served as a shared space, exerting consequential musical and cultural influences on all three. When Martinů relocated from Prague in 1923, ostensibly to study composition with Albert Roussel, Copland and Honegger were already there. Paris had been Honegger's permanent residence since completing his studies at the Conservatory in 1918, and Copland, having traveled from New York in 1921, remained to further his studies with Nadia Boulanger. This initial French connection led to shared experiences and encounters among the three composers over the next three decades.

As the oldest of the three, Martinů was hardly a student, but he had reached an impasse in his musical career at home. Still developing his voice as a composer, he found it difficult to do so in the artistically stifling atmosphere he experienced in Prague. A stipend from the Czech government gave him the impetus he needed; as Martinů's biographer Miloš Šafránek noted concerning the move to Paris, "The very air breathed liberty. Suddenly, Martinů felt himself free." Although the stipend only lasted three months, Martinů stayed in Paris for 17 years, until the war forced him to evacuate and eventually emigrate to the United States in 1941. "What I sought most on French soil was not Debussy, nor Impressionism, nor, in fact, musical expression," Martinů wrote in a diary, "but the real foundations on which Western culture rests."

Martinů responded to the dizzying musical scene in Paris of the 1920s with sometimes sudden adjustments to his stylistic approach, often marked by free experimentation with the trends of the period. The strong, vital rhythms of his native Czechoslovakia made it natural for him to absorb the rhythmic intricacies of Igor Stravinsky's music, jazz, and ragtime into his own developing approach to rhythm. A so-called jazz period ensued in the late 1920s, echoing similarly inspired excursions undertaken by Stravinsky and Copland. During this time, some of his most experimental scores appeared, including a number of ballets. A highlight among these is *La revue de cuisine* (1927). Set to a farcical libretto involving flirtations among animated cooking utensils and other kitchen items, the music of the "Kitchen Revue," scored for a sextet of clarinet, bassoon, trumpet, violin, cello, and

piano, at times uncannily imitates the sound of the jazz band. The score includes explicitly titled tango and Charleston movements, with characteristic rhythms that are immediately recognizable. The ballet was premiered in Prague in 1927, and two and a half years later in Paris an extracted suite was performed to great success.

A revival of the harpsichord in the early 20th century mirrored composers' interest in neoclassical and neobaroque musical styles, and Martinů's music composed in Paris often aligns with these trends. The Harpsichord Concerto was commissioned by the French harpsichordist Marcelle de Lacour, a pupil of Wanda Landowska. Written eight years after the *La revue de cuisine*, the concerto conjures an entirely different sound world. By this time, Martinů's stylistic divergences had coalesced and his compositional voice fully matured. Qualities of French music the composer so admired—precision, clarity, restraint, balance—were now hallmarks of his own distinctive musical language.

Copland's Sextet for piano, clarinet, and string quartet is contemporary with Martinů's Harpsichord Concerto, but was written in New York City, where Copland had resided since returning from Paris. It is not an original work, but rather an arrangement of his *Short Symphony* from 1933. Copland characterized the 1937 sextet arrangement as an "act of desperation." He wanted to address the critical failure of the symphony, a work for which he had a special fondness, but which had initially proven too difficult to perform due to its rhythmic intricacies. The Russian conductor Serge Koussevitzky, who was a staunch supporter not only of Copland but also of Honegger and Martinů, declared the symphony impossible to perform (nonetheless, Carlos Chávez, to whom the piece was dedicated, conducted its premiere in Mexico City in 1934).

The sextet arrangement naturally results in a more restricted color palette. The smaller forces also afford greater intimacy, yielding a markedly different musical impression from the symphony. The jazz-inspired rhythmic language is more abstract and sublimated compared with Martinů's *Revue de cuisine*, and often sounds like a premonition of *Appalachian Spring*. Commenting on the inspiration behind the *Short Symphony* and similar works, Copland noted that "their rhythmic life is definitely American, and influenced by jazz, although there are no literal quotations. I wouldn't have thought of those rhythms, particularly in the *Short Symphony*, if I hadn't had a jazz orientation."

Martinů composed *Tre ricercari* in early 1938 for the Venice Biennale, in what proved a consequential year for him. He was preparing for the premiere in Prague of what he considered to be his masterpiece, the opera *Julietta*, which will be performed in Program 11, and contemplating moving back there. He was also falling in love with his extraordinarily gifted pupil Vítězslava Kaprálová, and consulted her while at work on the composition, referring to the piece as "our dear *Ricercari*." Martinů had also previously entrusted Kaprálová to conduct a performance of the Harpsichord Concerto, and in their developing relationship each became an artistic muse for the other.

The lightly scored *Tre ricercari* represent a loose evocation of the term, and the music is not based directly on the imitative Italian musical genre, but rather the word suggested to Martinů a "very free form of fantasy." The work reflects a moment of contentment in the composer's life that was not to last. In November of the following year, with the political situation in Europe rapidly deteriorating, we find him writing to Koussevitzky with an appeal to program his *Ricercari*: "I write to you in the name of my unhappy country, and in



From left: Jiří Mucha, Bohuslav Martinů, Rudolf Firkušný, Karel Šebánek, Paris, 1938

the name of all Czechs who remain free outside the borders of Bohemia. We are all mobilized to preserve our independence, and each should work in his own *métier* to strengthen the will for liberty and the will to live free. I am able to do so through my music, which is the expression of my country and of our faith in a happier future, and which also represents an effort of a citizen of a small country to collaborate in the universal, spiritual culture."

Honegger's *Concerto da Camera* for flute, English horn, and strings was a commission in 1947 from the music patron Elizabeth Sprague Coolidge, who also supported Martinů and Copland, commissioning the latter's *Appalachian Spring* five years earlier. Coolidge had specified a work of chamber music for Louis Speyer, English horn soloist of the Boston Symphony, but Honegger added a solo flute and composed a double concerto instead. The unique timbre of the combined two solo instruments conjures a sense of the pastoral in this evocative yet restrained music.

The idea of free musical fantasy that Martinů claimed inspired his writing of *Tre ricercari* in 1938 became an especially important aesthetic consideration for the composer in his final years. He wrote his Piano Sonata in Nice in 1954 after he had permanently left America. He would remain in exile from his homeland for the rest of his life, as there was no return to communist Czechoslovakia. He wrote it for and dedicated it to the great Rudolf Serkin, who in the summer of 1957 visited Martinů in Basel to play and discuss the work. Serkin played the piece in Düsseldorf (the day after Eliška Nováková gave its premiere in Brno), followed by high-profile performances at Carnegie Hall and the Marlboro Festival. (Sadly, there is no extant recording of Serkin's interpretation.) The Sonata is a powerful, virtuosic work with great sweep and emotional intensity, befitting the profound artistry of its dedicatee.

—Erik Entwistle

Obraz I



Trma

Zápas s klavírem.

Tragédie ve 4 obrazech.

Trma.
Já.
Klavír.

Fighting the piano
Tragedy in 4 Scenes
Pages 34–37, drawings by Bohuslav Martinů from his diary, 1919

Uriaș II



Obrar III



Obraz 4.





Prague, Ladislav Emil Berka, 1929–33

WEEKEND TWO
AUGUST 14–17

AGAINST UNCERTAINTY, UNIFORMITY, MECHANIZATION: MUSIC IN THE MID-20TH CENTURY

PROGRAM SIX

The Spiritual Quest

Thursday, August 14 at 7 pm

Friday, August 15 at 3 pm

Church of the Messiah, Rhinebeck

Performance: Renée Anne Louprette GCP '19; members of the Bard Festival Chorale,
conducted by James Bagwell

Bohuslav Martinů (1890–1959)

***Vigilie*, H382 (1959)**

Leoš Janáček (1854–1928)

***Veni Sancte Spiritus* (ca. 1903)
Ave Maria (1883) (Byron; trans. Durdík)
Constitues eos (1903)**

Antonín Dvořák (1841–1904)

***From Mass in D Major, Op. 86* (1887)
Kyrie
Gloria**

Petr Eben (1929–2007)

***From Sunday Music* (1959)
Finale**

Bohuslav Martinů

***Mount of Three Lights*, H349 (1954)
(Morton; trad.)**

Leoš Janáček

***From Glagolitic Mass* (1926–27; rev. 1928)
Postludium**

PROGRAM SIX NOTES

From the 15th to the 17th centuries, the Czech lands—that is, Bohemia and Moravia—were riven by religious conflict. This unstable period was marked by events such as the three Defenestrations of Prague (1419, 1483, and 1618), the rise and incendiary preaching of the reformist cleric Jan Hus, and the bloody Hussite Wars (1419–34) in the aftermath of Hus's condemnation for heresy by the Council of Constance and his execution. After the rout of a Bohemian army at the Battle of White Mountain in 1620, the victorious Holy Roman Emperor, Frederick II, imposed Catholicism on the Czech lands. By the 19th century, most Bohemian and Moravian rural towns were pervasively Catholic.

This was certainly true of the village of Nelahozeves where Antonín Dvořák was born. His ardent Catholic faith never wavered, finding expression in a series of large religious works: a *Stabat Mater*, an oratorio *Svatá Ludmila*, a *Requiem*, and a *Te Deum*. Although noted for his proficiency on the violin and viola, Dvořák had been trained at the Prague Conservatory's Organ School and was the organist at the Church of St. Vojtěch in Prague from 1874 to 1877. In 1887, he composed his *Mass in D Major* (Op. 86) for the consecration of the architect Josef Hlávka's private chapel. While Dvořák's original conception was scored for soloists, chorus, and organ, his publisher Fritz Simrock twice turned down the score, and it was eventually accepted by the British firm Novello on the condition that Dvořák orchestrate the organ part. The earlier intimate version, far superior to the expanded one, was not published until 1963.

Like Dvořák, Leoš Janáček was born in an unpretentious hamlet, the Moravian village of Hukvaldy. His father was an impoverished schoolmaster with a large family, so young Leoš was fortunate to be admitted into the choir school run by the St. Tomáš Abbey in Brno. (Among his teachers was the abbot and geneticist Gregor Mendel; Janáček played the organ for Mendel's funeral in 1884.) Although his matriculation at the Prague Conservatory's Organ School was turbulent, he graduated with excellent marks in 1875. Upon his return to Brno, Janáček earned his living teaching and conducting amateur choral societies. This practical experience informed Janáček's expertise as a choral composer. His *Ave Maria* for male chorus (1883) is an eloquent work dating from this time. Despite its title, it is not a liturgical work—Janáček chose Josef Durdík's Czech translation of lines drawn from the third canto of Lord Byron's picaresque epic poem *Don Juan*. In 1903, Janáček composed two expressive motets for male chorus that do use liturgical texts: the Pentecost sequence *Veni Sancte Spiritus* and *Constitues eos*, a setting of the Gradual for the Feast of Saints Peter and Paul. During the composition of these pieces, Janáček's life entered an agonizing period that included the illness and death of his daughter Olga.

In 1920, the Vatican gave permission for the Roman Rite Mass to be celebrated in Old Church Slavonic (a liturgical language created by the fraternal saints Cyril and Methodius along with the Glagolitic alphabet) throughout Bohemia and Moravia. In 1921, Janáček, who was scarcely an orthodox believer, obtained a copy of the Ordinary of the Mass in Old Church Slavonic. Five years later, he set this text to music as his mighty *Glagolitic Mass*. The penultimate movement of this choral fresco, titled "Varhany sólo—Postludium," is an organ solo that musicologist Derek Katz once called a "grim and relentless passacaglia."

Born in the tower of St. Jakub Church that dominated his native town of Polička, Bohuslav Martinů grew up immersed in rural Czech Catholicism. His innate curiosity, however, led him to explore the chorales of the “Bohemian Brethren” (*Čeští bratři*), the proto-Protestant successors to the Hussites. Echoes of these chorales, particularly their idiosyncratic cadences, can be heard throughout Martinů’s music employing sacred texts. After the Second World War, when Martinů realized that the 1948 Communist takeover of Czechoslovakia made a return to his native land impossible, his identification with the Czech spirituality of his youth intensified.

Two late scores that demonstrate this connection are *Mount of Three Lights* (*Hora tři světél*) and *Vigilie* (*Vigil*) for organ solo. *Mount of Three Lights*, a cantata for tenor, baritone, and bass soloists, a narrator, male chorus, and organ, was composed in Nice, France, between November 20 and 24, 1954. Martinů compiled a text from disparate sources: St. Matthew’s Gospel, folk poetry drawn from a collection compiled by the Czech ethnographer František Bartoš (1837–1906), and a passage drawn from the work of the British travel writer and Christian apologist H. V. Morton (1892–1979). *Mount of Three Lights* is a miniature Passion. After an organ introduction, the chorus relates the Christmas story. After a darkening organ interlude, the narrative moves through the Garden of Gethsemane to Golgotha. The score concludes with a hymnic chorus redolent of the chorales sung by the Bohemian Brethren.

Although Martinů briefly studied at the Prague Conservatory’s Organ School, *Vigilie* is his only work for the instrument. This piece was sketched in 1959 at the very end of his life. Three years earlier, the distinguished organist Bedřich Janáček (1920–2007) had asked Martinů if he would compose a piece for solo organ. Martinů originally planned several pieces called “*Vigilie*,” but he died before he could complete any. Janáček took the extant 81 measures of the first score and reconstructed the final section based on Martinů’s sketches. The organist added as little external material as possible, and it is this edition of *Vigilie* that was published in 1965. This music is spare, otherworldly, and profoundly introspective.

Petr Eben, one of the foremost heirs to the legacies of Leoš Janáček and Martinů, rose to prominence after the Second World War. Although his family were practicing Catholics, the teenaged Eben was sent to Buchenwald concentration camp in 1942 because of his father’s Jewish heritage. After the war, he studied piano and composition at the Prague Academy of Musical Arts. Despite harassment from Communist apparatchiks due to his open practice of the Catholic faith, his career thrived as the result of his formidable skill. Eben taught at both the Academy and Charles University, and toured extensively as an organist. He composed an impressive number of organ works, including the suite *Sunday Music* (*Nedělní hudba*, 1959), whose Finale is a virtuosic tour de force.

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

PROGRAM SEVEN

Faith and Folklore

Friday, August 15

Sosnoff Theater

6 pm Preconcert Talk: Michael Beckerman and Aleš Březina

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

The Orchestra Now, conducted by James Bagwell and Zachary Schwartzman;

Adam Prentis, supertitle translation (*Field Mass*)

Bohuslav Martinů (1890–1959)

***Field Mass*, H279 (1939) (Mucha)**

Tyler Duncan, baritone

From *Brigand Songs*, H361 (1957)

The Shepherds

The Feast

They are Building

In the Green Forest

Brave Lads Drinking

Ej, Janík

By the White Mountain

From *The Prophecy of Isaiah*, H383 (1959)

Part 2

Anna Thompson, soprano

Taylor Raven, mezzo-soprano

Tyler Duncan, baritone

Bard Festival Chamber Players

INTERMISSION

Bohuslav Martinů

***Mariken de Nimègue*, H236/21 (1933)**

Mariken *Anna Thompson, soprano*

Devil *Tyler Duncan, baritone*

Master of Ceremonies *Bhavesh Patel*

PROGRAM SEVEN NOTES

The three works performed this evening present varied artistic expressions of Bohuslav Martinů's defiance: against Nazism through the manifestation of faith (*Field Mass*), against the Communist dictatorship through the creative use of folk inspiration (*Brigand Songs*), and against established operatic conventions through a unique adaptation of myth (*Mariken de Nimègue*).

Martinů began composing *Field Mass*, a cantata for baritone solo, male choir, and orchestra, in September 1939. It was his reaction to the beginning of the Second World War, which he was experiencing as an émigré in Paris. The unusual instrumentation for an orchestra without strings with a richly scored percussion section reflects his intention that it might be performed by a military orchestra in field conditions. The author of its text, the poet Jiří Mucha, used poems that he said were “kind of modern psalms in which a soldier



The Slav Epic cycle No. 1: *The Slavs in their Original Homeland*, Alfons Mucha, 1912

confides his anxiety and nostalgic longing.” Martinů then added excerpts from five psalms and the liturgy and called it “a true military Mass that must be performed in the open air in the field,” adding that it also contains “memories and longing for home of a soldier on sentry duty” and “moments of defiance.” Although he himself did not serve in a military unit, Martinů felt like a soldier fighting to the best of his ability, joining the resistance against advancing Nazism by composing “a prayer for men’s choir, accompanied by trumpets and drums, military signals and marching drums, but through it all calm, hopeful, and fully believing in the future.”

Martinů intended to perform it in Nazi-occupied Prague, which was unrealistic as he was a banned composer. He also sought a performance in the United States. Just before the occupation of Paris by German troops and his flight to the south of France, he sent the score to America hoping that Serge Koussevitzky would conduct it, but in the end the American premiere only came in May 1949 at Princeton University, where Martinů was teaching at the time.

In 1919 Martinů wrote his a capella *Two Male Choruses set to Lithuanian Folk Texts*. His second and last composition for these forces, *Brigand Songs*, dates from 1957. An incredible 38 years separate the two works. Why did Martinů return to these forces after so long? He had two good reasons. One was quite simple and publicly known, the other hidden and had to remain unspoken at the time.

In October 1956 Martinů was composer in residence at the American Academy in Rome. There he received a letter from the Czechoslovak choir master Miroslav Venhoda asking him to write a piece for the Prague Teachers' Choral Association. Just then, Martinů's music was gradually returning to concert halls in Czechoslovakia following a ban in 1948 by the Communists. He initially rejected the proposal, but after Venhoda sent him a copy of *Brigand Songs*, Martinů changed his mind. The book, compiled in 1952 by the amateur painter and organist Methoděj Florián, who collected folk songs and added illustrations, was comprised of lyrics about free-spirited and defiant outlaws living in the mountainous regions between Bohemia and Slovakia. Martinů was completely captivated, especially by the illustrations. He composed his *Brigand Songs* in January 1957. The work was presented in the Communist-dominated press, in line with the regime's propaganda of the time, as representing "proud optimism" and also "the moods of the life of mountain boys and the tragedy of their fate."

Martinů's hidden intention in the work, however, was quite different. He was deeply concerned about the Hungarian Revolution of 1956 and its subsequent violent suppression by the Soviet army, as well as about the Communist dictatorship in his native Czechoslovakia. He wrote *Brigand Songs*—using folkloric inspiration, with its deliberate simplicity, intended improvisation, and unsentimentality—to encourage defiance against Communism in his homeland, "to give them more courage . . . there in our country a little bandit blood would not hurt, to liven up the mind a little and not be so afraid."

During the early 1930s, Martinů became increasingly interested in medieval folk theater and started working on a cycle of operas called *The Plays of Mary*. In the spring of 1933, he described his intention in a letter:

I would like the style and form of folk plays, and also not a full-length opera, but instead three or four different plays, and not long. Something from the fragments of our myths, but arranged in the folk manner, quite brutally, in what I would call a rustic [style], almost in the style of medieval plays, for which I would be able to use what was also formerly called "la musique profane" [secular music] . . . above all I would like to avoid the theatrical pathos of opera, which would definitely have a disruptive effect, especially in a work with a historical subject. I would be much more interested in a simple, rather impersonal, more human solution.

Martinů had been living in Paris for 10 years when, in 1933, the poet Vítězslav Nezval visited him. Martinů immediately enlisted him to be the librettist for the project. At that time, the composer already had in mind a source for the first part of the cycle in the popular Dutch medieval play *Mariken van Nieumeghen* about a repentant sinner. Sometime before Nezval's arrival, Martinů had apparently become familiar with this Marian miracle play (a medieval folk drama genre similar to mystery plays, whose main feature was the miraculous intervention of the Virgin Mary in the play's action). Written in Old Dutch, the form and content of the work was fully in accordance with his ideas for a new conception of opera without "psychologizing rubbish." He discovered it in a modern French translation by Prosper Thuysbaert with the title *Petite Marie de Nimègue* (1929).

Nezval did not finish the libretto in time, but Martinů found a replacement in Paris in the distinguished literary and theatrical artist Henri Ghéon. Martinů completed the composition of the opera in July 1933. Since he had originally planned to compose *Mariken* to a Czech libretto as part of a cycle, he was aware from the moment he began setting the French text that he would be creating two versions, a French version and a Czech adaptation. The latter, by the Czech poet Vilém Závada, was completely different in style from Ghéon's libretto. Závada's poetic translation was the impetus for a second and substantially revised version of *Mariken*, which the composer completed in the spring of 1934. In this form, *Mariken* became a definitive part of the opera cycle *The Plays of Mary*. Tonight, more than 90 years after its composition, we have a special opportunity to hear the original French version of *Mariken*, which was completed and then forgotten, in its world premiere.

There are major differences between the two versions, not only in orchestration but also of harmony and the use of dissonance. In the French original, the harmony is more complicated and dense, and dissonant clashes are much more frequent than in the clearer final Czech iteration. The rhythmic element is more orgiastic than in the second version and we can hear inspiration from Stravinsky, whose work Martinů admired and studied. The cause of all of these differences can be found in Závada's Czech translation of the libretto with its folk carnival entertainment and light-heartedness, which bears no trace of the original stylization of Ghéon's exalted text full of sensual images and metaphors.

The impetus for the composition of Martinů's last work, the cantata *The Prophecy of Isaiah* (1959), was a meeting with the eminent musicologist Peter Gradenwitz in 1955. Martinů, who had shown a great interest in the history of Israel, said that he had been strongly affected by poetic and dramatic aspects of the Bible, and Gradenwitz therefore suggested he compose a piece based on a biblical text that would be performed in Israel. Martinů turned to this idea in April 1959 and composed the first two movements "on the destruction of the world," to words from the Book of Isaiah. (Tonight we hear the second movement.) Due to the composer's hospitalization and subsequent death in the summer of 1959, this extraordinary composition, stylistically different from Martinů's previous output, remained unfinished.

—Pavel Žůrek, Bohuslav Martinů Institute

SYNOPSIS

Mariken de Nimègue

The Master of Ceremonies announces a new play about a girl named Mariken who falls for the temptations of the Devil. In the play, she is on her way home from town, where she had been buying provisions. It is late and she gets lost in the woods. In desperation, she calls for help and the Devil appears. Tempted by his promises of wealth, love, and pleasure, she follows him, becoming partner to his work of destruction. Wherever they go, they sow death, discord, and sin. After some years, they arrive in a town where a group of traveling actors is performing a play about a dispute between the Devil and Christ as to whether a sinner deserves forgiveness or damnation. Disobeying the Devil, Mariken goes to see the play, which reminds her of her accursed life. She regrets her actions and begs God for forgiveness. The Devil, enraged, kills Mariken, but her soul escapes him and she finds salvation.



Tomáš Masaryk, considered the founding father of Czechoslovakia, in Wenceslas Square, Prague, 1933

PANEL TWO

Music and Politics: From the Multinational Empire to Contemporary Populism and Autocracy

Saturday, August 16

Olin Hall

10 am – noon

Michael Beckerman, moderator; Aleš Březina; Larry Wolff; Alison Frank Johnson

PROGRAM EIGHT

Tradition and Innovation

Saturday, August 16

Olin Hall

1 pm Preconcert Talk: Derek Katz

1:30 pm Performance

Bohuslav Martinů (1890–1959)

Duo No. 1, “Three Madrigals,” H313 (1947)

Poco allegro

Poco andante

Allegro

Shannon Lee, violin

Luosha Fang '11, viola

Cello Sonata No. 3, H340 (1952)

Poco andante. Moderato

Andante

Allegro (ma non presto)

Nicholas Canellakis, cello

Michael Stephen Brown, piano

Karel Husa (1921–2016)

**Évocations de Slovaquie, for clarinet, viola,
and cello (1951)**

The Mountain

The Night

The Dance

Alec Manasse, clarinet

Luosha Fang '11, viola

Tommy Mesa, cello

INTERMISSION

David Diamond (1915–2005)

Quintet (1937)

Allegro deciso e molto ritmico

Lento, molto cantabile

Allegro veloce

Alex Sopp, flute

Austin Wulliman, violin

William Frampton, viola

Tommy Mesa, cello

Piers Lane, piano

Bohuslav Martinů

Nonet No. 2, H374 (1959)

Poco allegro

Andante

Allegretto

Alex Sopp, flute

Hsuan-Fong Chen, oboe
Alec Manasse, clarinet
Thomas English, bassoon
Zohar Schondorf, horn
Austin Wulliman, violin
William Frampton, viola
Tommy Mesa, cello
Jordan Frazier, double bass

PROGRAM EIGHT NOTES

By 1948, the year of both the Communist coup in Czechoslovakia and the suspicious death of the foreign minister Jan Masaryk, Bohuslav Martinů realized that a return to his homeland was impossible. He was also still suffering from the injuries that he sustained in a serious accident that occurred in Great Barrington while teaching at Tanglewood in July 1946. Martinů's retelling of the event was laconic but accurate: "I fell down from a terrace." The historian Michael Henderson explained that "so surprised was Martinů by what happened, he was unable to break his fall with his arms or legs . . . he landed on the concrete with the right hand side of his head and nearly killed himself." The recovery was slow and painful. When his wife, Charlotte, who had been in her native France at the time, arrived back in America and saw her husband, she found a listless man who had "greatly changed."

In 1947, Martinů wrote to his friend and biographer Miloš Šafránek, "I need all my energy to fight my illness. . . . The results are quite strange; I have no pains, only the loss of balance, but all this uncertainty causes such depression that I can't write about it." Astonishingly, it was during this year of physical pain and discombobulation that Martinů composed one of his most popular works, the Duo No. 1 for violin and viola, subtitled "Three Madrigals." In January 1922, Martinů had attended a concert in Prague that featured the celebrated vocal ensemble The English Singers performing madrigals from the Tudor period. As he recalled in a later radio interview, "I was attracted to the freedom of polyphony, which I found very different from Bach." He first used the title "madrigal" in a trio for oboe, clarinet, and bassoon titled *Quatre madrigaux* (1938). Despite the subtitle and provenance of Martinů's "Three Madrigals," the work does not reflect the direct influence of Tudor music except, perhaps, in the pervasive use of counterpoint in the outer movements. Martinů composed the piece for the brother and sister duo of Joseph (violin) and Lillian (viola) Fuchs, who performed and taught this piece with such persistence that it became firmly entrenched in the repertory.

For a rather taciturn man, it is somewhat surprising that Martinů kept diaries during his sojourn in America. Thomas D. Svatos writes that "his American diaries are a confession of his experiences as a musician." He further observes, "Being cut off from Prague's musical life due to the war helps explain the more universal tone of his American writings, where he presses into some of the deepest questions about musical culture in an effort to describe music not as the subject of speculation, but on the basis of craft." One of Martinů's most pertinent reflections is about the interaction between form and content: "When a work is finished and the composer has succeeded in expressing an idea, he is convinced that this organism, or this complex, was only possible to express in the form he expressed it." Later in the same entry, he notes, "This is what we call his personal expression, which is one of the greatest mysteries of composition. . . ."

While Martinů disapproved of unmediated personal expression, which he believed harkened back to self-indulgent 19th-century Romanticism, two of his late scores nevertheless cast a backward glance to his youth. He composed his Cello Sonata No. 3 in France between September 10 and October 5, 1952, dedicating it to the memory of the Dutch cellist and conductor Hans Kindler (1892–1949), who had conducted the premiere of Martinů's orchestral scherzo *Thunderbolt P-47* in 1945 with the National Symphony Orchestra in Washington, DC. This three-movement sonata is filled with themes reminiscent of Czech folk songs and dances, along with allusions to the chorales of the religious sect known as the Bohemian Brethren.

Martinů composed his Nonet No. 2 during the final year of his life and it was the result of an almost casual genesis. Exhausted by a serious operation as well as by the task of revising his massive opera *The Greek Passion*, Martinů wrote that he “started ‘pecking’ [at the piano] and wrote a nonet for Prague’s ensemble. Supposedly they are excellent. . . . It was fun after the hard work on the opera.” Aside from several nostalgic passages in the slow movement, this is remarkably fresh and vital music; it does not sound at all like the work of a dying man.

One of Martinů's American friends was David Diamond, a noted composer and teacher. The two met in Paris in the 1930s when Diamond was studying with Nadia Boulanger. The phlegmatic Czech was immune to the American's habitual irascibility and they became friends. Diamond was astonished at Martinů's infallible ear: “He could write out an entire orchestral score without depending on testing the chords on the piano . . . this I found incredible.” The lucid textures, lively instrumentation, and rhythmic vitality of Diamond's Quintet in B Minor for flute, string trio, and piano (1937) may well reflect his close knowledge of Martinů's music.

In 1958, Martinů met the young Czech composer Karel Husa, who had studied composition at the Prague Conservatory with Jaroslav Řídký. Husa left Czechoslovakia in 1948 to study in Paris with Boulanger and Arthur Honegger. He despised totalitarianism and decided not to return to his native land after the Communist takeover. He married a Frenchwoman, and in 1954 accepted a teaching position at Cornell University, becoming an American citizen in 1959. A decade later, he was awarded the Pulitzer Prize in Music for his String Quartet No. 3. Husa composed a powerful protest in 1968 against the Soviet invasion of Czechoslovakia, *Music for Prague 1968* for concert band, which remains his most performed score.

Husa considered himself one of Martinů's musical heirs. At the age of 30, he paid homage to Martinů's example by composing his *Évocations de Slovaquie* (“Evocations of Slovakia,” 1951) for clarinet, viola, and cello. Husa chose this instrumental combination to evoke the dance ensembles of rural Slovakia. The composer gave each movement a title: “La montagne,” “La nuit,” and “La danse.” Husa wove several Slovakian folk songs into a colorful tapestry. The premiere of *Évocations de Slovaquie* was performed by members of the French National Orchestra and was broadcast in May 1952 over Radiodiffusion-télévision Française; it has proved to be one of Husa's most popular chamber music scores.

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



"And they slew the giant," Josef Hegenbarth, 1920, from *The Epic of Gilgamesh*

PROGRAM NINE

The Epic Power of Tradition

Saturday, August 16

Sosnoff Theater

6 pm Preconcert Talk: Michael Beckerman

7 pm Performance: Bard Festival Chorale, James Bagwell, choral director;
American Symphony Orchestra, conducted by Leon Botstein, music director;
projection design by Kat Pagsolingan

Jan Novák (1921–84)

Ignis pro Ioanne Palach (1969) (Novák)

Bohuslav Martinů (1890–1959)

From Ariane, H370 (1958) (Neveux)

Thésée, je respire une dernière fois

Leah Hawkins, soprano

Violin Concerto No. 2, H293 (1943)

Andante—Poco allegro—Moderato

Andante moderato

Poco allegro

Itamar Zorman, violin

INTERMISSION

Bohuslav Martinů

The Epic of Gilgamesh, H351 (1955) (Martinů, based on Campbell Thompson)

Gilgamesh

The Death of Enkidu

Invocation

Leah Hawkins, soprano

John Matthew Myers, tenor

Norman Garrett, baritone

William Guanbo Su, bass

Bhaves Patel, speaker

PROGRAM NINE NOTES

"I have found that, despite all our immense progress in technology and industry, the emotions and questions that strike the core of every person remain unchanged," wrote Martinů in his program note for *The Epic of Gilgamesh*, which concludes today's concert. "They are the questions of friendship, love and death." Having fled France for the United States in 1941 as Nazi forces occupied France, only to find himself caught between the competing ideologies of the Cold War, an existential angst about the fate of humanity creates an undercurrent to the works of his final years. As scholar Aleš Březina has written, the composer above all gravitated toward spiritual texts reflecting his preoccupation with "the search for eternal life" and "the inevitability of death." Martinů devised most of his own libretti, writing not only in his native Czech but also the languages of his exile—French and English—as well as German, Italian, and Latin.

Jan Novák was a passionate scholar of Latin who wrote prize-winning poetry and founded a club for speaking the language in Brno, where he was enrolled in the conservatory. His studies were interrupted by more than two years as a forced laborer in Nazi Germany, but in 1947 he received a scholarship to travel to the United States, where he took lessons with Martinů in New York City and Aaron Copland at Tanglewood. Novák returned to Brno the following year, when a Communist regime was established, and made his living as a composer.

With the Soviet invasion of 1968, Novák fled again, this time to Western Europe. Jan Palach, a student who set himself on fire in protest on a public square in Prague, inspired Novák's *Ignis pro Ioanne Palach*. The choral cantata is one of several late works for which Novák penned his own text. The rhythm and melody of the Latin language drive these compositions and contribute to their originality. In *Ignis pro Ioanne Palach*, the vocal ensemble chants to textures that are by turn neoclassical and monumental or epic in quality. In the final lines of Novák's poem, Palach's soul rises from the ashes: "In the deepest darkness, a fire flickers/In the torch, Jan Palach shines on."

Martinů described the one-act opera *Ariane* in 1958 as an opportunity to take a pause from his opera *The Greek Passion*, a work about war refugees, which he was revising for Zurich Opera. For the libretto, he turned to *Le voyage de Thésée* by Georges Neveux, author of the play *Juliette ou la clé des songes*, which had formed the basis for his opera *Julietta*. The storyline as such focuses on the romance between Ariane (Ariadne) and the Athenian King Theseus, who with her help defeats the Minotaur, a mythic creature who is half human, half bull. He finalized the score, ultimately naming it after the heroine rather than Theseus, shortly before his 1959 death. The work culminates in the "Aria d'Ariane," in which she declares her love for Theseus as he sails off. The orchestral accompaniment, foregrounding woodwinds and strings, includes subtle impressionist effects, a nod to the French subject matter. When Neveux's play premiered in Paris in 1943, audiences equated Theseus's struggle with France's subjugation by the Nazis. The aria expresses another sentiment that was surely close to Martinů's heart. Death, while inevitable, does not represent the end. Reconciled, she sings, "If I have to die, I will die happy, as the one I loved was you, Thésée."

A trained violinist, Martinů also made important contributions to repertoire for the instrument. His First Violin Concerto and the *Suite Concertante* were composed in close collaboration with the virtuoso Samuel Dushkin. The Second Violin Concerto was written for Mischa Elman, who reached out to Martinů after hearing the Boston Symphony Orchestra perform his First Symphony under Serge Koussevitzky. The same forces were enlisted for the concerto, written in New York between February and April of 1943 and first performed in December.

The score is a tapestry synthesizing influences from the Czech Romantic tradition represented by Antonín Dvořák to the neoclassicism Martinů absorbed during his time in France, all the while creating a clear dramatic arc. He described the monumental opening as "a broad lyric song of great intensity," until a faster section exploits "the technique and the virtuosity of the instrument." It is here that the soloist protests with challenging harmonics before blows of fate from the orchestra cause the violin to break out into a lament. The middle movement, which the composer considered a "point of rest" or "intermezzo," blends a folkloristic melody with at times shimmering orchestral colors. The

influence of Dvořák is most palpable here, while the nostalgic tone also reflects Martinů's location in the New World. The fast finale ushers in a sense of danger, which the violin manages to overcome in cunning fashion (the composer's own flight?) before the entire concerto comes to a resounding close.

Considered a traitor in his home country for becoming a US citizen, but also faced with distrust during the McCarthy era as a native of a communist country, Martinů took extensive trips in Western Europe starting in 1948. He stayed for long periods with his longtime friends and patrons, Paul and Maja Sacher, at their estate outside Basel. As early as 1940, he had hoped to write a work for the couple as an expression of gratitude for their support. A catalogue that Maja brought home from a visit to the British Museum in London likely inspired the subject matter of the Mesopotamian King Gilgamesh, who, according to legend, set off on a quest for the meaning of life following the death of his best friend, Enkidu.

In 1948, Martinů began working on sketches, mostly from an English translation of the museum's cuneiform tablets. It was not until 1954, following another visit to Switzerland, that he began composing *The Epic of Gilgamesh*. In letters of the following year, he referred to the work as "my Epic," unable to pin it down as an oratorio or a cantata. The score unfolds in three parts, culminating in the rise of Enkidu's spirit "like a wind." The apparition is ultimately an affirmation of faith, or the presence of life in death: "For death is the day not revealed," sings the chorus. Martinů mostly favors transparent textures that ensure clear projection of the text, with subtle effects from harp and piano, while the thicker orchestration of the final tableau has a cinematic quality. *The Epic of Gilgamesh* premiered in 1958 with the Basel Chamber Orchestra and Basel Chamber Choir under Paul Sacher. It would be one of Martinů's greatest successes, with performances arranged at the Wiener Festwochen the following year (soloists included Marilyn Horne and Walter Berry) as well as in Prague, London, Turin, and Frankfurt.

—Rebecca Schmid

PROGRAM TEN

Martinů's Legacy

Sunday, August 17

Olin Hall

11 am Preconcert Talk: Richard Wilson

11:30 am Performance

Alexander Tcherepnin (1899–1977)

Ten Bagatelles, Op. 5 (1912–18)

Allegro marziale

Con vivacità

Vivo

Lento con tristezza

Dolce

Allegro con spirito

Prestissimo

Allegro

Allegretto

Presto

Andrey Gugin, piano

Bohuslav Martinů (1890–1959)

**Four Songs on Czech Folk Poetry,
H282 bis (1940)**

Horses on a Fallow Field

My Little Lost Shoe

A Religious Song

An Invitation

Iva Bittová, vocals

Jenny Choo, piano

Iva Bittová (b. 1958)

Farewell, for voice and violin (2014)

Iva Bittová, vocals and violin

Chou Wen-Chung (1923–2019)

Suite for Harp and Woodwind Quintet (1951)

Moderato tranquillo—Adagio molto espressivo—

Grazioso con moto—Lento quasi lament—

Poco allegro festivo

Victoria Drake, harp

Alex Sopp, flute

Hsuan-Fong Chen, oboe

Alec Manasse, clarinet

Thomas English, bassoon

Zohar Schondorf, horn

Witold Lutosławski (1913–94)**Dance Preludes (1954)**

Allegro molto
 Andantino
 Allegro giocoso
 Andante
 Allegro molto
Shari Hoffman, clarinet
Danny Driver, piano

Frank Zappa (1940–93)***Ruth is Sleeping* (arr. for piano) (1992)**

Andrey Gugnin and Danny Driver, piano

Jaroslav Ježek (1906–42)**Etude, for piano solo (1933)**

Andrey Gugnin, piano

Joan Tower (b. 1938)***Petroushskates* (1980)**

Alex Sopp, flute
Alec Manasse, clarinet
Austin Wulliman, violin
Tommy Mesa, cello
Danny Driver, piano

Bohuslav Martinů**Quartet for Oboe, Violin, Cello, and Piano, H315 (1947)**

Moderato poco allegro
 Adagio–Andante poco moderato–Poco Allegro
Hsuan-Fong Chen, oboe
Austin Wulliman, violin
Tommy Mesa, cello
Danny Driver, piano

PROGRAM TEN NOTES

Bohuslav Martinů's time in France and the United States brought him into contact with varied communities of musicians, offering him different types of support and opportunities. While in France, he was a member of the École de Paris, a loose confederation of émigré composers that included Alexander Tcherepnin. According to Tcherepnin, Paris had the effect of encouraging composers to be more like themselves, and to emphasize national elements from their heritages rather than to converge on a common style. Martinů also remained in contact with developments in Czechoslovakia and was a sort of corresponding member of the Mánes Music Group, founded in 1933 to give performances of new Czech works and which premiered some of his compositions. After the war, while Martinů never assumed a full-time faculty position at an American campus, he did teach at Princeton University and at the Mannes School of Music, where his students included Chou Wen-Chung. Martinů concentrated on chamber music in 1947, with most of these works premiered by musicians associated with Mannes.

The 10 charming character pieces published as Tchérenin's Bagatelles, Op. 5, in 1922 were not intended as a set but were drawn from the many miniatures that he composed in prerevolutionary Russia during his teens. He referred to these miniatures as "little fleas," in honor of the many leaps found in them. Initially intended as domestic music, the Bagatelles were among Tchérenin's first publications and appeared on his early concert tour programs. They have since largely returned to world of pedagogy, where they have introduced generations of piano students to early 20th-century techniques.

Frequently referred to as "the Czech Gershwin," Jaroslav Ježek is best known for his time composing songs and directing the orchestra for Prague's Osvobozené divadlo (Liberated Theater), which put on antifascist revues from 1926 to 1938 and also created a substantial legacy of concert works. His 1933 Etude is a study in odd meters and spiky dissonances that does not readily evoke the world of popular song, although a generous listener might find distant echoes of American novelty piano pieces of the Zez Confrey "Kitten on the Keys" variety.

An iconoclastic rock star and brilliant guitarist, Frank Zappa's early inspirations included doo-wop and Edgard Varèse. Zappa was also an early adopter of electronic instruments. Around 1983, he acquired a Synclavier, one of the first digital synthesizers, and used it to create compositions that were not constrained by the limitations of human performers. Near the end of Zappa's life, musicians dedicated to modern concert music encouraged him to create versions of his Synclavier works that they could perform on conventional instruments. *Ruth is Sleeping*, one of Zappa's earliest Synclavier works, was arranged for two pianos for *The Yellow Shark*, a 1993 Ensemble Modern record of Zappa compositions. Zappa was also one of the heroes of the Prague underground rock band The Plastic People of the Universe and was invited to Prague in 1990 by President Václav Havel. He was briefly appointed a representative of the Czech government for trade, culture, and tourism.

Iva Bittová's song "Farewell" appeared on her 2014 album *Entwine*, which she dedicated to Havel. Bittová sings to the accompaniment of her own violin, using a shifting array of repeated figures to evoke different senses of the passage of time and the complexities of aging.

Chou Wen-Chung felt that Varèse's concept of music as "organized sound," in which meaning could be found in the sonic qualities of a single tone, was a Western parallel to Chinese ideas. Wen-Chung credited Martinů with forcing him to move beyond a simple combination of Western technique with Asian materials when he responded to a fugue that Wen-Chung had built from a Chinese scale with the single word "Why?" The Suite for Harp and Wind Quintet (1951) is one of Chou's earliest works and comes near the beginning of his lifelong quest to reconcile Eastern and Western musical practices. The suite is in a single continuous movement with folksong fragments played by solo winds taking turns over harp accompaniment figures that evoke the pipa.

With the installation of a pro-Soviet communist regime in Poland after the war, Witold Lutosławski became dependent on state organizations for commissions and publications, and beholden to the doctrine of socialist realism. Between 1949 and 1954, he largely devoted himself to functional music commissioned by the Polish state, as larger or more stylistically adventurous works ran the danger of being condemned as "formalist" and

banned. The *Preludia taneczne* (Dance Preludes) represent a compromise made within the constraints and incentives of the system. Lutosławski originally received a commission from the state music publishing house for ten easy pieces for violin and piano, suitable for student performers. Lutosławski opted instead to write five pieces for clarinet and piano that are neither simple nor accessible for beginners. The melodic material in the clarinet is recognizably folk-derived, but the clarinet and piano have an adversarial relationship, frequently stressing different beats to suggest different simultaneous meters and also sometimes disagreeing about which scales to use. This method of sneaking in some modernist experimentation under the cover of folk melodies was a typical gambit for Lutosławski during this period, a time when, as he put it, “I wrote as I was able, since I could not yet write as I wished.”

Martinů composed many short songs based on folk poetry during his time in Paris and New York to please himself and his friends. Some of these songs were performed by the Czech soprano Jarmila Novotná, star of the Metropolitan Opera, at benefit concerts for Czech exile groups in New York City with Jan Masaryk, Foreign Minister of the Czech government in London, at the piano. The Four Songs on Czech Folk Poetry were written in France in 1940, as Martinů was in transit to the United States, and were only rediscovered in 1996. Unlike Wen-Chung and Lutosławski, both of whom make use of pre-existing folk melodies, Martinů starts with traditional poetry and sets it to music that aspires to the condition of folk music.

Joan Tower was a founding member and pianist of the Da Capo Chamber Players, a quintet founded in 1969 that became an ensemble in residence at Bard College in 1982. *Petroushskates* (1980) was commissioned and premiered by the Da Capo Chamber Players. According to Tower, *Petroushskates* is both an homage to Igor Stravinsky's ballet *Petrushka* and an attempt to find a musical parallel to the graceful beauty of figure skating. Like Stravinsky's ballet, *Petroushskates* contains sections in different tempos and characters that are seamlessly woven together, and, as Tower points, out skating is also a seamless activity. *Petrushka* is set at a Russian carnival and Tower suggests that her piece is like “a sort of musical carnival on ice.”

Martinů had met Leopold Mannes while on vacation on Martha's Vineyard during 1941, his first summer in the United States. Mannes was wealthy through his part in inventing the color film process used in Kodachrome film and in 1948 became president of the Mannes School. He used his Kodak fortune to expand the faculty, including the appointment of Martinů. Mannes also founded a trio, with the aim of collaborating with other musicians as well as performing the piano trio repertoire. The first concert of this trio on January 12, 1949, included the premiere of Martinů's Quartet for Oboe, Violin, Cello, and Piano, with the Mannes Trio joined by oboist Mitchell Miller (the date of the premiere is listed incorrectly in most sources). Miller was then still a busy oboe soloist and orchestral musician, with his career as prolific pop A&R man for Columbia Records and as the leader of the “Sing Along with Mitch” television shows and record albums still ahead of him. Miller was also on the Mannes Faculty, as was violinist William Kroll, whose quartet gave the first performance of Martinů's String Quartet No. 7 three nights earlier.

—Derek Katz, *University of California, Santa Barbara*

PROGRAM ELEVEN

The Opera of Dreams: Martinů's *Julietta*

Sunday, August 17

Sosnoff Theater

2 pm Preconcert Talk: Marina Frolova-Walker

3 pm Performance: Members of the Bard Festival Chorale, James Bagwell, choral director; American Symphony Orchestra, conducted by Leon Botstein, music director; Marco Nisticò, director; John Horzen, video and projection design; Alex Zucker, supertitle translation; Doaa Ouf, assistant designer

Bohuslav Martinů (1890–1959)

***Julietta*, H253 (1937)**

(Martinů, after Georges Neveux)

ACT 1

INTERMISSION

ACT 2

INTERMISSION

ACT 3

Julietta

Erica Petrocelli, soprano

Michel

Aaron Blake, tenor

Police Chief/Clerk

Rodell Rosel, tenor

Man with Helmet/Seller of Memories/Blind Beggar

Alfred Walker, bass-baritone

Man in Window/Old Man Youth/Convict

Kevin Thompson, bass

Young Arab/First Man/Young Sailor/Bellhop

Isabelle Kosempa, mezzo-soprano

Old Arab/Grandfather/Old Sailor

Philip Cokorinos, bass-baritone

Bird Seller/Second Man/Palm Reader

Krysty Swann, mezzo-soprano

Fish Seller/Third Man/Grandmother/Old Lady

Taylor Raven, mezzo-soprano

PROGRAM ELEVEN NOTES

It seems oddly fitting, considering the elusiveness of surrealism itself, that perhaps the greatest surrealist opera was composed by someone who was not a surrealist at all. André Breton's manifesto of 1924 had cobbled together a range of ideas—Marxism, symbolism, Freudianism, and others—into a shapeshifting doctrine that over the last century has had a profound impact on the worlds of art, literature, and theater. Three years later, the French author Georges Neveux wrote his play *Juliette ou la Clé des songes* (Juliette, or the Key to Dreams) under the influence of many of the ideas of the emerging movement, and a decade later Bohuslav Martinů was crafting his operatic masterpiece based on that play. The libretto was originally adapted by Martinů himself in French, as *Juliette*, and a Czech version was created in 1936–37. The work premiered in Prague's National Theatre in 1938 with Václav Talich conducting, sung in Czech as *Julietta*, which is how we hear it in today's performance.



Untitled, Jaroslav Rössler, 1926

The plot is simple. In the composer's own words:

One day, Michel, a traveling bookseller from Paris, finds himself in a small seaport town. That evening, before returning to Paris, he strolls in its small square and hears a young woman's song of love through an open window. After he comes back to Paris, this memory constantly recurs in his dreams, and he keeps seeking the town, the girl and the song. His desire and quest form the actual content of the opera, whose story begins at the moment when Michel "returns" to the small town. The town seems to be the same as it was previously, yet something has changed: its inhabitants behave strangely, mysteriously. They have lost their memory; they are merely able to realize the present, momentary element of their time. Michel, however, does not know about this, thus being put in situations that are ridiculous, enigmatic, and tragic alike, situations that he deems to be unsubstantiated and inexplicable. Michel finally finds his Juliette, yet the situations keep repeating, and so, owing to these obscure events, the whole play is transferred into an illusion so bold that his own normal and experienced "reality" comes across as empty, pale, and, in effect, illusory, whereas all these fictions, fantasies acquire the appearance of reality.

The elusive quality of the plot and characters is nonetheless stained by violence. After Michel finally meets Julietta in the forest in Act 2, things get out of whack and he ends up firing a pistol in her direction. Did he shoot her? We never find out, but the final act of the opera takes place in the Central Office of Dreams where it is suggested the whole adventure may have been a dream, and it begins again at the beginning.

It is no coincidence that the core of the opera is based on the idea of a powerful, elusive, and almost addictive bit of song. Of the many qualities that distinguish Martinů as an exceptional artist, the one that stands out the most is the extraordinary richness and variety of his sonic palette. Just a few years before composing *Julietta* he had written stage works such as *Špalíček* and *The Plays of Mary*, replete with folk inflections, memorable tunes, and graspable narratives. With *Julietta*, both stage and sound are transformed. There is not the slightest hint of folk music or national costume, only a haunting passage on an accordion; lyrical effusions are kept to an absolute minimum. There are no real arias and hardly anything that qualifies as a set piece; rather there is an elusive musical continuity that while hardly surreal is a kind of parallel to surrealism. In a kind of surrealist logic, the opera is defined by its lack of definition.

As noted, surrealism has been hard to pin down, one of those words that bring to mind the saying that “we know what it is when you do not ask, but when you ask we cannot say.” But at least critics have been able to point to, and agree on, examples from literature and the visual arts that fall into that category. Yet it has never been clear what surrealism in music might mean. (A recent article in *The New York Review of Books* offering both a historical overview of surrealism and a literature review mentions only Erik Satie’s *Gymnopédies*, and that very much en passant.)

Martinů, while never trying to answer the question of what surreal music might be, nonetheless creates indelible images where sound, plot, and staging fuse around themes of dreams, memories, unquenchable desire, and violence. An especially powerful aspect of the opera is that we can never be sure whether the title character actually exists at all (imagine thinking the same thing about Elektra or Tosca!). She is the sonic wisp of a forgotten memory, a black hole that sucks the entire opera into a void. And through (and perhaps because of) all this, she emerges as one of the most fascinating characters in 20th-century opera.

While the issues around dreams and desires that emerge from the opera remain central in our world, it is perhaps the idea of lost memory that is the most evocative. In an age where accepted facts of history and science are routinely denigrated and subjected to previously unimagined conspiracy theories, and we are simultaneously beset by the presence of a range of medical conditions eroding memory, *Julietta* stands not only as a historical masterpiece, but very much as an opera for our times.

—Michael Beckerman, New York University;
Scholar in Residence, Bard Music Festival 2025

SYNOPSIS

By Bohuslav Martinů, New York City, April 1947

Act 1

Michel, a bookseller from Paris, once found himself in a small coastal town. He spent his last evening there walking in the old marketplace and overheard a girl through an open window singing a love song. Back in Paris, the memory of the song haunted him and he began a search for the town, the girl, and the song. His longing and searching form the theme of the opera, which begins when Michel has rediscovered the town. At first all seems the same, but gradually he notices that the inhabitants have lost their memories and are aware only of the present. Michel finds himself in ridiculous and inexplicable situations. His childhood memory of a toy duck leads to his nomination as mayor of the town; a fact which is immediately forgotten. He begins to lose himself in this world, which exists only in the present, and where situations follow each other without cause or consequence. Michel wants to return to Paris, but learns that no train exists. When at last he finds his Julietta, events are transposed into so powerful an illusion of reality that Michel's own "proven" reality seems empty and pale in comparison.

Act 2

Julietta has arranged to meet Michel in the nearby forest. A wine waiter, who talks nonsense that everybody believes, entertains an old couple. They treasure every detail of the memories he makes up for them because it makes them happy. Then a palm reader appears who foretells the past, not the future. Julietta greets Michel as though she had known him all her life. Their love scene, combining Michel's impetuous realism with the fantasies of Julietta, leads to an argument, and when Julietta leaves, Michel shoots at her. A scream echoes through the woods. Has he killed her? A forest warden says that he has just shot at a snipe, but missed it.

In desperation, Michel returns to Julietta's house. Sailors who go to look for Julietta's body bring back only her scarf. Perhaps she has gone home. It is midnight and the old woman who opens the door to him says that no one else lives there with her.

Act 3

Michel arrives in the Central Office of Dreams, where everyone, for a certain fee, may choose his dream: a bellhop comes to dream of Buffalo Bill, a convict of freedom, a beggar of a stay at the seaside, and an engine driver to look at photographs of his dead daughter. Michel meets a group of men who have preferred to live forever in their dreams, so in life they have become insane. He is afraid and undecided, but keeps hearing the voice of Julietta calling him. He decides to look for her, but his dream is over. Michel goes on hearing the voice and decides to continue his search. Rejecting sanity and reality, he settles for the half-life of dreams.

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.

James Bagwell is associate conductor of The Orchestra Now and was appointed principal guest conductor of the American Symphony Orchestra in 2009. A noted preparer of choruses, Bagwell has readied numerous performances for the New York Philharmonic, the Boston Symphony, and the American Symphony Orchestra. His choruses have been heard in prestigious music festivals around the world, including the Salzburg, Verbier, and Mostly Mozart Festivals, and for 20 years, the Bard Music Festival. As guest conductor, he has appeared with major orchestras around the country, including the National Symphony, San Francisco, Cincinnati, and Atlanta Symphonies. 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 The Orchestra Now.

The **Balourdet Quartet** (Angela Bae and Justin DeFilippis, violin; Benjamin Zannoni, viola; Russell Houston, cello) was recently named the Seattle Chamber Music Society's first-ever String Quartet in Residence. Their vibrant energy and masterful blend of technical precision and emotional depth earned them the 2024 Avery Fisher Career Grant as well as Chamber Music America's 2024 Cleveland Quartet Award. Recent and upcoming highlights include debuts at Carnegie Hall, Wigmore Hall, the Kennedy Center, Boston's Celebrity Series, and Chamber Music Detroit as well as premieres of new works by Karim Al-Zand, Paul Novak, and Nicky Sohn. The Balourdet journey began in 2018 at the Taos School of Music, where they met chef Antoine Balourdet. His shared passion for music and food inspired the members to name the ensemble in his honor.

The **Bard Festival Choral** 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. The Choral also serves as the chorus for the American Symphony Orchestra, appearing regularly at Carnegie Hall. Notable performances have included Luigi Nono's *Intolleranza 1960*, Bernstein's "Kaddish" Symphony, Berlioz's *Damnation of Faust*, and Schoenberg's *Gurre-Lieder*, among many others. The Choral also serves as the opera chorus for Bard SummerScape, where it has appeared in such highly acclaimed productions as Meyerbeer's *Le prophète* and *Les Huguenots*, Saint-Saëns's *Henri VIII*, and Taneyev's *Oresteia*. James Bagwell serves as the ensemble's choral director and conductor.

Michael Beckerman is Carroll and Milton Petrie Professor, New York University, and the incoming dean of the Herb Alpert School of Music at UCLA. He has served as Leonard Bernstein Scholar in Residence for the New York Philharmonic (2016–17), on the board of directors of the Czech Center in New York (2010–15), and as vice-president of the American Musicological Society (2010–12). He has received honorary degrees from Palacký and Masaryk universities in the Czech Republic. Publications include, as author, *Janáček the Theorist* (1994) and *New Worlds of Dvořák* (2003); and as editor, *Martinů's Mysterious Accident* (2007), *Classical Music: Contemporary Perspectives and Challenges* (2021), and *Janáček and Czech Music* (with Glen Bauerl, 1995). Beckerman served as scholar in residence for two Bard Music Festivals, editing the volumes *Dvořák and His World* (1993) and *Janáček and His World* (2003), both published by Princeton University Press.

Iva Bittová is a Czech avant-garde violinist, singer, and composer. She began her career as an actor, appearing in several Czech feature films, and later switched to playing violin and singing. Her unique vocal and instrumental technique soon gained her international recognition. She has performed regularly throughout Europe, the United States, and Japan, and has released several solo albums. Bittová has continued acting, including playing Žeňa in *Želary*, a film nominated for Best Foreign Language Film at the 2004 Academy Awards. In 2015, she graduated from Masaryk University in Brno in early music, and three years later earned a master's degree in musicology from the university. Bittová recorded her first full-length solo album, *Iva Bittová*, in 1991, followed by *River of Milk*, her first US release. In 1997, she began exploring classical music, recording and performing music by Bartók, Janáček, Schnittke, and many others.

Tenor **Aaron Blake**, a recipient of the 2017 George London Foundation Award, returns to

the Metropolitan Opera in the 2025–26 season to cover Sammy Klayman in *The Amazing Adventures of Kavalier & Clay* and to sing Remendado in *Carmen*. He also returns to Israeli Opera to sing Tamino in *Die Zauberflöte* and Narraboth in *Salome*. Blake sung Michel in Martinů's *Julietta* with l'Opéra Nice Côte d'Azur, a role he first performed in the US premiere with the American Symphony Orchestra. At Bard SummerScape, he has sung The Garter in *Henry VIII* and Henry in *Die schweigsame*. Notable international credits include Alfredo in *La traviata* with Jerusalem Opera, and his German and European debut as Michel in *Julietta* with Oper Frankfurt.

Flutist **Keith Bonner** 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.

Leon Botstein is artistic codirector of Bard SummerScape and the Bard Music Festival, founder and music director of The Orchestra Now (TÖN), music director and principal conductor of the American Symphony Orchestra (ASO), and conductor laureate and principal guest conductor of the Jerusalem Symphony Orchestra (JSO). 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. In May 2025 he led two concerts with TÖN in Koblenz and Nuremberg, Germany, marking 80 years since the surrender of Nazi Germany. With the ASO he has revived numerous neglected opera and rare repertoire, such as Schoenberg's *Gurre-Lieder*, Richard Strauss's *Guntram*, and the US premiere of Sergei Taneyev's *At the Reading of a Psalm*. Albums include *The Lost Generation* and *Exodus*, with TÖN; Hindemith's *The Long Christmas Dinner* with the ASO; and a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, among others. He is editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms*, *Jefferson's Children*, *Judentum und Modernität*, and *Von Beethoven zu Berg*. Honors include Harvard University's Centennial Award; the American Academy of

Arts and Letters award; and the Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Aleš Březina is the director of the Bohuslav Martinů Institute in Prague and chairman of the editorial board of the Bohuslav Martinů Complete Edition. In 1998, he reconstructed the first version of Martinů's opera *The Greek Passion*. In 2016, his edition of *The Epic of Gilgamesh* received the Best Edition award from the German Music Publishers Association. In 2020, The Czech Science Foundation (GAČR) honored the Martinů Complete Edition as "one of the five best scientific projects of the year." Březina's recent publications include *Bedřich Smetana and European Opera* (2024), and *"Making Real Theatre": Bohuslav Martinů's Music Theatre, Part I: 1913–1937* (2025), both edited with Ivana Rentsch, and a chapter on Czech film music in *A History of Music in the Czech Lands* (2025), edited by Martin Nedbal, Kelly St. Pierre, and Hana Vlhová-Wörner. Březina is a prolific composer of film, theater, and concert music.

Composer and pianist **Michael Stephen Brown** has been praised by *The New York Times* as "one of the leading figures in the current renaissance of performer-composers." A 2025 MacDowell Fellow and 2024 Yaddo Artist, Brown has performed extensively across North America, Europe, and Asia, and has received commissions from orchestras, soloists, and chamber music festivals, including *The Magical Carnival*, a forthcoming chamber work. He is a recipient of the Avery Fisher Career Grant and Lincoln Center's Emerging Artist Award. A regular artist with the Chamber Music Society of Lincoln Center, he performs with collaborators including cellist Nicholas Canellakis and violinists Arnaud Sussman and Pinchas Zuckerman. The Orpheus Chamber Orchestra recently premiered his orchestrations of Brahms at Carnegie Hall. In 2025, two albums of his compositions will be released, featuring Osmo Vänskä, Ursula Oppens, Jerome Lowenthal, and Susanna Phillips.

Nicholas Canellakis has forged a unique voice combining his talents as soloist, chamber musician, curator, filmmaker, composer, arranger, and teacher. Recent highlights include concerto appearances with the Virginia, Albany, Delaware, Stamford, Richardson, Lansing, and Bangor Symphonies, Erie Philharmonic, The Orchestra Now, New Haven Symphony as artist in residence, and the American Symphony Orchestra in Carnegie Hall. He performs recitals throughout the United States with his longtime collaborator, pianist-composer Michael Stephen Brown; recent appearances have included Alice Tully Hall, Four Arts in Palm Beach, New Orleans Friends of Chamber Music, Saratoga Performing Arts Center, and Wolf Trap. Canellakis is an artist of the Chamber Music Society of Lincoln Center;

artistic director of Chamber Music Sedona, Arizona; and was recently appointed to the cello faculty of the Curtis Institute of Music, his alma mater. His latest album (*b)romance* (2023), featuring original compositions and arrangements, has received over one million streams on Apple Music.

Anna Harwell Celenza is a professor at Johns Hopkins University, where she holds a joint appointment in The Writing Seminars (Krieger School of Arts and Sciences) and Musicology Department (Peabody Conservatory). She has published several scholarly books, including *Jazz Italian Style, from Its Origins in New Orleans to Fascist Italy and Sinatra* (2017), *The Cambridge Companion to George Gershwin* (2019), and *Music and Human Flourishing* (2023). She is also the author of eight award-winning children's books, including *Haydn's Farewell Symphony*, *Beethoven's Heroic Symphony*, *Bach's Goldberg Variations*, and *Duke Ellington's Nutcracker Suite*. Her latest books, *On the Record: Music that Changed America* (Norton) and *George Gershwin: The Search for an American Sound* (Reaktion), will appear in 2026.

Oboist **Hsuan-Fong Chen** has built a dynamic career spanning orchestral, Broadway, and contemporary chamber music. Career highlights include a guest principal role with the American Ballet Theatre Orchestra and performing alongside Rihanna at the Met Gala. Chen has appeared with the New York Philharmonic, The Knights, Talea Ensemble, and the Cabrillo Festival Orchestra, as well as at Rocket City New Music, the Kingston Chamber Music Festival, and Chelsea Music Festival. A dedicated educator, Chen serves as adjunct oboe faculty at the Aaron Copland School of Music at Queens College, CUNY. Based in New York City, she holds degrees from The Juilliard School, Yale School of Music, and Manhattan School of Music.

Jenny Choo, a collaborator for operatic and song repertoire, is a second-year artist in the Butler Studio at Houston Grand Opera. She has been coaching fellow for Aspen Opera Theater and VocalARTS, assistant conductor for Sarasota Opera's Winter Opera Festival, visiting coach with the A. J. Fletcher Opera Institute at University of North Carolina School of the Arts, and music staff for Anchorage Opera in the US premiere of *Missing*. Choo and her musical partners have taken their repertoire to song competitions such as the Jessie Kneisel Lieder Competition, where they were prize winners, and Wigmore Hall/Bollinger International Song Competition, where they were invited to compete as finalists. She is a doctor of musical arts candidate at Eastman School of Music

Dorit Chrysler is an Austrian theremin virtuoso, composer, musicologist, teacher, and sound artist. She is cofounder and creative director of the New York Theremin Society (NYTS), which

celebrates its 20th anniversary this year; founder of Dame Electric, a festival dedicated to female pioneers in electronic music; and winner of Best Film Score at the 2025 Diagonale Film Festival in Graz, Austria, for the feature film *Happyland*. Chrysler has received commissions from the Museum of Modern Art, Klang Festival, Siemens Foundation, and Venice Biennale; residencies include Gaité Lyrique Paris and Pioneer Works in Brooklyn, New York; and her music is in the collections of the Guggenheim Museum and Moderna Museet. She has performed worldwide, including as theremin soloist with the San Francisco Symphony; was a participating artist at the 2023 Shanghai Biennale; and has collaborated with the European Organization for Nuclear Research (CERN) as part of their science outreach program. Chrysler's research is focused on female pioneers in early electronic music, particularly Lucie Rosen (1890–1969), who commissioned Bohuslav Martinů's *Fantasia*, written for theremin in 1944.

Philip Cokorinos has appeared in more than 400 performances at the Metropolitan Opera, including "Live from the Met" telecasts of *Don Giovanni*, the world premiere of *The Ghosts of Versailles*, and Met premieres of *Sly*, *Cyrano de Bergerac*, *The Gambler*, and Shostakovich's *Lady Macbeth of Mtsensk*. He has also appeared in Met productions of *Tosca*, *La bohème*, *La fanciulla del West*, *La traviata*, *Adriana Lecouvreur*, *La rondine*, *Die Meistersinger von Nürnberg*, *Macbeth*, *Manon*, *Don Carlo*, *Tosca*, *Il barbiere di Siviglia*, *Gianni Schicchi*, *Manon Lescaut*, and *Le nozze di Figaro*. Last season, Cokorinos covered Bartolo in *Le nozze di Figaro* at the Met, joined Opera Tampa to sing the title role in *Don Pasquale*, and sang Frère Laurent in *Roméo et Juliette* with El Paso Opera. Next season he rejoins the Metropolitan Opera to cover Matthieu in *Andrea Chenier*, joins Florentine Opera as the Sacristan in *Tosca*, and reprises his Frère Laurent with Resonance Works.

Victoria Drake has been an active freelance harpist in New York for more than 40 years. She performs regularly with the American Symphony Orchestra and Orchestra of St. Luke's; has been second harp and principal sub at the New York City Ballet for more than 20 years; was acting principal harpist with the Saint Paul Chamber Orchestra from 2008–18; and has worked with American Ballet Theatre, New York City Opera, New York Philharmonic, New York Pops, Opera Orchestra of New York, and Orpheus. Drake was featured at the 2014 World Harp Congress in Sydney, Australia, and presented a solo recital at the 2017 World Harp Congress in Hong Kong. She has played at the Bard Music Festival since its inception in 1990. Recordings include four solo discs, as well as one of Chou Wen-Chung's Suite with Speculum Musicae.

One of Britain's most respected pianists, **Danny Driver** is recognized internationally for his sophistication, insight, and musical depth, with a holistic approach inspired by studies at Cambridge University and the Royal College of Music. Concerto engagements have included many of the UK's major orchestras and two appearances at the BBC Proms, while UK recital highlights have included frequent visits to London's Wigmore Hall, among them a series focused on György Ligeti, and a "Variations" series planned for the next two years. He made his debut at New York's Carnegie Hall in March. Driver's international work has included engagements in the USA, Canada, Sweden, Finland, Italy, Germany, Australia, China, and Hong-Kong. Over the past 15 years he has released many acclaimed recital and concerto recordings on the Hyperion Records label, including music by C. P. E. Bach, Handel, Amy Beach, and Ligeti. Future releases include J. S. Bach's Goldberg Variations and Schumann's *Études symphoniques*.

With a voice described as "honey-colored and warm, yet robust and commanding" (*The Globe and Mail*), baritone **Tyler Duncan** has performed with some of the world's leading orchestras, including the New York Philharmonic, San Francisco Symphony, Toronto Symphony Orchestra, Minnesota Orchestra, and Kansas City Symphony. Future seasons will see him join Amarillo Opera as Count Almaviva in *Le nozze di Figaro*, Washington Bach Consort in Bach's *Christmas Oratorio*, Grand Philharmonic Choir in Bach's Mass in B Minor, and concerts with the Brooklyn Art Song Society, Apollo's Fire, and Edmonton Symphony Orchestra. Recent engagements include Handel's *Messiah* with Tafelmusik; Edmonton, Newfoundland, and Johnstown Symphony Orchestras for Fauré's Requiem; Vancouver Bach Choir for Britten's *War Requiem*; and Victoria Symphony for Haydn's *Creation*. He has also appeared in concerts with the Bard Music Festival, Whidbey Island Music Festival, and Elora Festival, and returned to the roster of the Metropolitan Opera for its new production of Terence Blanchard's *Champion*.

Thomas English is principal bassoon of the West Virginia Symphony Orchestra, a member of the Akron Symphony Orchestra, founding member of The Kalamos Trio, 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, he served as principal bassoon with the Harrisburg Symphony Orchestra and assistant principal bassoon with the National Symphony Orchestra. English has also performed with major orchestras in New York, Boston, Atlanta, and Saint Paul 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.

Since his acclaimed London debut in 2009, harpsichordist **Mahan Esfahani** has redefined the possibilities of his instrument, bridging centuries of repertoire from Bach to contemporary commissions. The first and only harpsichordist named a BBC New Generation Artist, he has appeared as concerto soloist with major orchestras across four continents under conductors including François-Xavier Roth, Ludovic Morlot, and Thomas Dausgaard. Esfahani is a passionate advocate for new music, with works written for him by George Lewis, Brett Dean, Bent Sørensen, and others. His award-winning discography on Hyperion and Deutsche Grammophon includes a landmark series of Bach recordings and the acclaimed *Musique?*, exploring electronic and acoustic modern works. A frequent voice on BBC Radio 3 and contributor to publications such as *The New Yorker* and *The Guardian*, Esfahani studied at Stanford University and in Prague with Zuzana Růžicková. He lives in Prague and was the recipient of the 2022 Wigmore Hall Prize.

Violinist-violist **Luosha Fang '11** has soloed with the Louisville Orchestra, American and Albany Symphony orchestras, The Orchestra Now, New Japan Philharmonic, Nagoya Philharmonic Orchestra, Hiroshima Symphony Orchestra, Slovak Radio Symphony, and Franz Liszt Chamber Orchestra. She has performed at the Marlboro, Krzyszowa, and Ravinia festivals, and at Carnegie Hall, Kennedy Center, the Library of Congress, Muziekgebouw in Amsterdam, Vienna Musikverein, Elbphilharmonie in Hamburg, Wigmore Hall in London, and Auditorio Nacional de Música in Madrid, among others. Fang holds degrees from Bard College, Curtis Institute of Music, and Escuela Superior de Música Reina Sofía in Madrid. She has been violist of the Pavel Haas Quartet in Prague, and 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.

Violist **William Frampton** has been praised for his "impressive" performances (*The New York Times*) and "a glowing amber tone" (*Boston Globe*) as a chamber musician, soloist, and orchestral player. Highlights include more than 100 performances with a string quartet led by Midori in tours of Asia and North America, appearances as guest artist with the Escher String Quartet and Johannes Quartet, and world premieres of works by J. Mark Stambaugh and Peter Homans. He is principal viola of the American Symphony Orchestra, associate musician with the Metropolitan Opera Orchestra, and member of The Harlem Chamber Players. Frampton is artistic director of Music at

Bunker Hill, a New Jersey chamber music series that collaborates regularly with schools, libraries, orchestras, and civic organizations. Festival appearances include Bard SummerScape, Verbier, and IMS Prussia Cove, and as soloist with conductors including Joseph Silverstein, David Hoose, and Charles Peltz. He teaches viola and chamber music at The College of New Jersey.

Double Bassist **Jordan Frazier** has performed worldwide with the Orpheus Chamber Orchestra since 1993. He is a member of the American Symphony and American Composers Orchestras as well as principal bass of the Westchester Philharmonic, Little Orchestra Society, and at the Carmel Bach Festival in California. Frazier has also performed with the Saint Paul and Australian Chamber Orchestras, the Pittsburgh and Cincinnati Symphonies, Orchestra of St. Luke's, Chamber Music Society of Lincoln Center, Metropolitan Opera, New York City Ballet, American Ballet Theatre, Mark Morris Dance Group, and Tafelmusik Baroque Orchestra. As a chamber musician, he has appeared with the Helicon Ensemble, Speculum Musicae, Los Angeles Piano Quartet, Horszowski Trio, Imani Winds, and the Corigliano, Jupiter, Parker, and Daedalus Quartets. Recording credits include two Grammy-winning recordings with Orpheus and *Emanon*, with the Wayne Shorter Quartet. A founding member of The All-Star Orchestra, he has been on the faculty of the Mannes School of Music and given masterclasses at Interlochen, Yale and Rice Universities, and the National Orchestral Institute.

Music scholar, critic, and broadcaster **Marina Frolova-Walker** is professor of music history at the University of Cambridge. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (2007); *Stalin's Music Prize: Soviet Culture and Politics* (2016); coauthor (with Jonathan Walker) of *Music and Soviet Power, 1917–1932* (2012), and *Shostakovich's Symphony No. 5* (2024). She is the editor of *Rimsky-Korsakov and His World* (2018), coeditor (with Patrick Zuk) of *Russian Music after 1917: Reappraisal and Rediscovery* (2017). She is a Fellow of the British Academy (2014–), a corresponding member of the American Musicological Society (2023–), and a 2025 Rockefeller Foundation Bellagio Center Resident. She is a regular contributor to BBC Radio 3 and reviewer for *Gramophone* magazine. Awards include the Dent Medal, for outstanding contribution to musicology (2015).

American baritone **Norman Garrett**, who has been called "scene-stealing" by *The New York Times*, is enjoying a varied and exciting career. In the 2024–25 season, he returned to Washington National Opera as Crown in *Porgy and Bess*, The Reverend in *Blue* with the Lyric Opera of Chicago, a role debut as Macbeth with Opera Orlando, and Abdul in *Omar* in concert with Quad City Symphony. Concert appearances

include Beethoven's Symphony No. 9 with the Phoenix Symphony. Recent highlights include his debut with San Francisco Opera, a return to LA Opera as Bob in William Grant Still's *Highway 1, USA*, Masetto in *Don Giovanni* with Houston Grand Opera, Jochanaan in *Salome* with Des Moines Metro Opera, and a residency with Cedar Rapids Opera. In concert, he performed *Carmina Burana* with Orchestra of St. Luke's at Carnegie Hall. He sang the title role in Ernest Chausson's *Le roi Arthus* at Bard SummerScape 2021.

Brandon Patrick George is a Grammy-winning artist whose repertoire extends from the Baroque era to today. He is the flutist of Imani Winds and has appeared as a soloist with the Atlanta, Baltimore, and Albany symphonies; American Composers Orchestra; and the Orchestra of St. Luke's. He has performed at the Elbphilharmonie Hamburg, Kennedy Center, Dresden Music Festival, and Prague Spring Festival. As a soloist, he has performed at Lincoln Center, the Metropolitan Museum of Art, 92nd Street Y, and Tippet Rise. A sought-after orchestral artist, he has performed as guest principal flute with the Los Angeles Philharmonic, appeared with the Pittsburgh Symphony Orchestra, and toured internationally with the Orpheus Chamber Orchestra. George serves on the faculty of the Curtis Institute of Music, Mannes School of Music, and the Banff Centre for Arts and Creativity.

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 a leading authority on the life and music of Franz Schubert and is vice-chair of the Schubert Research Center in Vienna at the Austrian Academy of Sciences. Gibbs edited *The Cambridge Companion to Schubert* (1997) and is author of *The Life of Schubert* (Cambridge University Press, 2000), which has been translated into five languages. He coedited *Franz Schubert and His World* (2014) and *Franz Liszt and His World* (2006), and is coauthor, with Richard Taruskin, of *The Oxford History of Western Music*, College Edition (2013; revised 2018, 2025). Gibbs won the Berlin Prize in 2022 and was Anna-Maria Kellen Fellow at the American Academy in Berlin. He is a recipient of the ASCAP-Deems Taylor Award and was a fellow of the American Council of Learned Societies. For the past 25 seasons, he has been program annotator and musicological advisor for the Philadelphia Orchestra and writes regularly for the New York Philharmonic and other leading orchestras.

Pianist **Andrey Gugnin** has achieved international acclaim as a passionately virtuosic performer. In 2020, *BBC Music Magazine* named him winner of the instrumental category for his recording of Shostakovich preludes and piano sonatas (Hyperion), and in 2024, Gugnin won the prestigious "Classic Piano" International Piano

Competition. He has performed as a guest soloist with orchestras such as the London Philharmonic Orchestra, Danish National Symphony Orchestra, and Sydney Symphony Orchestra; and in prestigious houses including the Konzerthaus Berlin, Carnegie Hall, and the Sydney Opera House. As a recording artist, he has published repertoire ranging from works for solo piano to concertos. His release of Liszt's *Transcendental Studies* (Piano Classics, 2018) was a *Gramophone* Editor's Choice. Highlights of his 2024–25 season included performances with the La Crosse Symphony Orchestra, Orchestra Del Teatro Goldoni, and, most recently, the Johannesburg and KwaZulu-Natal Philharmonics as part of his tour in South Africa.

Soprano **Leah Hawkins** is the 2024 recipient of the Metropolitan Opera's Beverly Sills Artist Award and a graduate of its Lindemann Young Artist Development Program. Additional honors include a Dallas Symphony Women in Classical Music Career Advancement Award and a Richard Tucker Foundation Career Grant. Recent performances include a return to the Met for *Il trovatore*, her role debut in *Aida* with Arizona Opera, appearances with the Philadelphia Orchestra, Apollo Orchestra, and at the Park Avenue Armory in a self-curated recital as well as debuts with the Los Angeles Philharmonic and Dutch National Opera, and roles in Anthony Davis's *X* at the Met and Seattle Opera. Past credits include appearances with Opéra national de Paris, Des Moines Metro Opera, and the Elbphilharmonie Hamburg. She holds degrees from Yale University and Morgan State University.

Shari Hoffman serves as associate clarinet with the Metropolitan Opera Orchestra. She is also principal clarinet of the American Symphony Orchestra and second clarinet with the American Ballet Theatre Orchestra. An accomplished and versatile musician, she has performed with many of New York City's top ensembles, including the New York City Opera Orchestra, Orchestra of St. Luke's, and Mostly Mozart Festival Orchestra. She is equally at home in a variety of musical settings and has played in numerous Broadway productions, including *My Fair Lady*, *The King and I*, and *South Pacific*. Hoffman is an active chamber musician and a dedicated educator, committed to mentoring the next generation of clarinetists. Originally from the Philadelphia area, she earned both her bachelor's and master's degrees from the Eastman School of Music. Her principal teachers include Jon Manasse, Eli Eban, and Kenneth Grant.

John Horzen received his MFA in projection design from the David Geffen School of Drama at Yale, and his bachelor's degree in violin performance from the Blair School of Music at Vanderbilt University. Horzen's selected projection credits include *Cuatro Bailes* (The Bushnell, codeveloper and set and projections design), *Stille Licht* (Kilbourn Hall, New York

City), *MAMA* (The Gramercy, New York City), and *El Coqui Espectacular* (Long Wharf, Connecticut).

Jenny Huenigen studied violin at the Hanns Eisler School of Music with Johannes Kittel. While still a student, she substituted in the Berlin Philharmonic Orchestra, and in 2002 she joined the Academy of Berlin State Opera. In 2005, she became concertmaster of Jerusalem Symphony Orchestra. As a soloist, she has appeared with the Jerusalem Symphony Orchestra, Israel Symphony Orchestra Rishon LeZion, and Ludwigsburg Festival Orchestra.

Alison Frank Johnson is professor of history and of Germanic languages and literatures at Harvard University. Her research focuses on the history of German-speaking Europe and the Habsburg Monarchy. Her first book, *Oil Empire: Visions of Prosperity in Austrian Galicia* (2005), was awarded the Barbara Jelavich Book Prize, Austrian Cultural Forum Book Prize, and Polish Studies Association Orbis Book Prize. Her articles have appeared in journals such as *Central European History*, *Journal for Austrian American History*, and *American Historical Review*, among others.

Derek Katz is an associate professor of music history at the University of California, Santa Barbara, where he received his PhD. He also holds a degree from Harvard University, and has studied at the Free University of Berlin on a Fulbright Fellowship. His book *Janáček Beyond the Borders* was published by the University of Rochester Press in 2009. In addition to a focus on Czech music, his recent work deals with music and middlebrow culture, émigré musicians, and institutional support for chamber music in the United States in the mid-20th Century. Katz also has written for *The New York Times*, San Francisco Opera, Teatro Real Madrid, and Bavarian State Opera, and spoken at Lincoln Center and Carnegie Hall. He collaborates with the San Francisco Opera Guild, Ives Collective, and Hausmann Quartet.

Cellist **James Kim** has soloed with the Boston Symphony, Royal Philharmonic, Wallonia Royal Chamber, and Juilliard Orchestras as well as numerous orchestras in South Korea, working with renowned conductors such as David Zinman, Michael Sanderling, Keith Lockhart, and Alexander Shelley. These engagements have led him to Carnegie Hall's Stern Auditorium, Boston's Symphony Hall, Jordan Hall, Metropolitan Museum of Art, Seoul Arts Center, and Lotte Concert Hall. An advocate for new music, he premiered Shinuh Lee's Cello Concerto and released an album of her works dedicated to him. He has also collaborated with Sejong Soloists, Ensemble DITTO, served as guest principal cellist with the Seoul Philharmonic Orchestra, and is the cellist of Lysander Piano Trio. Laureate of the David Popper, Isang Yun, and

and Naumburg International Cello Competitions and recipient of Salon de Virtuosi's Sony Career Grant, Kim serves on the faculty at University of Georgia's Hugh Hodgson School of Music.

Jeonghwan Kim was born in Seoul, began playing piano at age 6, and was admitted to the Seoul Arts Center Academy for Young Talented Musicians three years later. Since moving to Berlin in 2011, he has won numerous national and international competitions, including first prize at Jugend musiziert in 2014 and 2015, third prize and two special prizes at the 2017 Liszt Competition in Weimar, and first prize at the 2019 Aarhus International Piano Competition. In 2022, he won the Felix Mendelssohn Bartholdy Conservatory Competition, followed later that year by fourth as well as audience prize in Sendai. In 2023, he won first prize and best concerto at the Sydney International Piano Competition for his performance of Béla Bartók's Piano Concerto No. 2. Kim studies at the University of Music Hanns Eisler with Konrad Maria Engel and has been shaped by masterclasses with artists such as Robert Levin and Antje Weithaas.

Yoonah Kim enjoys a diverse career as solo clarinetist, chamber musician, orchestral musician, and educator. Hailed by *The New York Times* for her "inexhaustible virtuosity," Kim's career was launched in 2016, when she became the first solo clarinetist in nearly 30 years to win the Concert Artist Guild Competition. She is also the first woman to win first prize at the Vandoren Emerging Artists Competition and is a first prize winner of the George Gershwin International Competition and the Vienna International Competition. Kim has commissioned and premiered numerous works, including Eric Nathan's Double Concerto for Violin and Clarinet, and Texu Kim's *Rhapsody in Blue for Solo Clarinet*. She regularly performs as guest principal clarinet with Orpheus Chamber Orchestra, Albany Symphony, Princeton Symphony, and Novus Orchestra and has also appeared as guest principal clarinet with the Saint Paul Chamber Orchestra. Kim is on the clarinet faculty at New York University.

Oboist **Alexandra Knoll** was born in Zimbabwe, emigrated to South Africa at age 11, and after graduating from high school moved to the United States for further studies. She is an alumna of the Curtis Institute of Music and The Juilliard School. Knoll is associate principal oboist of the New York City Ballet Orchestra, principal oboist of the American Symphony Orchestra, and a member of New York City Opera. She frequently plays with the Metropolitan Opera, New Jersey Symphony Orchestra, American Composers Orchestra, and The Knights. On Broadway, she was the oboist for *Mary Poppins*, *Fiddler on the Roof*, and *Miss Saigon*, and has been featured on recordings by Rufus Wainwright, Lenny Kravitz, Antony and the Johnsons, and Baby Dee. She is

on the oboe faculty of the Bard College Conservatory of Music.

Isabelle Kosempa, mezzo-soprano, is currently pursuing a Master of Music degree at the Rice University Shepherd School of Music, where she studies under the guidance of Nova Thomas. A recent winner of the Encouragement Award at the Houston District Laffont Competition, Kosempa is also a first-place winner of the National Auditions of the National Association of Teachers of Singing. Her recent operatic roles include Samira in Corigliano's *The Ghosts of Versailles* with the Shepherd School, Flosshilde in Wagner's *Das Rheingold* for a scenes masterclass with Ryan McKinny, and the Minskwoman in Dove's *Flight* with the Janiec Opera Company at the Brevard Music Center. She was selected as a Manetti Shrem Opera Fellow at Festival Napa Valley this summer. In her final year at the Shepherd School, she will portray the role of Meg Page in Verdi's *Falstaff*.

Pianist **Piers Lane** is in high demand worldwide as soloist and collaborative artist. Highlights of past seasons include a performance of Busoni's Piano Concerto at Carnegie Hall, premieres of Carl Vine's Second Piano Concerto and Double Piano Concerto (with Kathryn Stott) *Implacable Gifts*, both written for him, and annual solo recitals at Wigmore Hall. His 2025 engagements include solo appearances in Australia, a 13-recital tour in New Zealand, Spain, Portugal, the United Kingdom, and the United States. He gives classes at Chetham's Summer School in Manchester, England, and at PianoTexas in Fort Worth. He has been artistic director of the Sydney International Piano Competition since 2015. Five times soloist at the BBC Proms in Royal Albert Hall, Lane gave the centenary performance there of Sir Arthur Bliss's Piano Concerto. Other appearances include the New York premiere of Ferdinand Ries's Eighth Concerto with The Orchestra Now. He has written and presented more than 100 programs for BBC Radio 3.

Violinist **Shannon Lee** has appeared as soloist with the Tokyo Symphony, Belgian National, Dallas Symphony, and New York String Orchestras, and has won prizes in several international events including the Sendai, Queen Elisabeth, Naumburg, and Indianapolis competitions. She has released solo and duo albums with Telarc, Fontec, Azica and Etymology Records. Based in Amsterdam, Lee was born in Canada and began playing violin at age 4. Her teachers and major influences have included Jan Mark Sloman, David Nadien, Jaime Laredo, Ida Kavafian, Arnold Steinhardt, and Vera Beths. During studies at Curtis Institute, Cleveland, and Amsterdam conservatories, she explored Baroque violin and composition. She also holds a BA in computer science from Columbia University. As a chamber musician, Lee has played at Creative Dialogue France, Krzyżowa-

Music in Poland, Music@Menlo, Norfolk Chamber Music Festival, and Heifetz International Music Institute. Lee is the founder and director of Chamber Music Perspectives Workshop, a unique summer program for young string players in the Dallas-Fort Worth area.

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 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.

Since completing his master's degree at The Juilliard School, clarinetist **Alec Manasse** has made regular concerto appearances with the Symphony of Westchester, San José Chamber Orchestra, and St. Barts Music Festival Orchestra. He plays with the Met Opera, St. Paul Chamber Orchestra, American Ballet Theatre, Orchestra of St. Luke's, and Festival Orchestra of Lincoln Center, and has made additional solo appearances with the Rochester Philharmonic and the Eastern Festival Orchestra. He was a bronze medalist at the 2018 Fischhoff International Music Competition with Tangent Winds.

Soprano **Jana McIntyre** is a George and Nora London Foundation Award Winner and a finalist in the Metropolitan Opera Eric and Dominique Laffont Competition. In the 2025–26 season, she makes her debut with Detroit Opera in *The Handmaid's Tale* (Janine/Ofwarren) and returns to Bard SummerScape for *Die ägyptische Helena* (Aithra) and San Francisco Opera for *Parsifal* (Flower Maiden). On the concert stage, she debuts with the Tulsa Symphony Orchestra in Mahler's Symphony No. 2. Last season, McIntyre debuted at Opera Theatre of Saint Louis in *A Midsummer Night's Dream* (Tytania) and returned to Opera Santa Barbara in *La fille du régiment* (Marie). She also made her Los Angeles Philharmonic debut in Mendelssohn's *A Midsummer Night's Dream*, conducted by Gustavo Dudamel, with performances in Los Angeles, New York City, and Bogotá. Additional orchestral highlights include her debut with the New York Philharmonic in Boulez's *Pli selon pli: Improvisations sur Mallarmé, I & II* conducted by David Robertson.

Violinist and violist **Jason Mellow** is a member of the American Symphony Orchestra and can be heard performing with the American Ballet Theatre Orchestra and various Broadway orchestras. He is a co-owner of The Twisted Spine, New York City's first bookstore for horror and dark literature.

Cuban-American cellist **Tommy Mesa** has established himself as one of the most charismatic, innovative, and engaging performers of his generation. The recipient of Lincoln Center's 2025 Avery Fisher Career Grant and the Sphinx Organization's 2023 Medal of Excellence, Mesa has appeared with major orchestras, including the Los Angeles Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, and the symphony orchestras of Indianapolis, Madison, New Jersey, San Antonio, and Santa Barbara, among others. Mesa gave the world premiere of Jessie Montgomery's cello concerto *Divided* and has been the exclusive soloist since, performing at major halls across the United States and Brazil. His orchestral recording debut of the work was released on Deutsche Grammophon. Highlights of recent seasons include debuts with the Delaware, Glacier, and Rogue Valley Symphony Orchestras as well as the Chamber Orchestra of Philadelphia, a return to the Madison Symphony, and a performance of the rarely heard *Lucid Dreams* by Canadian composer Jocelyn Morlock with the Windsor Symphony Orchestra.

John Matthew Myers has garnered acclaim for opera roles including Mao in *Nixon in China* (Paris Opera with Gustavo Dudamel), Pollione in *Norma* (LA Opera), Der Tenor/Bacchus in Strauss's *Ariadne auf Naxos* (Teatro La Fenice), and Der Kaiser in *Die Frau ohne Schatten* (San Francisco Opera). For the Metropolitan Opera, he has covered Britten's *Peter Grimes*, Mussorgsky's *Boris Godunov*, Wagner's *Die Meistersinger von Nürnberg*, Tchaikovsky's *Queen of Spades* and Strauss's *Der Rosenkavalier*. He has also performed roles in concert with Seattle Opera and Ludovic Morlot, Opera Carlo Felice Genove with Fabio Luisi, and Zurich Opera. Myers has appeared as a soloist with the New York Philharmonic, Pittsburgh and Grand Rapids Symphonies, St. Louis Symphony Orchestra, and Saint Paul Chamber Orchestra. Myers won Third Prize and the Richard Tauber Prize for the best interpretation of Schubert Lieder at the 2022 Wigmore Hall/Bollinger International Song Competition, and his critically acclaimed debut album with pianist Myra Huang was released in 2022.

Italian-born stage director **Marco Nisticò** is an accomplished artist and former operatic baritone with a career spanning more than two decades on the world's leading stages. Known for his deep musicality and keen dramatic instincts, he brings a singer's insight to his directing work, creating productions that highlight the emotional truth and humanity of each character.

After a successful singing career that included major roles in the Italian, French, and bel canto repertoire, he turned his focus to directing, where he continues to explore the connection between music and theater. Passionate about nurturing the next generation, Marco is also a dedicated mentor to young singers, guiding them with a focus on storytelling, character development, and honest stagecraft. His productions are praised for their clarity, emotional impact, and respect for the music, while remaining alive and relevant to today's audiences.

Kat Pagsolingan is a video designer and engineer based in the Hudson Valley of New York. She graduated from the UCLA School of Theater, Film, and Television and is the video supervisor at the Fisher Center at Bard College. She previously worked as video supervisor at Baltimore Center Stage and as assistant head of visuals on *ECHO* with Cirque du Soleil.

Grace Park is a violinist celebrated for her artistry, passion, and virtuosity. A winner of the Naumburg International Violin Competition, she is recognized both as a dynamic soloist and a devoted chamber musician. Her most recent solo debuts include the Colorado Music Festival, Bard Music Festival under the baton of Leon Botstein, Stern Auditorium at Carnegie Hall with the New York Youth Symphony, Dvořák Hall Prague Philharmonia, and recital debuts at Krannert Center for the Performing Arts, Minnesota Beethoven Festival, and Merkin Hall. Future collaborations include her solo debuts at Seoul Arts Center with Les Musiciens du Louvre with Marc Minkowski, Sarasota Orchestra with Peter Oundjian, Orlando Philharmonic with Eric Jacobsen, along with chamber music debuts at the Savannah Music Festival and Camerata Pacifica. Park released her debut solo album with the Prague Philharmonia and Emmanuel Villaume this spring (Orchid Classics). She teaches at the John J. Cali School of Music at Montclair State University.

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 the 2025–26 season, American soprano **Erica Petrocelli** returns to LA Opera to sing Musetta in *La bohème*; previous seasons at LA Opera have included Fiordiligi in *Così fan tutte* and Donna Clara, the Infanta, in Zemlinsky's *Der Zwerg*, both with James Conlon. Elsewhere, she will debut the role of Marguerite in *Faust* with Opera Western Reserve, and cover Micaëla in *Carmen* at the Metropolitan Opera. Highlights of recent seasons include a role debut as Madame Butterfly with the Colorado Springs Symphony, Strauss's *Vier letzte Lieder* with Peoria Symphony Orchestra, Mahler's Symphony No. 2 with Florida Orchestra, Mozart's Requiem with Cincinnati May Festival and St. Louis Symphony, Mahler's Symphony No. 4 with the Aspen Music Festival and School, Fauré's Requiem with the Mostly Mozart Festival in San Diego, and concerts of Puccini favorites with Sarasota Opera.

Mezzo-soprano **Taylor Raven**, hailed as a "vocal sensation" by *Washington Classical Review*, is quickly establishing herself in opera, concert, and recital. In the 2024–25 season, she debuted with the Metropolitan Opera in the company premiere of John Adams's *Antony and Cleopatra* (Charmian) and with Pacific Opera Victoria for *La clemenza di Tito* (Sesto). On the concert stage she appeared with the Minnesota Orchestra for Mozart's Requiem, Duisburger Philharmoniker for Julia Perry's *Stabat Mater*, United States Naval Academy for *Messiah*, Buffalo Philharmonic Orchestra for *Sanctuary Road*, and Quad City Symphony Orchestra for Rhiannon Giddens's *Omar's Journey* (Fatima). In recital, Raven debuted with Northwest Sinfonietta performing Jessie Montgomery's *Five Freedom Songs* and made her New York City solo recital debut with the Kaufman Music Center. Additional appearances include a return to North Carolina Opera for its Opera in the Park series.

Grammy-nominated tenor **Rodell Rosel**, originally from the Philippines, is a sought-after interpreter of character roles, appearing regularly at major opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, LA Opera, Houston Grand Opera, and the Royal Opera House. His repertoire includes Monostatos, Goro, Mime, Loge, Basilio, Tanzmeister, Spoletta, and the Four Servants in *Les Contes d'Hoffmann*. In the coming season, Rosel will perform as Pong in *Turandot* at the Metropolitan Opera, Goro in *Madama Butterfly* both at the Metropolitan Opera and Lyric Opera of Chicago, Basilio in *Le nozze di Figaro* at Washington National Opera, and Monastatos in *Die Zauberflöte* with the St. Louis Symphony Orchestra. In the 2024–25 season, he returned to the Metropolitan Opera, Seattle Opera (*Die Zauberflöte*), LA Opera (*Madama Butterfly*), and the Edinburgh International Festival (*Capriccio*). Recent highlights include *Pagliacci* (Beppe) with Austin Opera and *Das Rheingold* (Loge) with Calgary Opera.

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 Orchestra 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 coprincipal 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 Orchestra, 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*, and *Camelot*.

Zachary Schwartzman has served as assistant conductor for Deutsche Oper Berlin, Opera Atelier (Toronto), Berkshire Opera Festival, Opéra Français de New York, L'Ensemble orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, Connecticut Grand Opera, and Opera Omaha, among others. He was associate conductor with New York City Opera and conductor in their VOX series, and has been associate/assistant conductor for 15 productions at Glimmerglass Opera. Schwartzman has been assistant conductor for the American Symphony Orchestra since 2012 and has appeared as both an assistant conductor and conductor at Bard SummerScape and the Bard Music Festival. A recipient of the career development grant from the Bruno Walter Memorial Foundation, he is resident conductor of The Orchestra Now and music director of the Bard College Community Orchestra.

Zachary Silberschlag TON '18 will assume the position of principal trumpet of the Iceland Symphony Orchestra in Reykjavik this fall. He is assistant principal trumpet of the Israel Philharmonic Orchestra and previously was 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, and performs regularly at Carnegie Hall, New York's Lincoln Center, and New York's Metropolitan Museum of Art. As a soloist, he has performed with the Hawaii Symphony, Skaneateles Festival Orchestra, The Orchestra Now, and Chesapeake Orchestra at its River Concert Series, among others. A proud graduate of Bard College as a member of the inaugural class of The Orchestra Now, he also holds a BA from St. Mary's College of Maryland, a MMus from Manhattan School of Music, and a doctorate from SUNY Stony Brook.

Flutist, song writer, and visual artist **Alex Sopp** released her debut album of original songs, *The Hem & The Haw*, in April 2024. She is a founding member of yMusic, The Knights, NOW Ensemble, and the Berlin-based Between Worlds Ensemble, and has played principal flute in the New York Philharmonic and Orpheus Chamber Orchestra at venues such as Suntory Hall, the Ojai Music Festival, and the Lucerne Festival. As a soloist, she has played works written for her by Judd Greenstein, Gabriel Kahane, Nico Muhly, Chris Thile, and Allison Loggins-Hull. Sopp's visual artwork, ranging from detailed pen drawings to paintings, has been used by musicians such as Joshua Bell and cutting edge organizations like Castle of Our Skins to bring their projects to life. She grew up in the Caribbean, and lives in Brooklyn, New York.

William Guanbo Su made role and company debuts this season as Publio in *La clemenza di Tito* (Staatsoper Hamburg), Raimondo in *Lucia di Lammermoor* (Nashville Opera), and Somus/Cadmus in *Semele* (Atlanta Opera). He returned to the Metropolitan Opera (Speaker in *The Magic Flute*, Jailer in *Tosca*) and as Colline in *La bohème* at Dallas Opera. Future seasons include returns to the Metropolitan Opera and Santa Fe Opera and debuts with LA Opera and Irish National Opera. Recent performances include Basilio in *Il barbiere di Siviglia* (Seattle Opera, Austin Opera), Masetto in *Don Giovanni* (Santa Fe Opera), Blitch in *Susannah* (Opera Theatre of Saint Louis), Alidoro in *La Cenerentola* (Opera Maine), Bonze in *Madama Butterfly* (Houston Grand Opera, Grand Tetons Music Festival), Simon in Handel's *Judas Maccabeus* (America Symphony Orchestra), Angelotti in *Tosca* (Austin Opera), and Sarastro in *Die Zauberflöte* and Garibaldo in *Rodelinda* (*Aspen Opera Festival*).

Acclaimed mezzo-soprano **Krysty Swann** opened last season as Jade Boucher in *Dead Man Walking* with the Metropolitan Opera, followed by the Mother in New Orleans Opera's production of *Blue*, Cousin Blanche in *Champion* (Lyric Opera of Chicago), Schoenberg's *Gurre-Lieder* with the American Symphony Orchestra at Carnegie Hall, *Messiah* with the Evansville Philharmonic, and *Sanctuary Road* with Princeton Pro Musica. Swann also joined the Rochester Philharmonic for Beethoven's Symphony No. 9 and the world premiere of Derrick Skye's *To Seek is Jubilance*; she sang on concerts with Maryland Opera and On Site Opera; and joined Opera Theatre of Saint Louis's New Works Collective for a series of workshops. This season, she returns to the Lyric Opera of Chicago to sing Girlfriend 3 and cover the Mother in *Blue*, joins Oberlin Conservatory to sing Fatima in *Omar*, New Haven Symphony for *The Ordering of Moses*, Pacific Symphony for Flosshilde in *Das Rheingold*, and returns to Opera Theatre of Saint Louis as Beulah in the world premiere of *This House*.

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, Frick Collection, and the Kennedy Center. Her performances have been called "precise and lucid" (*New York Times*), and "intelligent, refined, and captivating" (*Le Monde*). She has won numerous awards, including best pianist prizes at the Robert Schumann, Hugo Wolf, and Wigmore Hall International Song Competitions. Recent recordings include *English Songs à la française* and *A Left Coast* with frequent recital partner, baritone Tyler Duncan. Switzer is a cofounder of the organization Sparks & Wiry Cries, which curates opportunities for creators, performers, and scholars through innovative initiatives that foster 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.

Soprano **Anna Thompson** debuted the role of Marie Antoinette in *The Ghosts of Versailles* and the title role in *Alcina* at Rice University during the 2024–25 season. As a Gerdine Young Artist with Opera Theatre of St. Louis, she covers Rosalinde in *Die Fledermaus*. She also appears in the title role in performances of scenes from *Manon* and as Alice Ford in *Falstaff* at the Center Stage Concert under the baton of Daniela Candillari. In 2024, as an apprentice artist with The Santa Fe Opera, she covered Marianne Leitmetzerin in *Der Rosenkavalier* and appeared as Clorinda in scenes from *La Cenerentola*. She also sang Female Chorus in a concert performance of *The Rape of Lucretia*, and Helmwige in scenes from *Die Walküre* at Rice University. Thompson was a winner of the Houston District of the Metropolitan Opera Laffont Competition and winner of a 2024 Fielder Grant from the Music Club of Austin.

Bass **Kevin Thompson** recently joined Florentine Opera as the Bonze in *Madama Butterfly*, Washington Opera Society as the Commendatore in *Don Giovanni*, Opera Southwest for Verdi's Requiem, and Eureka Symphony for *Messiah*. This coming season, he returns to Washington National Opera as Antonio in *Le nozze di Figaro*, joins Tulsa Opera for *The Pirates of Penzance*, and brings his signature Bonze to Fort Worth Opera. Recent seasons also included performances as the Duke of Verona in *Roméo et Juliette* (Dallas Opera), Osmin in *Die Entführung aus dem Serail* (Opera Grand Rapids), the King/Baobab/Hunter in *The Little Prince* (Utah Opera), and Timur in *Turandot* (Fargo-Moorhead Opera) as well as Rachmaninoff's *Aleko*, *The Miserly Knight*, and *Francesca da Rimini* with Odyssey Opera. Thompson also joined Bard SummerScape and the Bard Music Festival to sing Canterbury in Saint-Saëns's *Henry VIII* and Pistol in Vaughan Williams's *Sir John in Love*.

Alfred Walker returns this season to the Lyric Opera of Chicago for Don Fernando in Beethoven's *Fidelio* and the Metropolitan Opera for further performances of Enobarbus in John Adams's *Antony and Cleopatra*, joins New Orleans Opera for the High Priest of Dagon in Saint-Saëns's *Samson et Dalila*, sings Frère Laurent in Gounod's *Roméo et Juliette* with Palm Beach Opera, returns to the title role in Wagner's *Der fliegende Holländer* with Irish National Opera, and sings Porgy in the suite from Gershwin's *Porgy and Bess* with the Cologne Philharmonie. His upcoming engagements include returns to the Lyric Opera of Chicago as Creonte in Cherubini's *Medea* and the Metropolitan Opera as Porgy, and to both Glyndebourne and Florentine Opera as Scarpia in Puccini's *Tosca*. Last season, he sang Enobarbus with Gran Teatre del Liceu, Orest in Strauss's *Elektra* with Dallas Opera, and both Frère Laurent in Gounod's *Roméo et Juliette* and Rambaldo in Puccini's *La rondine* at the Metropolitan Opera.

Orion Weiss is regarded as a "brilliant pianist" (*The 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 Stephen 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.

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, Stoecker 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.

Larry Wolff is Julius Silver Professor of European History at New York University (NYU). His most recent book is *The Shadow of the Empress: Fairy-Tale Opera and the End of the Habsburg Monarchy* (2023). Other publications include *The Singing Turk: Ottoman Power and Operatic Emotions on the European Stage* (2016), *The Idea of Galicia: History and Fantasy in Habsburg Political Culture* (2010), and *Inventing Eastern Europe: The Map of Civilization on the Mind of the Enlightenment* (1994). He writes frequently about opera, publishing essays and reviews in the *Times Literary Supplement*, *New York Review of Books*, *New York Times*, *New Yorker*, *Los Angeles Review of Books*, and *Hudson Review*. At NYU he served for four years as director of the Remarque Institute and for five years as codirector of NYU Florence at Villa La Pietra. Wolff is a member of the American Academy of Arts and Sciences.

Violinist, composer, and educator **Austin Wulliman** is a member of JACK Quartet, which received an Avery Fisher Career Grant, was named Musical America's 2019 Ensemble of the Year, and was called "the nation's most important quartet" by *The New York Times*. He has performed at the Berlin Philharmonie, Vienna Konzerthaus, and Carnegie Hall and taught at the Banff Centre, Lucerne Festival, and the Mannes School of Music. As soloist, Wulliman has given the American premiere of works by Kaija Saariaho and played at the Southbank Centre, Aspen Music Festival, and Wigmore Hall. He has collaborated with a panoply of composers and performers, including Philip Glass, Barbara Hannigan, Patricia Kopatchinskaja, Igor Levit, Tyshawn Sorey, Conrad Tao, and John Zorn. His compositions have been performed at the Melbourne Recital Centre, Pierre Boulez Saal, Lincoln Center, Columbia University's Miller Theatre, and recorded by JACK Quartet on *Escape Rites* (2025).

Violinist **Itamar Zorman** has become known for his emotionally gripping performances and gift for musical storytelling. Highlights of the recent season include his Wigmore Hall debut in London, all-Schubert programs in Israel and New York City, and a Music of the Spheres program, including works by Bach, Phillip Glass, and Missy Mazzoli at the planetarium of the US Space & Rocket Center in Huntsville, Alabama. His Atlanta Symphony debut, performing Berg's Violin Concerto with Karina Canellakis conducting, was celebrated by *The Atlanta Journal-Constitution* for "passionate playing." He has performed with Michael Tilson Thomas and the New World Symphony, David Robertson and the St. Louis Symphony Orchestra, Michael Stern and the IRIS Orchestra, and Bach Festival Society of Winter Park Orchestra. His recording *Violin Odyssey* (First Hand Records) includes works by Grażyna Bacewicz, Dora Pejačević, Ali Osman, Gareth Farr, William Grant Still, and Erwin Schulhoff. Zorman won top prize at the 2011 International Tchaikovsky Competition.

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's concert seasons 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 Bard College and led by Leon Botstein, **The Orchestra Now** (TÔN) is a graduate program—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. TÔN performs dozens of concerts a year at venues including Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, and the Fisher Center at Bard. In 2025, TÔN performed two concerts in Koblenz and Nuremberg, Germany, marking 80 years since the surrender of Nazi Germany. The orchestra has performed with numerous distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Neeme Järvi, Stephanie Blythe, Fabio Luisi, Vadim Repin, Joseph Young, Peter Serkin, Naomi Woo, and JoAnn Falletta. TÔN has released several albums on the Hyperion, Sorel Classics, and AVIE labels. Fall 2025 releases include *Premieres* with violinist Gil Shaham and *Transcription as Translation*. Recordings of TÔN'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

Kendra Berentsen
Erin Brittain
Kirsten Brown (Prog. 11)
Kate Bullock
Lindsey Chinn
Emily Donato
Lori Engle
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Marie Mascari (Prog. 11)
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Christine Browne-Munz
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Hai-Ting Chinn
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Elizabeth Picker (Prog. 11)
Suzanne Schwing
Anna Willson
Abigail Wright

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Zachary Brashear
Daveed Buzaglo
Christopher Carter
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Jack Cotterell (Prog. 11)
Rashard Deleston
Mark Donato (Prog. 11)
Ethan Fran
Chad Kranak
Eric Lamp (Prog. 11)
Alexander Longnecker
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Yukie Handa
Ashley Horne
Patricia Davis
Katherine Livolsi-Landau
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Meghan Williams
Margarita Milkis
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Richard Ostrovsky
Stephen Sas

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Anna Urrey
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(Prog. 11)

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Thomas English

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Kyle Hoyt
Drew Truskowski, *Assistant*

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ACCORDION

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Haley Maurer Gillia
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TUBA

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TIMPANI

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An Anniversary Celebration with the Bard Conservatory Orchestra

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North American Premiere

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CHORAL CONCERTO: NINE

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A Private Institution for the Public Interest

Prompted by a \$500,000,000 challenge grant from George Soros and the Open Society Foundations, Bard College has raised over \$450,000,000 for its endowment since 2021. Endowment commitments made to the Fisher Center or Bard Music Festival before December 31, 2025, will be matched dollar for dollar, ensuring the resiliency and future of the performing arts at Bard. All donors are welcome to participate through a planned gift or bequest.

As the College approaches the completion of this important fundraising initiative, it will turn its focus to a comprehensive campaign—For Love of the World—inspired by Hannah Arendt's "amor mundi," that includes raising critical annual support and securing dedicated funds for capital projects such as 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

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

For over two decades, the Fisher Center at Bard has created exceptional performing arts experiences that challenge and inspire. We thank the following donors for joining our founders, including the late Richard B. Fisher, with their 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.

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Tori Conner IAP '25, *Stagehand*
Nicolás Gómez Amin GCP '25, *Stagehand*
Taryn Greenwood, *Stagehand*
Mikalsh Jennifer '22, *Stagehand*
Yichun Li, *Stagehand*
João Melo '26, *Percussion Coordinator*
Beitong Liu '23 CMC '24, *Stagehand*
Emily Shores '27, *Stagehand*
Robert Strickstein, *Stagehand*

Costumes and Wardrobe

Zane Kealey, *Costume Shop Foreperson*
Victoria Lowell, *Sosnoff Wardrobe Supervisor*
Sawyer Sa, *Crafts Supervisor*
Tilly Adams, *Draper*
Sam Bogan, *Dresser*
Starla Bolle '26, *Stitcher*
Cypress Bowen, *First Hand*
Kat Collins, *Dresser*
Hunter "Tina James" Cuyler GCP '25, *Dresser*
Al Eburne '28, *Dresser*
Lily Gould, *Dresser*
Rosie Hughes, *Dresser*
Uenka Jean-Baptiste, *Assistant Wardrobe Supervisor*
Laura Arsenault, *Crafts Artisan*
Fatima Lyda, *Stitcher*
Parker Nelson, *Assistant Wardrobe Supervisor*
Imani Oluoch VAP '26, *Stitcher*
Ana Reed, *Stitcher*
Vinnie Rossi, *Dresser/Crafts Artisan*
Tyler Swartz, *Stitcher*
Paige Triplett, *Dresser*
Jaclyn Vela-Olsen, *Dresser*
Robin Walsh, *Costume Shop Assistant/Crafts Artisan*
Maureen Wynne, *Opera Costume Coordinator*
Catherine York, *Dresser*

Hair and Makeup

Elaya Gass, *Makeup Artist*
Bryan Gonzalez, *Hair Stylist*
Isaac Grnya, *Hair and Makeup Supervisor*
Christina Jacobs, *Hair Stylist*
Ryn Major, *Makeup Artist*
Elise "Rosae" Rosa, *Hair and Makeup Artist*

Lighting

Nick Hawrylko, *Spiegel tent Lighting Designer*
Conor Thiele, *Sosnoff Head Electrician*
Ivy Comery, *Electrician/Operator*
Jesse Dewane, *Electrician*
Madison Dillon, *Spiegel tent Lighting Assistant*
Harry Enriquez, *Electrician*
Dale Gibbons, *Electrician*
McKinley Gray, *Electrician*
Anna Heath '27, *Electrician*
Avery Hudgins '26, *Electrician*
Dalyn Kvapil, *Light Board Programmer*
Olivier Lubin, *Electrician*
tobin santoro, *Electrician*
Katie Thorn, *Electrician*
Tim VanEtten, *Electrician*

Production and Stage Management

Laura Hirschberg, *Spiegel tent Production Stage Manager*
Lynn Krynicki, *Opera Production Stage Manager*
Lilly E. Cadow GCP '22, *Senior Festival Coordinator and Assistant Chorus Master*
Sam Forrest, *Opera Production Assistant*
Patricia Garvey, *Opera Assistant Stage Manager*
Elaina Kaehler, *Opera Supertitles Operator/BMF Assistant Stage Manager*
Lauren Krohn, *Opera Livestream Stage Manager*
Hannarose Manning, *Bard Music Festival Orchestra Stage Manager*
Danelle Morrow, *Pastoral Production Assistant/BMF Assistant Production Manager*
Ana Muñoz, *Spiegel tent Assistant Stage Manager*
Abigail Murray-Stark, *Opera Assistant Stage Manager*
Aya Rebai HRA '24, *Opera Production Translation Assistant*
Piper Vaught, *Associate Production Manager*
Jun Yang VAP '23, *Opera Production Assistant*

Props

Nicholas Bernard, *Props Artisan*
Ellie Hart Brown, *Props Artisan*

Scenic

Mark Quiles, *Pastoral Assistant Technical Director*
Tommy Bennett '25, *Carpenter*
Luiza Braga, *Carpenter*
CLAC '26, *Carpenter*
Emma Covert, *Carpenter*
Joe Fox, *Carpenter*
Alden Girsch, *Carpenter*
Jonathan Jensen, *Carpenter*
Emily Shores '27, *Carpenter*
Daisy Taysom, *Carpenter*
Grason Unzelman, *Carpenter*
Ross Werner Winslow '25, *Carpenter*

Video

Doaa Ouf, *WATCHOUT Programmer*
Max Rosenfeld, *Video Technician*
Jane Su, *Video Technician*
Xavier Vassallo, *Video Engineer*

FISHER CENTER

The Fisher Center is a premier professional performing arts center and a hub for research and education that demonstrates Bard College's commitment to the performing arts as a cultural and educational necessity. To support artists, students, and audiences in the examination of artistic ideas, the Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire.

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. This world-class theater building will be complemented by a new studio building designed by Maya Lin, scheduled to open in 2026. More than 200 events and 50,000 visitors are hosted at the Fisher Center each year, and over 300 professional artists are employed annually. As a powerful catalyst of art-making regionally, nationally, and worldwide, the Fisher Center produces 8 to 10 major new works in various disciplines every year. 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. Building on a 165-year history as a competitive and innovative undergraduate institution, Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders.

The Fisher Center was born from the Bard Music Festival, founded in 1990, which, for the first 13 years of its existence, occupied several spaces on campus, including a large tent. Each summer, the Music Festival focuses on the life, work, and influences of one composer, promoting new ways of understanding and presenting the history of music to a contemporary audience. When the Fisher Center and its two theaters opened in 2003, the summer festival expanded to include a fully staged opera, as well as theater and dance performances. The highly acclaimed opera program brings unjustly neglected works to the stage in major productions—often making their US debuts.

Through Fisher Center LAB, the Center's acclaimed residency and commissioning program, artists are provided with custom-made support toward their innovative projects, and their work has been seen in over 100 communities around the world. Resident choreographer Pam Tanowitz's 2018 *Four Quartets* was recognized as "the greatest creation of dance theater so far this century" by *The New York Times*. 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 by the Fisher Center in 2015 before transferring to New York City. *Illinoise*, a 2023 Fisher Center world premiere from artists Sufjan Stevens, Justin Peck, and Jackie Sibblies Drury, was recognized with a Tony Award for Best Choreography following its tour and transfer to Broadway.

The Fisher Center is home to several of Bard's academic programs in the performing arts. Year-round, it hosts performances by the undergraduate Dance Program and Theater and Performance Program; the US-China Music Institute of the Bard College Conservatory of Music; The Orchestra Now (TÖN), a Bard graduate program that is training the next generation of classical-music ambassadors; and students at the Bard Conservatory, the first (and so far only) conservatory to require all its students to pursue a bachelor of arts degree in a field other than music in addition to their specialized music studies. As a hybrid institution, the Fisher Center brings together professional and academic art-making of the highest caliber, where student and professional artists work side by side, learning from each other and informing one other's practices.

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 165-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.

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JUNE–AUGUST

OPERA

THEATER

DANCE

SPIEGELTENT

BARD MUSIC FESTIVAL

HIGHLIGHTS INCLUDE

**RICHARD STRAUSS'S
OPERA**

The Egyptian Helen

**36TH
BARD MUSIC FESTIVAL**

Mozart and His World

AUGUST 7–9 AND 14–16



Unfinished portrait of Wolfgang Amadeus Mozart (1756–91), 1789,
by his brother-in-law, actor and painter Joseph Lange (1751–1831)



The Slavic Concord, Alfons Mucha, 1910–11

FISHER
CENTER

Bard