

KORNGOLD
AND HIS WORLD

August 9–11 and 16–18, 2019

BARD SUMMERSCAPE



Vienna Secession. The building, dedicated in 1898, was designed by Joseph Maria Olbrich; the stalls in the central market extend as far as the Karlsplatz.
Bruno Reiffenstein, 1899

BARD MUSIC FESTIVAL
REDISCOVERIES

KORNGOLD AND HIS WORLD

August 9–11 and 16–18, 2019

Leon Botstein and Christopher H. Gibbs, Artistic Directors

Daniel Goldmark and Kevin C. Karnes, Scholars in Residence 2019

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 Princeton University Press publishes a book of essays, translations, and correspondence relating to the festival's central figure.

By providing an illuminating context, the festival encourages listeners and musicians alike to rediscover the powerful, expressive nature of familiar compositions and to become acquainted with less well-known works. Since its inaugural season, the Bard Music Festival has entered the worlds of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovich, Copland, Liszt, Elgar, Prokofiev, Wagner, Berg, Sibelius, Saint-Saëns, Stravinsky, Schubert, Carlos Chávez, Puccini, Chopin, Rimsky-Korsakov, and Korngold. The 31st annual festival in 2020 will be devoted to the life and work of Nadia Boulanger.

The Bard Music Festival has inspired two new festivals: Bard Music West, founded by Allegra Chapman '10 and Laura Gaynon, and Bard Music Colombia, founded by Leonardo Pineda '15 TON '19 and Chris Beroes-Haigis '16. Bard Music West, which takes place in the San Francisco Bay Area, explores the mind and work of a 20th-century or contemporary composer, delving into the ideas, movements, and people that captured his or her imagination. The festival, now in its third year, focused on György Ligeti in 2017 and Henry Cowell in 2018, and will bring Polish composer Grażyna Bacewicz to the spotlight in 2019. Bard Music Colombia took the music of Astor Piazzolla to Cali for its first outing, and will bring its combination of inspired programming, stellar performance, and educational outreach to the city of Bucaramanga later this summer. Programs will take place in close collaboration with the University of Bucaramanga.

The Bard Music Festival 2019 program book was made possible by a gift from Helen and Roger Alcala.

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

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

COVER Erich Wolfgang Korngold, 1944



Beethoven Frieze (detail), Gustav Klimt, 1902

“MUSIC IS MUSIC” KORNGOLD’S DRAMATIC WORLDS

The defining moment in the life of Erich Wolfgang Korngold (1897–1957) might have been his decision to score *The Adventures of Robin Hood* for Warner Bros. in 1938. Having recently returned to Vienna, Austria, to work on his fifth opera, *Die Kathrin*, following what he believed would be his last extended stay in California, Korngold, his wife, and his youngest son made a hasty return to the States in January 1938, after receiving a telegram asking if he could be ready to begin work on the film in 10 days. Perhaps impulsively, Korngold obliged, leaving his elder son in the care of his parents, only to arrive in Hollywood to find that the project was not at all to his liking. After seeing a cut of the film, he sent an impassioned letter to the producer, Hal Wallis, on February 11, which read in part:

... please believe a desperate man who has to be true to himself and to you, a man who knows what he can do and what he cannot do. *Robin Hood* is no picture for me. I have no relation to it and therefore, cannot produce any music for it. I am a musician of the heart, of passions and psychology; I am not a musical illustrator for a 90 percent action picture. Being a conscientious person, I cannot take the responsibility for a job which, as I already know, would leave me artistically completely dissatisfied and which, therefore, I would have to drop even after several weeks of work on it and therefore after several weeks of salary.

Therefore, let me say “no” definitely and let me say it today when no time has been lost for you as yet, since the work print will not be ready until tomorrow. And please do not try to make me change my mind; my resolve is unshakeable.

I implore you not to be angry with me and not to deprive me of your friendship. For it is I who suffer mentally and financially.

What seemed like a debacle on February 11 assumed a different cast the following day. As Erich’s wife, Luzi, recalled in her biography of her husband, a friend in Vienna telephoned to share the distressing news of Austria’s concessions to Nazi Germany just before Leo Forbstein, the Warner Bros. music director, appeared at the Korngolds’ door. When Forbstein implored the composer to take the job after all, Korngold relented and agreed to proceed with scoring the film, provided that he could work on a week-to-week basis rather than being locked into a contract for the entire project. While this provision helped ease his misgivings, the Anschluss, occurring almost precisely one month later, ensured that Korngold could not return to Austria until the end of World War II. As it turned out, he would never again call Vienna, the city of his youth, his home.

Korngold’s initial arrival in Hollywood in 1934 came less than a decade after the advent of synchronized sound. He was one of many composers of foreign birth or extraction to work in cinema. Others included Franz Waxman, Alfred Newman, and Max Steiner, another child prodigy from Vienna, who was one year Korngold’s junior. Many more composers from Europe would end up in America in the

coming years, and many of them would work in Hollywood at one time or another: Hanns Eisler, Mario Castelnuovo-Tedesco, Eric Zeisl, Kurt Weill, Ernst Toch, Richard Hageman, Alexandre Tansman, and Miklós Rózsa, to name a few.

Between early synchronized sound tracks in films such as *The Jazz Singer* (1927) and the more fully developed scores epitomized by Steiner's soundtrack for *King Kong* (1933), studios employed a diverse and eclectic array of musical styles and compositional approaches to underscore the equally wide variety of cinematic themes and genres popular at the time, including musicals, westerns, gangster films, comedies, and period dramas. When Korngold reached Hollywood, a consistent sound for film music had yet to emerge. There is little doubt, however, that his fame as a composer of international stature, not to mention his remarkable ability to create music that enhanced and amplified the action and emotions of the early features he scored, helped meld the sound of Korngold's music with the public's imagined soundtrack for screen adventure and melodrama. Even more impressive is the fact that Korngold exerted such an influence upon what would come to be called the Hollywood Sound: his entire tenure in the industry spanned just 1934 to 1948, apart from the single, later project of arranging Richard Wagner's music for the biopic *Magic Fire* (1956). He wrote or arranged the scores for a mere 21 films over a period of 15 years. For comparison, Hugo Friedhofer, one of Korngold's colleagues at Warner Bros., composed a similar number of scores in just five years, most without receiving any screen credit, not an unusual circumstance at the time.

It is no small irony that Korngold's gift for film scoring, which brought financial security to his family and afforded them escape from Europe, was also a burden that he would repeatedly try and ultimately fail to escape. Korngold never set out to become a film composer. A wunderkind, he was the second of two sons born to Julius and Josefine Korngold (his brother, the bandleader Hans Robert, was five years older than Erich). Korngold grew up under the watchful eye of his father, the most feared and respected music critic in the Habsburg capital, who assured that his son would figure prominently in a number of musical controversies of the day. Erich had already been composing for several years when, at age 10, his father took him to meet Gustav Mahler, who was just one of the many musical luminaries to proclaim the young Korngold a genius; others included Richard Strauss, Engelbert Humperdinck, Giacomo Puccini, and Bruno Walter. Mahler recommended that Julius engage Alexander Zemlinsky to serve as Erich's composition teacher, and with Zemlinsky's help in orchestration, Korngold made his debut at the Vienna Court Opera. There Korngold's pantomime *Der Schneemann*, originally scored for piano, was performed on October 4, 1910. With this, the 13-year-old became a star.

Over the next several years, Korngold racked up a series of professional triumphs that would have sparked the envy of composers twice his age. In 1911, the *Schauspiel* Overture was premiered by the Leipzig Gewandhaus Orchestra under the direction of Arthur Nikisch. Two years later, Felix Weingartner premiered the Sinfonietta with the Vienna Philharmonic and Richard Strauss soon conducted a follow-up performance in Berlin. In March 1916, Korngold made his debut as an opera composer, when Walter and the Munich Court Opera premiered his one-acts *Der Ring des Polykrates* and *Violanta* together. The success of both works was immediate and soon international, and they quickly became staples in opera houses throughout German-speaking Europe—a position they maintained until political events of the 1930s made the performance of Korngold's music impossible.



E. W. Korngold (at piano), looking at Charles Boyer, with Joan Fontaine to his right, on the set of *The Constant Nymph*, 1943

While he continued composing songs and chamber works, Korngold found his calling in opera, and it was to the stage that he would devote much of his attention for the rest of his life. Immediately after the success of *Polykrates* and *Violanta*, he set to work on a full-length opera, *Die tote Stadt*, whose libretto he wrote with his father after a novel by the Belgian symbolist Georges Rodenbach. The response to the premiere was again remarkable, attesting to the enormous popular interest in Korngold's music. Debuted simultaneously in Hamburg and Cologne on December 4, 1920, Korngold's third opera was yet another international triumph; a semistaged performance will conclude the Bard Music Festival this season.

Korngold's interest in drama took him in other directions as well. He married the actor and singer Luise (Luzi) von Sonnenthal in 1924 and took a regular position with the famous Theater an der Wien, where he arranged and updated operettas by Johann Strauss II, Leo Fall, and others for the Vienna stage. He embarked on what would be his fourth opera, *Das Wunder der Heliane*, but tastes were shifting, and soon political tides would shift as well. In the 1920s, Arnold Schoenberg and his followers polemicized tirelessly on behalf of their atonal and dodecaphonic work, which, although never truly popular, had begun to change some influential minds about the sounds of musical modernity and progress. And the success in 1927 of Ernst Krenek's opera *Jonny spielt auf* whetted audience appetites for jazz and other popular idioms on the dramatic stage. Against this backdrop, Korngold was increasingly identified with an ostensibly conservative faction of contemporary composers, an impression that his father, who despised these and other recent developments, was only too eager to stoke. When *Heliane* premiered in Hamburg and Vienna in October 1927, its success was modest. Soon, however, Korngold's talent as a composer for drama and stage would find another outlet entirely: film.

When Korngold accepted an invitation in 1934 from his Vienna friend and colleague Max Reinhardt to arrange Mendelssohn's music for a film adaptation of *A Midsummer Night's Dream*, the choice was only the latest disappointment for his father. As Julius saw it, Erich had already been wasting his talents with operetta. But film music was beyond the pale: it was commercial music, hardly music at all, and it was not to be taken seriously. Julius never stopped urging his son to refocus his efforts on opera and symphonic music. And as the decades wore on, despite the unprecedented successes he had in Hollywood, Erich increasingly longed to return to the creative life he had led before the war.

Of course, postwar Europe was a radically different place from where he had grown up. His Jewish heritage had prompted the Nazis to brand his music as "degenerate" (*entartet*), and it thus could not be performed from the mid-1930s until 1945. Even when his music could be performed in Europe again, critics often dismissed his mature concert pieces—such as the Violin Concerto (1945) and the Cello Concerto (1946)—as the unserious work of a film composer. (Those pieces in particular did make use of themes he had previously used in film scores, a crossing of compositional boundaries that many at the time considered unacceptable.) After the war, Korngold set his sights on a comeback in Vienna, where *Die Kathrin* would finally have the hometown premiere that had been scuttled by the Anschluss. But the opera, already conservative stylistically in 1938, seemed impossibly old-fashioned in 1950. Musical Europe had moved on without him. Never completely at home in California, Korngold returned nonetheless to Hollywood, dreaming until the very end of what otherwise might have been.

Over the next few decades, Korngold's music largely disappeared from the concert repertoire, and his film scores, while critically lauded, were only heard during occasional revivals of the films themselves. Only with a rise of interest in classic Hollywood film scores in the late 1960s and '70s did conductor Charles Gerhardt, in collaboration with Korngold's younger son, release a landmark LP, *The Classic Film Scores of Erich Wolfgang Korngold* (1972). The success of that recording, along with the contemporaneous rise of the instrumentally fecund, "neoclassical" style of film scoring epitomized by John Williams's *Jaws* (1975), *Close Encounters of the Third Kind* (1977), and *Star Wars* (1977), focused new light on Korngold's work. Gradually, Korngold's music began to reappear on concert programs and opera stages. Old recordings were remastered and reissued. New recording projects were launched. A Korngold renaissance had finally begun. Where film composers once had their music heard solely at the bottom of the traditional film soundtrack troika of dialogue, sound effects, and music, entire concerts, and even concert series, now exist to provide unobstructed access to the music written to accompany and underscore film. The abiding influence of Korngold's music has played no small part in this shift.

The remarkable, even melodramatic path traversed by Korngold's career rivals the most outlandish stories he scored for stage or screen. He was proclaimed a genius at an early age and branded an artistic enemy of the fascist state as an adult; he lived in self-imposed exile in a foreign land, and returned to the place of his birth only to find that it was no longer a home. The works performed over the course of this festival document all these twists and turns, and together they help to push our understanding of Korngold into the 21st century—to advance our ongoing reassessment of his work and legacy, and to chart new paths for thinking about the diverse audiences and historical spaces they have affected.

—Daniel Goldmark, Case Western Reserve University, and Kevin C. Karnes, Emory University;
Scholars in Residence, Bard Music Festival 2019



Erich (left) and brother Hans Robert, 1902



Cover of the first issue of *Ver Sacrum*, Alfred Roller, 1898



Poster for the Cabaret Fledermaus, Vienna, Bertold Löffler, 1907

SELECTIVE CHRONOLOGY

- 1897** Born in Brno (Brünn) on May 29, to lawyer and music critic Julius Korngold and his wife, Josefina, née Witrofsky
William McKinley sworn in as president of the United States; play *Cyrano de Bergerac* by Edmond Rostand premieres; Gustav Mahler becomes director of Vienna Court Opera; singer Marian Anderson, film director Frank Capra; conductor George Szell, aviator Amelia Earhart, writer William Faulkner, Nazi propagandist Joseph Goebbels born; Johannes Brahms dies
- 1900** Julius becomes correspondent for Vienna's *Neue Freie Presse*, writing regular music reviews from Brno, Prague, Paris, and Berlin
Boxer Rebellion in China; Exposition Universelle in Paris; L. Frank Baum's *The Wonderful Wizard of Oz* published; King Umberto I of Italy assassinated; Galveston hurricane kills 6,000 to 12,000 people; Max Planck announces law of black body emission, marking birth of quantum physics; film director Luis Buñuel, writer Antoine de Saint-Exupéry; composers Ernst Krenek and Aaron Copland, head of SS Heinrich Himmler born; writers John Ruskin and Oscar Wilde, music writer Sir George Grove, philosopher Friedrich Nietzsche, composer Sir Arthur Sullivan die
- 1901** Korngold family moves to Vienna
New York Stock Exchange crashes; President McKinley assassinated at Pan-American Exposition in Buffalo, New York; Theodore Roosevelt becomes president; racial violence increases in South after Roosevelt invites Booker T. Washington to White House for dinner; violinist Jascha Heifetz, film composer Alfred Newman, physicists Enrico Fermi and Werner Heisenberg, sculptor Alberto Giacometti, anthropologist Margaret Mead, Walt Disney, actress Marlene Dietrich born; painters Arnold Böcklin and Henri de Toulouse-Lautrec, composer Giuseppe Verdi die
- 1902** Julius becomes Eduard Hanslick's assistant at *Neue Freie Presse* (becomes principal music critic in 1904)
Jean Sibelius's Second Symphony premieres; first movie theater in Los Angeles opens; silent movie *A Trip to the Moon* by Georges Méliès premieres; writers Langston Hughes, John Steinbeck, and Isaac Bashevis Singer, film directors Max Ophüls, William Wyler, and Leni Riefenstahl, film producer David O. Selznick, composer Stefan Wolpe born; writer Émile Zola dies
- 1903** Begins piano lessons with his relative Emil Lamm
First flight with a powered aircraft; composers Augusta Holmès and Hugo Wolf, painters Paul Gauguin and Camille Pissarro die
- 1905** Writes down first compositions; lessons with Robert Fuchs, teacher of Mahler and Hugo Wolf
"Bloody Sunday" in St. Petersburg; mutiny on battleship Potemkin; Albert Einstein publishes theory of special relativity
- 1906** Plays his fairy-tale cantata *Gold* for Mahler, who pronounces him a genius, recommending that he be sent to Alexander Zemlinsky for lessons
Earthquake in San Francisco kills thousands; exoneration of Alfred Dreyfus ends Dreyfus Affair; first Victrola phonograph manufactured; Grand Duchy of Finland is first nation to adopt universal suffrage; Theodore Roosevelt awarded Nobel Prize for Peace; Austrian pediatrician Hans Asperger, writer Samuel Beckett, entertainer Josephine Baker, director Billy Wilder, composer Dmitri Shostakovich born; suffragist Susan B. Anthony, playwright Henrik Ibsen, painter Paul Cézanne die
- 1907** Begins lessons with Zemlinsky; composes *Der Schneemann* and Piano Trio, Op. 1
Mahler resigns directorship of Court Opera and is succeeded by Felix Weingartner; poet W. H. Auden, actors Katharine Hepburn, Laurence Olivier, writer Daphne du Maurier, painter Frida Kahlo born; violinist and composer Joseph Joachim dies
- 1908** Julius signs contract with Universal Edition for early piano pieces, *Der Schneemann*, and Piano Trio, Op. 1
Premiere of Israel Zangwill's play *The Melting Pot*; composer Olivier Messiaen born; Nikolai Rimsky-Korskov and painter Richard Gerstl die
- 1909** Julius arranges for private printing of the first piano sonata and piano pieces, *Don Quixote* and *Der Schneemann*, and sends them to musicians and critics outside Vienna

- NAACP founded in United States; Joan of Arc beatified; Sergei Diaghilev's Ballets Russes perform in Paris for first time; premiere of Richard Strauss's opera *Elektra*; filmmaker Joseph Mankiewicz, musician Benny Goodman, actors Errol Flynn and Douglas Fairbanks Jr., film director Elia Kazan, painter Francis Bacon born; Apache leader Geronimo and composer Isaac Albéniz die
- 1910** Baroness Bienerth arranges a benefit concert at which a 4-hand version of ballet pantomime *Der Schneemann* is performed; meets Saint-Saëns and Strauss; *Der Schneemann*, in an orchestrated version by Zemlinsky and conducted by Franz Schalk, premieres at the Vienna Court Opera; performances of the Piano Trio in Berlin, Munich, New York, and Vienna; contract with Schott publishing company
- Zemlinsky leaves Vienna; first public radio broadcast: live performances of *Cavalleria rusticana* and *Pagliacci* from the Metropolitan Opera in New York; premiere of Igor Stravinsky's *Firebird* in Paris; Mexican Revolution begins; composer Samuel Barber, film director Akira Kurosawa, Mother Theresa born; writers Mark Twain and Leo Tolstoy, singer-composer Pauline Viardot, composer Mily Balakirev, nurse Florence Nightingale, and painter Winslow Homer die
- 1911** Premiere of *Schauspiel Overture* in Leipzig, conducted by Arthur Nikisch; begins to study composition with Hermann Grädener and instrumentation with Franz Schalk; meets Max Reinhardt and soprano Maria Jeritz, for whom he writes most of his female lead roles
- Triangle Shirtwaist Factory fire in New York kills 146; Sibelius conducts premiere of his Fourth Symphony; first exhibition of Blaue Reiter group in Munich (members include Wassily Kandinsky, Franz Marc, Paul Klee, and August Macke); Ronald Reagan, poet Elizabeth Bishop, playwright Tennessee Williams, composers Bernard Herrmann, Gian Carlo Menotti, singer Mahalia Jackson born; Mahler and journalist-publisher Joseph Pulitzer die
- 1912** Goes to Hamburg, Frankfurt, and other German cities for special Korngold evenings
- Robert Falcon Scott's South Pole expedition ends in disaster; RMS *Titanic* sinks after striking iceberg; Carl Laemmle founds Universal Studios; Adolph Zukor launches Famous Players Film Company, precursor to Paramount Pictures; Woodrow Wilson elected president; painter Jackson Pollock, singer-songwriter Woody Guthrie, composer John Cage born; writers Karl May and Bram Stoker, playwright August Strindberg, aviation pioneer Wilbur Wright, composer Jules Massenet die
- 1913** Premiere of *Sinfonietta* in Vienna under Weingartner
- Josef Dzhugashvili first publishes an article under pseudonym Stalin (lives in Vienna at the time, as do Hitler and Josip Broz Tito); premiere of Stravinsky's ballet *The Rite of Spring* by the Ballets Russes causes a scandal; premiere of Arnold Schoenberg's *Gurrelieder*; Richard Nixon, composers Witold Lutosławski, Benjamin Britten, and Morton Gould, civil rights activist Rosa Parks, writer Albert Camus born; Harriet Tubman dies
- 1914** Performances of *Sinfonietta* in Leipzig (Nikisch) and Berlin (Strauss); completion of one-act operas *Der Ring des Polykrates* and *Violanta*
- Archduke Franz Ferdinand of Austria and his wife, Sophie, assassinated in Sarajevo, Bosnia, triggering outbreak of World War I; Babe Ruth makes major league debut; Ernest Shackleton sets sail on the *Endurance* in an attempt to cross Antarctica; writers Ralph Ellison, Octavio Paz, Marguerite Duras, and Dylan Thomas, and actress and inventor Hedy Lamarr born; composer Albéric Magnard and Macke die
- 1916** *Der Ring des Polykrates* and *Violanta* premiere in Munich on March 28 under direction of Bruno Walter and then on April 10 in Vienna; called up as army recruit but spends war years in Vienna conducting, composing, and arranging military music
- Battle of the Somme: more than 1 million soldiers die; Battle of Verdun; Dada movement founded; Margaret Sanger opens first U.S. birth control clinic; Emperor Franz Joseph I of Austria dies at 86, succeeded by grandnephew Karl I; composers Alberto Ginastera and Milton Babbitt, violinist Yehudi Menuhin born; writer Henry James, painters Franz Marc, Thomas Eakins, Odilon Redon, and Tina Blau, and composer Max Reger die
- 1917** Meets Luise (Luzi) von Sonnenthal
- United States declares war on Germany; Vladimir Lenin returns to Russia; Bolshevik revolution in Russia, abdication of Tsar Nicholas II
- 1918** Abdication of Kaiser Wilhelm II of Germany and Emperor Karl of Austria ends World War I; dissolution of Habsburg Empire; global influenza epidemic; Russian Civil War begins; Sergei



Erich and his parents, Julius and Josefine, c. 1911



Vaudeville Musicians, Charles Demuth, 1917



The Return of Private Davis from the Argonne, John Stuart Curry, 1928–40



Die tote Stadt stamp honoring Korngold centennial, 1997



Maria Jeritza as Marietta in Die tote Stadt



Wedding photo of Luzzi and Erich

Prokofiev's Classical Symphony premieres; playwright Frank Wedekind, painter Gustav Klimt, and composer Claude Debussy die

1919 Completion of *Sursum Corda*

Weimar Republic established in Germany; election of constituent assembly in Austria, socialist Karl Renner first chancellor; British scientific expeditions confirm Albert Einstein's general theory of relativity; painter Pierre-Auguste Renoir dies

1920 Premiere of *Much Ado About Nothing* incidental music in Vienna; parallel premieres of *Die tote Stadt* in Hamburg (conductor Egon Pollak) and Cologne (conductor Otto Klemperer)

Austria becomes member of League of Nations; communist victory in Russia; women's suffrage begins in United States; Ludwig Wittgenstein publishes *Tractatus Logico-Philosophicus*; premiere of Maurice Ravel's *La valse*; Hugo von Hofmannsthal and Max Reinhardt found Salzburg Festival for music and drama; Schoenberg paints portrait of Alban Berg; Franz Schreker leaves for Berlin; painters Amedeo Modigliani and Max Klinger, and poet Richard Dehmel die

1921 First performance of *Die tote Stadt* in Vienna, with Jeritza in lead role and sets by Alfred Roller; performances of the opera in major opera houses, including the Metropolitan Opera in New York; finishes *Lieder des Abschieds* for alto and orchestra

Hitler becomes leader of National Socialist Party; Schoenberg develops 12-tone method of composition; tenor Enrico Caruso, composers Engelbert Humperdinck and Saint-Saëns, and painter Fernand Khnopff die

1922 First biography, by Rudolf Stephan Hoffmann, published

Formation of Union of Soviet Socialist Republics; founding of International Society of Contemporary Music (ISCM) in Salzburg; publication of James Joyce's *Ulysses* and T. S. Eliot's *The Waste Land*; Permanent Court of International Justice opens in the Hague; actress Judy Garland, composer Lukas Foss born; author Marcel Proust dies

1923 Arranges Johann Strauss's *Eine Nacht in Venedig* for the Theater an der Wien

Premiere of Stravinsky's *Les noces*; Louis Armstrong makes his first recording, with King Oliver; actress Sarah Bernhardt dies

1924 Marries Luzzi; earns additional money by conducting and arranging operettas; premiere of Piano Concerto for the left hand by Paul Wittgenstein, with Vienna Symphony Orchestra conducted by Korngold

Schoenberg leaves for Berlin; Sibelius completes Seventh Symphony; Zemlinsky's *Lyric Symphony* premieres in Prague; The Juilliard School opens in New York; writer Franz Kafka, composers Puccini, Ferruccio Busoni, and Gabriel Fauré die

1925 Quartet No. 1 by the Kolisch Quartet at the ISCM festival in Venice; becomes a founding member of the Österreichischer Kulturbund which organizes concert series that are criticized as being provincial and conservative; birth of son Ernst

Benito Mussolini assumes dictatorial powers; volume 1 of Hitler's *Mein Kampf* and Kafka's *The Trial* published; Otto Dix, George Grosz, and other *Neue Sachlichkeit* artists exhibit paintings at Mannheim Kunsthalle; premiere of Alban Berg's opera *Wozzeck* in Berlin

1927 Premieres of opera *Das Wunder der Heliane* in Hamburg in October and in Vienna in November; appointed youngest ever professor at the Vienna Academy of Music

Ernst Krenek's *Jonny spielt auf* premieres in Leipzig to great acclaim; Nazi ideologist Alfred Rosenberg founds Kampfbund für deutsche Kultur (Militant League for German Art) to purge the arts from "corrupt" elements; Martin Heidegger publishes *Sein und Zeit* (Being and Time); Charles Lindbergh makes first solo transatlantic flight; first feature-length talking movie *The Jazz Singer*; Fritz Lang's film *Metropolis* premieres

1928 Premiere of Leo Fall's *Rosen aus Florida*, completed by Korngold, at Metropol Theater in Berlin; moves to villa in Vienna; birth of son Georg

Alexander Fleming discovers penicillin; Stalin launches first Five-Year Plan; premiere of Kurt Weill's *Dreigroschenoper*

1929 Begins collaboration with Max Reinhardt on new production of Johann Strauss's *Die Fledermaus* in Berlin

Frankfurt city council establishes a concentration camp for Gypsies; Wall Street crash ushers in worldwide Great Depression; Diaghilev and writer Hugo von Hofmannsthal die

- 1930** Premiere of Suite for Two Violins, Cello, and Piano left-hand, Op. 23; premiere of *Walzer aus Wien* at Vienna's Stadttheater
Premiere of the film *Der blaue Engel*, starring Marlene Dietrich
- 1931** Premiere of his and Reinhardt's adaptation of Offenbach's *Die schöne Helena* in Berlin, subsequently a great success also in London
Collapse of Austrian bank, the Credit-Anstalt; attempted coup of profascist Heimwehr in province of Styria; premiere of Charlie Chaplin's *City Lights*
- 1932** Julius retires from *Neue Freie Presse*; begins work on the opera *Die Kathrin*; premiere of *Baby Serenade* in which he incorporates jazz elements for the first time
New Austrian government under Christian Socialist Party chancellor Engelbert Dollfuss; Franklin D. Roosevelt elected U.S. president; Joseph Cornell exhibits his first boxes containing found objects; Aldous Huxley publishes *Brave New World*
- 1933** Attends premiere of his adaptation of Fall's *Die geschiedene Frau* in Berlin; purchases Schloss Höselsberg in Upper Austria
Hitler named chancellor of Germany; assumes dictatorial powers; first Nazi concentration camps established; growing antigovernment agitation in Austria; Dollfuss suspends parliament; Nazi riots in Vienna; Roosevelt launches New Deal; Prohibition ends in United States; Nobel Prize for physics awarded to Swiss-English Paul Dirac and Austrian Erwin Schrödinger for discovery of new productive forms of atomic energy
- 1934** First stay in America; arranges Mendelssohn's music for Max Reinhardt's film version of *A Midsummer Night's Dream*
Destruction of Socialist Party in Austria; all parties except Dollfuss's Fatherland Front dissolved; establishment of a dictatorship under Dollfuss with a cabinet along fascist lines; Dollfuss assassinated during Nazi coup on July 25; Kurt Schuschnigg forms new cabinet; Schreker dies
- 1935** After completion of *A Midsummer Night's Dream*, goes back to Austria but soon returns to America; starts to write film scores for Paramount and Warner Bros. for *Give Us This Night*, *Captain Blood*, and opening march for *The Rose of the Rancho*
Hitler creates Luftwaffe; U.S. senator Huey Long assassinated; Nuremberg Laws, excluding German Jews from citizenship, enacted on September 15; Berg dies
- 1936** Composes film score for *Anthony Adverse*, which wins Oscar for best film music
Spanish Civil War begins; Germany and Japan sign Anti-Comintern Pact; premiere of Berg's Violin Concerto; writer Karl Kraus dies; Dorothea Lange photographs migratory farm labor for the Resettlement Administration (which became the Farm Security Administration), including the iconic Great Depression image known as "Migrant Mother," in Nipomo, California.
- 1937** Premiere of song cycle *Unvergänglichkeit*; film scores for *The Prince and the Pauper* and *Another Dawn*; completes *Die Kathrin*, plans performance at Vienna State Opera
Hindenburg disaster; Germans participate in bombing of Guernica (memorialized by Pablo Picasso); height of Great Terror (persecution of Stalin's enemies) in Soviet Union; Italy joins Anti-Comintern Pact, completing the three Axis powers; Japan invades China; Nazis mount Entartete Kunst (Degenerate Art) exhibition in Munich and then in other German and Austrian cities, forcing many artists into exile
- 1938** Called back to Hollywood to work on *The Adventures of Robin Hood*, for which he will be awarded second Oscar; Erich, Luzi, and son Georg leave Austria in January, Ernst remains with Erich's parents; Korngolds are taken by surprise by Austria's Anschluss to Nazi Germany in March; Julius, Josefine, and Ernst leave Austria on a visitors' visa to United States; villa and music library and complete score for *Die Kathrin* confiscated by the Nazis, although the music is later recovered; signs exclusive contract with Warner Bros.; composes *Narrenlieder*
Degenerate Music exhibit in Düsseldorf; Kristallnacht in Germany; Schuschnigg forced to resign; Austria becomes part of Germany with new chancellor Arthur Seyss-Inquart announcing union on March 13; Hitler arrives in Vienna on March 14
- 1939** Premiere of *Die Kathrin* in Stockholm; film scores for *Juarez* and *The Private Life of Elizabeth and Essex*; completes Violin Concerto, Op. 35
Francisco Franco triumphs in Spanish Civil War; beginning of World War II; Nadia Boulanger is first woman to conduct New York Philharmonic; Photographer Edward Weston is given access



Municipal housing project, Philippovichgasse, Vienna, Josef Hoffman, 1928



Migrant Mother, Nipomo, California, Dorothea Lange, 1936



Bette Davis and Errol Flynn in *The Private Lives of Elizabeth and Essex*, 1939



MGM Storage Lot, Hollywood, Edward Weston, 1939



Errol Flynn in *The Sea Hawk*, 1940



Manzanar Street Scene, Ansel Adams, 1943



Harry Truman, Greta Kempton, 1945

to the Metro-Goldwyn-Mayer storage lot in Hollywood by friends who work in the studio's art department. Some of the images are included in a 1946 solo show at the Museum of Modern Art.

- 1940** Film score for *The Sea Hawk*
Leon Trotsky assassinated; Battle of Britain; France falls; composer Silvestre Revueltas dies
- 1941** Composes *A Passover Psalm* on commission and *Four Shakespeare Songs* for Reinhardt's workshop; film score for *The Sea Wolf*
Germany invades Soviet Union; Siege of Leningrad; attack on Pearl Harbor on December 7, United States enters the war
- 1942** Film scores for *Kings Row* and *The Constant Nymph*; organizes memorial concerts in Los Angeles and New York for Reinhardt, who had died of a heart attack
Battle of Stalingrad; Battle of Midway; broadcast of Shostakovich's "Leningrad" Symphony
- 1943** Film scores for *Devotion* and *Between Two Worlds*; becomes U.S. citizen
Surrender of German troops at Stalingrad; Warsaw Ghetto uprising; Broadway premiere of Rodgers and Hammerstein's *Oklahoma!*; seeking ways to be useful during the war, photographer Ansel Adams volunteers to document life in the Manzanar War Relocation Center in Inyo County, California, where American citizens and residents of Japanese descent had been forcibly moved.
- 1944** Siege of Leningrad ends; D-Day
- 1945** Film score for *Of Human Bondage*; Julius dies in Hollywood on September 25
Yalta Conference; Soviets take Berlin; Hitler commits suicide; United States drops atomic bombs on Hiroshima and Nagasaki; end of World War II; Nuremberg trials; composers Anton Webern, Pietro Mascagni, and Béla Bartók die
- 1946** Film scores for *Escape Me Never* and *Deception*; premiere of Cello Concerto, Op. 37, which is taken from score for *Deception*
- 1947** Premiere of Violin Concerto by Jascha Heifetz in St. Louis, followed by concerts in Chicago and New York; leaves Warner Bros.; suffers first heart attack; composes *Symphonic Serenade*, which is dedicated "To Luzi, my beloved wife and best friend" (completed 1948); *Violanta* is performed in Vienna
India gains independence from Britain; Cold War begins; Marshall Plan
- 1949** Visits Vienna; performance of *Die Kathrin* at Volksoper but is withdrawn after only a few performances; finds Vienna hostile and untrustworthy
Viennese émigré artist Greta Kempton, official White House artist during Truman Administration, has one-woman show at Corcoran Gallery of Art in Washington, D.C., said to attract most visitors of any exhibition by a living artist.
- 1950** Premieres of *String Quartet No. 3* and of *Symphonic Serenade*, the latter by the Vienna Philharmonic conducted by Wilhelm Furtwängler; other performances of his work are poorly attended and receive mixed reviews
- 1951** Korngolds return to America; radio premiere of *Die stumme Serenade*
Schoenberg and Serge Koussevitzky die
- 1952** Completion of *Symphony in F-sharp*
Dwight D. Eisenhower elected U.S. president; premiere of John Cage's 4'33"
- 1953** Completion of *Straussiana* and of *Sonett für Wien*
Stalin and Prokofiev die on the same day
- 1954** Travels to Europe for premiere of the symphony in Vienna; supervises scoring of last film assignment, *Magic Fire*, a biopic of Richard Wagner
Racial segregation in schools ruled unconstitutional by U.S. Supreme Court; composer Charles Ives and Kahlo die
- 1955** Performances of *Die tote Stadt* in Munich are a success with the public; sells restituted possessions in Austria and returns to Hollywood
- 1956** Suffers a cerebral thrombosis in October
De-Stalinization begins in Soviet Union; Soviet army crushes Hungarian Revolution
- 1957** Huge international celebrations in honor of his 60th birthday; dies on November 29
Launch of Sputnik 1, first artificial Earth satellite; painter Diego Rivera dies

E.W. KORNGOLD

- | | | |
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WEEKEND ONE AUGUST 9–11

KORNGOLD AND VIENNA

PROGRAM ONE

Erich Wolfgang Korngold:

From Viennese Prodigy to Hollywood Master

Sosnoff Theater

Friday, August 9

7:30 pm Preconcert Talk: Leon Botstein

8 pm Performance: Bard Festival Chorale, James Bagwell, choral director; The Orchestra Now, conducted by Leon Botstein, music director

Erich Wolfgang Korngold (1897–1957)

From *Der Schneemann* (1908–09)

Introduction

Entr'acte

Anna Polonsky, piano

From *Sechs einfache Lieder*, Op. 9 (1911–13)

Liebesbriefchen (Honold)

Das Heldengrab am Pruth (Kipper)

Sommer (Trebitsch)

Erica Petrocelli, soprano

Chun-Wei Kang, piano

Piano Quintet in E Major, Op. 15 (1921)

Mässiges Zeitmass, mit schwungvoll blühendem
Ausdruck

Adagio. Mit grösster Ruhe, stets äusserst gebunden und
ausdrucksvoll

Finale. Gemessen, beinahe pathetisch

Parker String Quartet

Piers Lane, piano

INTERMISSION

***A Passover Psalm*, Op. 30 (1941)**

Marjorie Owens, soprano

Overture, from *The Sea Hawk* (1940)

Cello Concerto in C Major, Op. 37 (1946)

Nicholas Canellakis, cello

***Tomorrow*, Op. 33 (1942)**

Stephanie Blythe, mezzo-soprano

PROGRAM ONE NOTES

"I am and I always will be an opera composer. I think that's my fate. Writing for the films is like writing an opera, only it goes a little bit faster." When the *New York Times* ran an article in 1942 profiling Erich Wolfgang Korngold, "Famous at 13," the composer had been a film composer for almost a decade, had penned two Academy Award-winning scores, and had not worked in opera for several years. Yet Korngold's words capture precisely the manner in which his life, his work, and his very identity as an artist were defined not only by the war but also by his struggle to reconcile opera and film, so-called high and low genres, popular and elite forms of creative expression. This first program of the Bard Music Festival is not simply an overview of Korngold's career, beginning as it does with his first major success and including a work derived from one of his last film assignments. It also touches on some of the creative personas he embraced or was made to bear: child prodigy, Austrian Jew, radical, conservative, and composer trained for the concert hall who was forced—or who fled—into the movie palace.

The title of the *Times* profile points to the first work on the program. Korngold composed *Der Schneemann* (The Snowman) when he was 11 years old; it is a pantomime in two scenes, scored for piano, with the plot written by Erich together with his father, the powerful music critic Julius Korngold. The story draws its cast of characters partly from 16th-century *commedia dell'arte* (Pierrot, Columbine, Pantalón), the resonance of which in contemporary Vienna is attested by Arnold Schoenberg's *Pierrot lunaire* of 1912. In the Korngolds' treatment, Pierrot disguises himself as a snowman in order to abscond with his beloved Columbine from under the nose of her uncle Pantalón. Julius, eager to promote Erich's work, arranged for a private printing of *Der Schneemann* in 1909, which he distributed to musical luminaries of the day, including Arthur Nikisch, Carl Goldmark, and Richard Strauss. The score would be officially published by Universal Edition the next year. Among those impressed was Alexander Zemlinsky, Erich's teacher, whose orchestration of *Der Schneemann* premiered to stunned reviews at the Vienna Court Opera in October 1910. With this, Erich Korngold became famous at 13.

At the time of his Court Opera premiere, Korngold had already been busy composing songs for nearly half his life. He did not venture to publish any of them until 1916, when his *Sechs einfache Lieder* (Six Simple Songs) were released by the esteemed publisher B. Schott's Söhne in Mainz. Korngold had composed the first three songs of the collection in 1911, setting poetry by Joseph von Eichendorff, a Romantic favorite of Robert Schumann, Felix Mendelssohn, and Johannes Brahms, as well as of Zemlinsky. In the second half of the collection, composed two years later, Korngold turned to the work of contemporary poets, and his musical language evinces the maturity and daring that had already made him a star. The comforting strophes of "Liebesbriefchen" (Love Letters), grounded on the solid foundation of its unvarying piano accompaniment, are followed by the remarkable and unsettling fifth song in the set. There, the flowers and birdsong of the singer's garden are revealed at the end to adorn a grave, the pianist's arresting harmonic turns casting human mortality and nature itself in the same inscrutable light. Korngold closes the set within this unfamiliar harmonic world, as the singer's meditation on the passing of summer leads to a place of unnameable terror and "silent screams" (*ungeschriener Schreie*) evocative of some of the most famous works of expressionist art.

The final work on the first half of the program brings us to the point of Korngold's greatest European fame, shortly after the premiere of his opera *Die tote Stadt* (to be performed on Program 12) in Hamburg and Cologne. The Piano Quintet in E Major, Op. 15, shows Korngold's penchant—for which he would later be alternately ridiculed and renowned—for drawing upon his own earlier works in



Schloss Wilhelminenberg with a View of Vienna, Oskar Kokoschka, 1931

other genres, and it reveals a personally revelatory side of the composer that is unique within his oeuvre. Much of the music in the quintet originated in another work, the third of his *Lieder des Abschieds* (Songs of Farewell), Op. 14, composed in 1921 in tribute to his future wife, Luise (Luzi) von Sonnenthal, shortly after their disapproving parents forbade the couple from seeing each other again. Melodic material from the song runs throughout the piece, most notably in the variations of the second movement, which Korngold himself premiered—at the piano—with the Bandler Quartet in Hamburg in 1923. Here again, Korngold’s score reveals a certain harmonic daring, but by the 1920s, the radicalism of the wunderkind had been eclipsed by that of Schoenberg and his students. When Korngold’s next opera, *Das Wunder der Heliane*, premiered just four years later, it sounded decidedly old-fashioned to many, and the still-young Korngold found himself in the unfamiliar position of being widely regarded as the scion of a passing age. He would soon chart a course across the Atlantic into different domains, settling in California and finding a home in a creative milieu a world apart from where he had been before.

The second half of the program brings us into the war years—specifically, to 1941, when the German-born Rabbi Jacob Sonderling, leader of Fairfax Temple in Los Angeles since 1935, approached Korngold to compose something for performance at his house of worship. This was not just any invitation, however, as Sonderling had already begun commissioning works from some of the city’s most esteemed Jewish émigré composers, including Ernst Toch’s *Cantata of the Bitter Herbs* and Schoenberg’s *Kol Nidre*. From Korngold, Sonderling invited two new works, which would turn out to be the composer’s only explicitly religious compositions: *Prayer*, Op. 32, for tenor, women’s choir, harp, and organ; and *A Passover Psalm*, Op. 30, for soprano, choir, and small orchestra, which we hear tonight. For his text, Korngold used a telling of the Hebrew Haggadah prepared by Sonderling himself, reflecting on the Exodus of the Israelites from Egypt. Given the circumstances of the war and Korngold’s own de facto exile from Austria, the choice could hardly have been more poignant. The

premiere of Korngold's *Passover Psalm* was given in Los Angeles on April 12, 1941, under the direction of the composer himself.

Korngold's arrival in Hollywood coincided with a time when movie studios pursued a variety of exciting and crowd-pleasing genre films, including musicals, gangster pictures, operetta on film, and swashbuckling period-adventure tales, to name a few. The first film Korngold worked on was the Warner Bros. screen adaptation of Shakespeare's *A Midsummer Night's Dream*, based on a version produced by Korngold's friend Max Reinhardt that had been staged in 1934 at the Hollywood Bowl. With someone of such high caliber and esteem as Korngold on the lot, the studio lost no time enlisting Korngold to score a pirate film, *Captain Blood*, starring two relative unknowns in the lead roles: Olivia de Havilland, fresh from starring as Hermia in *A Midsummer Night's Dream*, and Errol Flynn. Korngold would go on to score two more films with both stars—*The Adventures of Robin Hood* and *The Private Lives of Elizabeth and Essex*—as well as two more for de Havilland (*Anthony Adverse* and *Devotion*) and four more for Flynn: *The Prince and the Pauper*, *Another Dawn*, *The Sea Hawk*, and *Escape Me Never* (five if you count one that Korngold began for Flynn's 1948 film *Adventures of Don Juan*; production delays led to the score eventually going to Korngold's Warner Bros. colleague Max Steiner). The brass fanfares, militaristic drums, sweeping theme on the strings: Korngold helped extend these themes from the stage to the screen beginning with his score for *Captain Blood*, and continued with the successful formula throughout his career.

In addition to period epics, four of Korngold's scores—*Give Us This Night*, *Escape Me Never*, *Deception*, and *The Constant Nymph*—amplify the drama in the lives of composers and/or musicians. *Deception*, featuring both intrigue following World War II and the drama that seems to follow ever-temperamental conductors and virtuoso soloists (on screen, of course—*never* in real life), included some of the biggest dramatic stars Warner Bros. had to offer. The three sides of the story's love triangle were Paul Henreid as the cellist, Claude Rains as the composer Hollenius, and Bette Davis as a concert pianist. Korngold wrote a single movement of a cello concerto for the film, which eventually became the Cello Concerto in C Major, Op. 37. Eleanor Aller Slatkin played the cello on the film's soundtrack and also premiered the complete work with the Los Angeles Philharmonic Orchestra in 1946. This would be the last film Korngold scored for Warner Bros.

Tomorrow, Op. 33, comes from *The Constant Nymph* (1943), the third film adaptation of the novel of the same name by Margaret Kennedy. Joan Fontaine plays Tessa Sanger, one of four daughters of composer Albert Sanger (renowned British actor Montagu Love); Charles Boyer plays Lewis Dodd, student of Albert, frustrated composer, and the object of Tessa's unrequited affections. Dodd's dissatisfaction with his own music allows for numerous occasions in the film for the exploration—both verbally and musically—of the state of contemporary music, much of it clearly referencing Korngold's own music. The work we will hear is the culmination of a musical idea that runs through the film, introduced early in the story as the melody to a piano quartet—Dodd refers to it as a “trifle . . . sugar candy”—that he brings along for the Sanger girls (the “Sanger circus”) to play; Sanger senior encourages Dodd to develop it into “a love scene in an opera! A symphonic poem! What you will. . . .” The tune comes back as the basis for an ultramodern work performed on two pianos (with Korngold playing one of the parts on the soundtrack), and finally as the basis for tonight's symphonic poem, whose performance is the climax of the film.

—Daniel Goldmark, Case Western Reserve University, and Kevin C. Karnes, Emory University;
Scholars in Residence, Bard Music Festival 2019

PANEL ONE

Korngold and the Phenomenon of the Child Prodigy

Olin Hall

Saturday, August 10

10 am – noon

Christopher H. Gibbs, moderator; Leon Botstein; Jessica Duchen; Michael Haas

PROGRAM TWO

Teachers, Admirers, and Influences

Olin Hall

Saturday, August 10

1 pm Preconcert Talk: David Brodbeck

1:30 pm Performance

Erich Wolfgang Korngold (1897–1957)

From *Märchenbilder*, Op. 3 (1910)

No. 4 Wichtelmännchen

No. 5 Ball beim Märchenkönig

Piers Lane, piano

From Piano Sonata No. 1 in D Minor (1908–09)

Finale. Passacaglia

Piers Lane, piano

Max Reger (1873–1916)

Quintet in A Major, Op. 146 (1915–16)

Moderato ed amabile

Vivace

Largo

Poco allegretto

Nuno Antunes, clarinet

Parker String Quartet

INTERMISSION

Hans Gál (1890–1987)

From Three Sketches, Op. 7 (1910)

No. 1 Allegretto vivace

No. 3 Vivace

Piers Lane, piano

SONGS

Robert Fuchs (1847–1927)

Die Sommernacht (Leitner), from Four Lieder,
Op. 56 (c.1897)

Alma Mahler (1879–1964)

Laue Sommernacht (Bierbaum), from Five Lieder (1910)

Joseph Marx (1882–1964)

Waldseligkeit (Dehmel) (1911)

Alexander Zemlinsky (1872–1942)	Irmelin Rose (Jacobsen), from <i>Five Lieder</i> , Op. 7 (1898–99)
Karl Weigl (1881–1949)	Abendstunde (Calé), from <i>Five Duets</i> (1909)
Wilhelm Kienzl (1857–1941)	Lenz! (Khuenberg), from <i>Frühlingslieder</i> , Op. 33 (n.d.) <i>Elaine Daiber VAP '18, soprano</i> <i>Jonathon Comfort VAP '19, baritone</i> <i>Kayo Iwama, piano</i>
Erich Wolfgang Korngold	Sextet in D Major, Op. 10 (1914–16) Moderato—Allegro Adagio Intermezzo Finale: Presto <i>Parker String Quartet</i> <i>Marka Gustavsson, viola</i> <i>Raman Ramakrishnan, cello</i>

PROGRAM TWO NOTES

“Compared with this child we are all impoverished.” So opined Richard Strauss about Erich Wolfgang Korngold as the boy rocketed to fame in 1910 as a 13-year-old composer of remarkable maturity. The public got wind of the new prodigy in February of that year through a series of journalistic reports emanating from Budapest and Vienna that likened him to the young Mozart. Korngold was much talked about in the months that followed. Private performances of his ballet-pantomime *Der Schneemann* (The Snowman), given in the home of the Austrian prime minister in April, paved the way for the work to be introduced at the Vienna Court Opera on October 4, in what was a public if not an unmixed critical success. Ten weeks later, in a concert of recent music by a number of Austrian composers, came the first local performance of his Piano Trio in D Major, Op. 1. Glowing notices from Munich, where it had recently premiered, made this work by the “little Mozart” the most highly anticipated piece on a program that also included songs and piano music by the likes of Alexander Zemlinsky, Alma Mahler, and Karl Weigl.

We might well think of that memorable evening when listening to this afternoon’s program. Once more we encounter an early chamber work by Korngold—a string sextet, completed at age 19—along with a similar mixed bill of fin-de-siècle and prewar songs and piano music by other Austrian composers, including not only Zemlinsky, Alma Mahler, and Weigl once more, but also Robert Fuchs, Wilhelm Kienzl, Joseph Marx, and Hans Gál. Only Max Reger, represented on the program today by his late Clarinet Quintet, stands apart by virtue of his German citizenship. What unites all the composers this afternoon is their unwillingness, despite the modernist inclinations of some of them, to abandon tonality and to follow Arnold Schoenberg down the path toward atonality and beyond. Schoenberg and his school have understandably drawn more coverage in the history books, focused, as they tend to be, on the history of style change. But the more conservative composers on this program speak to the continued viability of late Romanticism well into the 20th century.

Although Vienna on the eve of the Great War was a large metropolis, its cultural milieu was very much a small world, one marked by intersecting circles of composers, performers, and music critics. Both Zemlinsky and Weigl, for example, were among the many musicians who studied at the Vienna

Conservatory with Fuchs, a noted pedagogue and a one-time protégé of Brahms. Zemlinsky, whom Brahms also championed, eventually had several students of his own, including Schoenberg, Weigl, and Alma Schindler, with whom he had a brief love affair before she dropped him in favor of Gustav Mahler, soon to be her husband. Later Mahler, during his time as director of the Court Opera, employed Zemlinsky as a conductor and the younger Weigl as *répétiteur*. Beginning in 1907, at the age of 10, Korngold joined these many circles when he began private counterpoint lessons with Fuchs. Shortly thereafter, when Mahler heard Korngold play one of his early compositions, he exclaimed to his father, the noted music critic Julius Korngold: “Send the boy to Zemlinsky. No conservatory, no drill!” Their lessons began in 1908 and focused on piano performance, counterpoint, musical analysis, and orchestration, but not free composition.

Other intersections of interests emerged later. Around 1912, with Zemlinsky having left Vienna for a conducting position in Prague, Korngold briefly undertook music-analytical study with Weigl. Marx arrived in Vienna from Graz in 1914 to join the faculty at the Vienna Conservatory, and soon he and Korngold became close friends. The two remained late Romantics at heart and in the 1920s they, along with Zemlinsky and Gál, were at the forefront of the fight against Schoenberg’s new “method of composing with 12 tones related only to one another.” What Kienzl wrote in 1925 about himself applies equally to Korngold and the other composers on this program whose activity extended into the interbellum: “I cannot be and will not be atonal, but refuse just the same to be banal and antiquated.”

As Jews, Zemlinsky, Weigl, Gál, and Korngold were all forced from Central Europe with the rise of National Socialism in the 1930s. The aging Kienzl, who had earlier set to music the text by Karl Renner that served as the unofficial Austrian national anthem during the 1920s, seems to have maintained something of a checkered attitude toward Hitler. Marx’s continuing residence in Austria following the Anschluss and the championing of his later large-scale works by the Nazi authorities, however, should not be taken as evidence of any endorsement on his part of anti-Semitism, as suggested by the warm and supportive correspondence he maintained with Korngold until the latter’s death in Los Angeles in 1957.

The opening selections this afternoon—two movements from *Märchenbilder* (Fairy Tale Pictures), Op. 3, and the finale of the Piano Sonata in D Minor—date from the period of Korngold’s study with Zemlinsky. The first two movements of the sonata were written without the teacher’s knowledge, but the third, comprising 20 variations on a chromatic, seven-bar passacaglia bass, was composed as a counterpoint exercise under Zemlinsky’s supervision. This tour de force gives early evidence of the contrapuntal mastery Korngold would display throughout his career. Mahler heard Korngold perform the piece in his home in 1909 and suggested its



Alexander Zemlinsky, Richard Gerstl, 1908

suitability for use in the then-unfinished sonata. Further links to the passacaglia form can be drawn both to Zemlinsky's Second Symphony and to Brahms, whose Fourth Symphony famously concluded with a lengthy passacaglia on a chromatically inflected bass. *Fairy Tale Pictures*, as the title suggests, embodies an utterly different sound world. Composed in 1910 for piano as musical interpretations of short texts written for the work by Hans Müller, a Korngold family friend who later provided the librettos for Korngold's operas *Violanta* (1916) and *Das Wunder der Heliane* (1927), this delightful set recalls Robert Schumann's *Kinderszenen* (Scenes from Childhood) and works equally well in Korngold's later orchestration.

Korngold's Sextet in D Major, Op. 10, an early masterpiece, and Reger's Quintet in A Major, Op. 146, his last completed work, both date from the time of the First World War. Vienna's famed Rosé Quartet originally scheduled the world premiere of the sextet, together with the first Viennese per-

formance of the quintet, on its contemporary chamber music series concert of May 2, 1917. Only the last-minute indisposition of the clarinetist caused this early pairing of the two works to fall through. It is especially fitting, then, to bring these compositions together here. Reger's quintet takes much from two distinguished predecessors in the genre, Mozart's Clarinet Quintet in A Major (1789), with which it shares its home key, and Brahms's Clarinet Quintet in B Minor (1891). All three pieces abound in autumnal lyricism and conclude with finales in theme and variation form. The similarities to Brahms's quintet are especially strong, although Reger's chromaticism is undoubtedly more pronounced. More than once Reger virtually quotes thematic material from Brahms's quintet, and the two works often seem to inhabit similar twilight worlds.

Korngold's outstanding sextet draws on the Brahmsian tradition as well. Indeed, just as Reger's Clarinet Quintet alludes here and there to Brahms's essay in the genre, Korngold begins this work with an undulating triplet figure that hints at the opening of Brahms's String Sextet in G Major (1864), a suggestion later confirmed by a rather more straightforward reference to the same distinctive opening. The first movement is in sonata form and marked by two clearly contrasting

theme groups, the first passionate, the second "calm and flowing." As is Korngold's manner, the music has a restless feel to it, brought about by the numerous and abrupt tempo and metric changes, the frequent modulations to remote keys, and the use of string bowing effects such as *am Steg* (near the bridge) and *am Griffbrett* (near the fingerboard). In the slow movement, with its abrupt shift on its first beat from major to minor harmony, we encounter an intense, impassioned music that sounds at times more like Schoenberg's string sextet, the programmatic *Verklärte Nacht* (1899), than anything that Brahms ever wrote. The mood lightens considerably in the third movement, an intermezzo in the style of the Austrian Ländler, and lighter spirits continue to prevail in the finale, marked to be played "as fast as possible, with fire and humor."

—David Brodbeck, University of California, Irvine



Alma Mahler, c. 1910

PROGRAM THREE

The Orchestral Imagination

Sosnoff Theater

Saturday, August 10

7 pm Preconcert Talk: Christopher Hailey

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

Tonight's concert is dedicated to the memory of J. K. Greenberg. Jonathan and his wife, Elizabeth Ely '65, have been friends and supporters of Bard College—and wonderful and public-spirited neighbors—for decades. A connoisseur of food and wine as well as music, Jonathan was a founding member of the BMF Board of Directors and was instrumental in launching the festival. He was the embodiment of decency and kindness and will be greatly missed.

Julius Bittner (1874–1939)

Prelude to *Der Musikant* (1909)

Franz Schreker (1878–1934)

***Vom ewigen Leben* (1923/1927) (Whitman, trans. Reisinger)**

Wurzeln und Halme sind dies nur (Roots and leaves themselves alone)

Das Gras (Grass)

Erica Petrocelli, soprano

Erich Wolfgang Korngold (1897–1957)

Piano Concerto in C-sharp, for the left hand, Op. 17 (1923)

Mässiges Zeitmass—Heldisch—Mit Feuer und Kraft
Orion Weiss, piano

INTERMISSION

Alexander Zemlinsky (1871–1942)

***Lyric Symphony*, Op. 18 (1922–23) (R. Tagore, trans. Effenberger)**

Ich bin friedlos, ich bin durstig nach fernen Dingen

O Mutter, der junge Prinz

Du bist die Abendwolke

Sprich zu mir, Geliebter

Befrei mich von den Banden deiner Süsse, Lieb!

Vollende denn das letzte Lied

Friede, mein Herz

Erica Petrocelli, soprano

Michael J. Hawk, baritone



Concert in the Staatsoper unter den Linden, Berlin, Max Liebermann, 1923

PROGRAM THREE NOTES

Sharing the program this evening with Erich Wolfgang Korngold are one of his principal teachers, Alexander Zemlinsky; a close friend, Julius Bittner; and a sometimes uneasy rival, Franz Schreker. These three composers were born in the 1870s (as was Arnold Schoenberg) and therefore old enough to have been Korngold's father. They all negotiated the complicated musical politics of the early 20th century amid the recent legacy of Gustav Mahler, the eminence of Richard Strauss, and the radical innovations associated with Schoenberg and his students. All four composers on the program tonight wrote mainly for the theater, primarily operas, although some of them also composed ballets, operettas, and for film. And all except for Bittner, a far less significant figure, saw their notable European fame suppressed during the Nazi period; renewed interest and attention came only late in the century.

Bittner was 23 years older than Korngold, to whom he and his wife eventually became something like second parents. Much of Bittner's professional life was devoted to a legal career as a lawyer, judge, and public official, but the largely self-taught composer wrote in a variety of musical genres with a concentration on opera. *Der Musikant*, about an imaginary 18th-century Austrian court musician, received attention when Bruno Walter, an enduring advocate, conducted the premiere at the Vienna Court Opera in 1910. Korngold later enlisted Bittner's assistance—in part hoping to help the ill composer financially—in fashioning *Walzer aus Wien* (1930), a hugely successful pastiche of Johann Strauss II's music.

The remaining works on the program were composed almost simultaneously, in 1922 and 1923. They point to the rich stylistic alternatives being pursued at the time when Schoenberg was beginning to turn to the 12-tone method of composition and Igor Stravinsky was moving to his neoclassical phase. The German—and more specifically Viennese—musical orbit of the time (leaving aside prominent foreign figures such as Igor Stravinsky, Béla Bartók, and Leoš Janáček) is too often portrayed in history books as conservatives pitted against Schoenberg's atonal adventures. Yet all these composers were experimenting in different ways with extended tonality, thematic transformations, unusual structures, and imaginative orchestrations. They participated in a constantly overlapping world in which they often performed one another's music. (Schoenberg in fact programmed all four of tonight's composers at his Society for Private Musical Performances.) During World War I, Bittner even helped Schoenberg (born the same year as he) avoid active military service. The magnificent works from the early 1920s that we hear tonight might have led to very different careers had not the Nazis come to power, forcing Korngold, Zemlinsky, and Schoenberg into exile in America. (Schreker died in 1934, his career already destroyed by the regime.)

Schreker enjoyed enormous success in 1912 with the premiere of his second opera, *Der ferne Klang* (The Distant Sound), whose first U.S. stage production was mounted at Bard SummerScape in 2010. During the 1920s he was based in Berlin, where he was director of the Hochschule für Musik, and by this point his compositional fame had peaked. The extraordinary sound world that had made his operas so compelling takes on a perhaps even greater luminosity in *Vom ewigen Leben* (From Eternal Life). That Schreker originally composed the piece for soprano and piano in 1923 underscores the effectiveness of the vocal part and harmonic ingenuity of the accompaniment, but it was the orchestral version, dating from four years later, that brings this to full bloom.

His setting of "two lyrical songs" uses Hans Reisinger's translation of passages from Walt Whitman's *Leaves of Grass*. It is hardly surprising that the words of the great poet of democracy, freedom, and individuality have long attracted American composers, from Charles Ives and Aaron Copland to John Adams, but Europeans (including Kurt Weill, Othmar Schoeck, and Paul Hindemith) also set his poems, especially in times of political turmoil.

Korngold wrote his Piano Concerto in C-sharp, Op. 17, for Paul Wittgenstein (1887–1961), brother of the eminent philosopher Ludwig. After Wittgenstein lost his right arm in World War I, his considerable family fortune permitted him to commission concertos from many prominent composers, including Richard Strauss, Paul Hindemith, Benjamin Britten, Sergei Prokofiev, Maurice Ravel, and Franz Schmidt (one of whose six works for Wittgenstein is presented in Program 5). While some of these collaborations turned out to be tense, the one with Korngold, Wittgenstein's first, led also to the later suite for two violins, cello, and piano left hand, Op. 23 (Program 5). The technical difficulty of the Korngold concerto, and the fact that Wittgenstein retained the performing rights, meant the piece stood little chance of entering the repertory until much later in the century.



Paul Wittgenstein, 1927

“The one to whom I owe most of my knowledge of the technique and the problems of composing was Alexander Zemlinsky. I have always thought and still believe that he was a great composer.” Other former students shared Schoenberg’s assessment of his lone composition teacher (and one-time brother-in-law), including Alban Berg, Anton von Webern, and Korngold. It was Gustav Mahler who suggested that Korngold study with him rather than pursue a more traditional education at the Vienna Conservatory. Korngold later recalled that when Zemlinsky moved to Prague in 1911, he “had lost the ideal teacher, the most captivating musical inspiration of my early years, but Vienna also lost one of its strongest musicians. One must honestly consider if the next generation of Viennese talent might not have developed with greater consistency and surer direction had Zemlinsky remained in Vienna.”

Beyond Zemlinsky’s prominence as a teacher, he was also a noted conductor and an advocate of Mahler and the Second Viennese School. His greatest legacy is as a composer of songs, chamber and symphonic music, and eight operas. That the *Lyric Symphony* is now his best-known composition is perhaps not surprising given its clear debt to Mahler, which Zemlinsky acknowledged in a letter to his publisher: “I have written something this summer like *Das Lied von der Erde* [The Song of the Earth (1909)]. I do not have a title for it yet. It has seven related songs for baritone, soprano, and orchestra, performed without pause. I am now working on the orchestration.” Mahler had drawn from ancient Chinese poetry for his six-movement song-symphony, and Zemlinsky likewise looked eastward, setting poems by the Bengali writer Rabindranath Tagore (1861–1941), winner of the Nobel Prize for Literature in 1913 and a figure with a great following at the time. Zemlinsky used seven poems assembled in *The Gardener*, in Hans Effenberger’s German translation of Tagore’s own English translation from the original Bengali.

Despite the many similarities with *Das Lied*, Zemlinsky sought not so much to merge symphony with song, as his great predecessor had done, but rather symphony with opera in a continuous, through-composed work. The scoring is denser than Mahler’s and the vocal demands even more operatic. Zemlinsky stated that he had in mind “voice types that are right for theater: a heroic baritone and a young, dramatic soprano.” The motivically interrelated and continuous movements perfectly illustrate his dramatic genius. While Mahler’s work explores a deep nostalgia that ends in visions of blissful eternity, the *Lyric Symphony* is a Tristanesque exploration of longing and desire. In this respect, perhaps the most trenchant commentary on the work is a musical one. Berg wrote to Zemlinsky after the world premiere in June 1924 at the festival of the International Society for Contemporary Music in Prague: “My deep, deep enthusiasm for your *Lyric Symphony* . . . must be acknowledged even though I now possess only a glimmer of the immeasurable beauties of the score. Yes, I would like to say, my decades-long love for your music has, in this work, received its fulfillment.” The next year Berg began his great *Lyric Suite* for string quartet, dedicated to Zemlinsky, which not only derives its name from the symphony but also quotes in its fourth movement a line from the third song: “You are my own, my own.”

The baritone and soprano alternate with one another over the course of the seven movements in what is not so much a narrative as an exploration of various stages of love. The first two songs present views of yearning, the next two its achievement, and the final three love’s end. Zemlinsky commented that the “internal organization” of the prelude and seven songs connected by interludes “all have one and the same deeply sincere, passionate fundamental tone.”

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

PROGRAM FOUR

Popular Music from Korngold's Vienna

Olin Hall

Sunday, August 11

10 am Performance with commentary by Derek Scott; with So Young Park, soprano;
William Ferguson, tenor; Kayo Iwama, piano; Kobi Malkin, violin; Jordan Frazier, double bass

	VIENNESE SONGS
Rudolf Siczzyński (1879–1952)	Wien, Du Stadt meiner Träume, Op. 1 (1914) (Siczzyński)
Robert Stolz (1880–1975)	Im Prater blüh'n wieder die Bäume, Op. 247 (1916) (Robitschek)
	TAVERN AND HEURIGER
Heinrich Strecker (1893–1981)	Ja, ja, der Wein ist gut, Op. 99 (1923) (Gribitz)
Ralph Benatzky (1884–1957)	Ich muss wieder einmal in Grinzing sein (1915) (Benatzky)
	THEATER
Leon Jessel (1871–1942)	From <i>Die närrische Liebe</i> (1919) Das Glück, das ist ein blondes Mädel (Kren)
Johann Strauss II (1825–99)/ Erich Wolfgang Korngold (1897–1957)	From <i>Walzer aus Wien</i> (1930) One Hour (Eng. lyrics by D. Carter)
	FILM
Friedrich Holländer (1896–1976)	From <i>Der blaue Engel</i> (1930; dir. Josef von Sternberg) Ich bin von Kopf bis Fuss auf Liebe eingestellt (Holländer; Eng. lyrics by S. Lerner)
Werner Richard Heymann (1896–1961)	From <i>Der Kongress tanzt</i> (1931; dir. Erik Charell) Das gibt's nur einmal (Gilbert)
	SALON MUSIC
Richard Tourbié (1867–1943)	<i>Am Waldessaume</i> (n.d.)
	CABARET
Arnold Schoenberg (1874–1951)	From <i>Brettli-Lieder</i> (1901) Mahnung (Hochstetter)
Béla Laszky (1867–1935)	<i>Abbé und Gräfin</i> (n.d.) (Hiller)

AMERICAN RHYTHMS

Siegwart Ehrlich (1881–1941)	<i>Man tanzt Foxtrott</i> , Op. 71 (c. 1919) (Ehrlich)
Robert Stolz	<i>Salomé</i> , Oriental Fox-Trot, Op. 355 (1920) (Rebner)
Ernst Krenek (1900–91)	From <i>Jonny spielt auf</i> (1926) (Krenek) Du Lumpenkerl
POPULAR SONG AND DANCE	
Robert Katscher (1894–1942)	When Day Is Done (1924) (Eng. lyrics by B. DeSylva, 1926)
Jaromír Vejvoda (1902–88)	Beer Barrel Polka (Roll out the Barrel) (1927) (Eng. lyrics by L. Brown and W. Timm)

PROGRAM FOUR NOTES

This concert offers an opportunity to hear some of the popular music that Erich Wolfgang Korngold would have encountered as a young man in Vienna before he first left Europe in 1934. He may well have been introduced to a lot of popular music by his brother, Hans, who formed a dance band (and decided to add an extra “n” to his given name). The band’s broadcasts on Austrian radio included current entertainment and dance music, operetta potpourris, and many songs of the kind chosen for this concert. Since operetta features in Program 6, the focus in the present survey is on music heard in parks, taverns, cafés, cabarets, and the home. The selected pieces range from enduring favorites to forgotten but once-popular romantic ballads and drinking songs. There are, of course, waltz rhythms in abundance, but we will also hear the impact of American music. Some songs will be performed in English and others in German.

The *Wienerlied* celebrates the people and city of Vienna. The song often praises a particular location, and is characterized by typical Viennese features in the music. For example, the rhythm is likely to be a waltz or polka. A particular favorite is “Wien, Du Stadt meiner Träume” (Vienna, City of My Dreams), a song dating to 1914, but which you are still sure to hear played in a traditional Viennese restaurant today. The composer, Rudolf Siczzyński, was Austrian but, as his name suggests, of Polish heritage.

Popular music would often be heard in taverns or in distinctive Viennese establishments called *Heuriger*, which specialize in the new wine of the season. They originally were most often located on a winemaker’s property, but their popularity soon brought them into cities and towns. The new wine was new for a limited time, so Viennese wine lovers would flock to their favorite *Heuriger* like bees to the first blossoms of spring. Such enthusiasm can be heard in the song “Ich muss wieder einmal in Grinzing sein!” (I Must Go to Grinzing Again!). Grinzing is a wine-growing area near the Wienerwald, the Vienna Woods.

Much of the music heard in such settings was drawn from the numerous theatrical entertainments taking place in Vienna at the time. Although operettas aimed to please a worldwide audience, other examples of musical theater had a more local character and were often more like folk plays with music. Some productions drew on Vienna’s past musical heritage, such as *Walzer aus Wien*, for which Korngold made skillful arrangements of the music of Johann Strauss II. That singspiel became the hit show *The Great Waltz* at the Center Theatre on Broadway in 1934, and, later, a profitable film for MGM.



Heuriger, Josef Engelhart, 1913

A new source of music was found in sound film. One of the earliest, *Der blaue Engel* (The Blue Angel) of 1930, was directed by Josef von Sternberg and starred the well-established actor Emil Jannings and the young, unknown Marlene Dietrich. The film made her reputation and gave her an evergreen ballad that she sang for the rest of her performing career. With words and music by Friedrich Holländer, its original title was “Ich bin von Kopf bis Fuss auf Liebe eingestellt,” but it achieved global fame as “Falling in Love Again.”

Sound film was the latest technology, but an earlier marvel of technology, the piano, was still being put to a great deal of use in the homes of Vienna. The market for sheet music of songs, dances, and piano pieces was strong. Visitors at musical evenings in the home were often entertained by the performance of a “descriptive fantasia.” Such pieces proceeded somewhat in the manner of incidental music, either in representing a narrative or conjuring up the atmosphere and scenery of a particular location. While the home was the most respectable environment for music making, the cabaret was perhaps the least respectable. At the Hölle (Hell) cabaret theater in the basement of the Theater an der Wien, Mela Mars was fond of amusing patrons with her song about an abbot and a countess that was considered too indecent to sing in the home. At the same time, the risk-taking of cabaret appealed to composers who were breaking musical rules in their concert music. Arnold Schoenberg, for example, worked for a time at the Überbrettel Kabarett in Berlin, and even composed some cabaret songs.

The music flowing into Vienna from the United States after World War I had a powerful effect, particularly in the local imitation of American dance bands. The song “Man tanzt Foxtrott” is a testament to the foxtrot craze that took hold in Austria and Germany once the war was over. Jazz musicians were beginning to visit Europe and some composers wondered if this exciting new style might be incorporated into opera and other high-status stage works. *Jonny spielt auf* by Viennese composer Ernst Krenek is an early example of such an opera.

A more general kind of American influence can be detected in Viennese composers’ use of the musical structures found in Tin Pan Alley songs. Robert Katscher’s “Madonna, du bist schöner als der Sonnenschein” (Madonna, you’re more beautiful than sunshine) was written for a Viennese revue in 1924; given new lyrics by Buddy DeSylva, the song became popular two years later as “When Day Is Done.” Transatlantic cultural traffic was running in both directions, with European popular music also making an impact in America. “Rosamunde,” a hit in Austria and German in 1934 (the year Korngold traveled to the United States), originated in a polka by Czech composer Jaromír Vejvoda. In a recording by German accordionist and bandleader Will Glahé, it reached number one on the American hit parade in 1939. Its new title was “Beer Barrel Polka” (also known as “Roll Out the Barrel”), and with fresh lyrics by Lew Brown and Wladimir Timm, the song was soon covered by major American stars of the day, such as the Andrews Sisters, Glenn Miller, and Benny Goodman.

—Derek Scott, University of Leeds



Program cover for Die Hölle cabaret performance, November 23, 1906.
Heinrich Lefler and Joseph Urban, 1906

PROGRAM FIVE

Before the Reich: Korngold and Fellow Conservatives

Olin Hall

Sunday, August 11

1 pm Preconcert Talk: Kevin C. Karnes

1:30 pm Performance

Erich Wolfgang Korngold (1897–1957)

***Much Ado About Nothing* Suite, Op. 11 (1918–19)**

The Maiden in the Bridal Chamber

Dogberry and Verges: The March of the Night

Watchman

Garden Scene

Masquerade: Hornpipe

Jesse Mills, violin

Rieko Aizawa, piano

Walter Braunfels (1882–1954)

From 14 Preludes, Op. 33 (1921)

No. 5 in G Major

No. 7 in F Major

Gilles Vonsattel, piano

Franz Schmidt (1874–1939)

Toccata, for the left hand alone (1938)

Gilles Vonsattel, piano

Josef Labor (1842–1924)

Piano Quintet, Op. 11 (1900)

Allegro

Allegretto grazioso

Quasi Fantasia

Tema con Variazioni

Nuno Antunes, clarinet

Aaron Boyd, violin

Marka Gustavsson, viola

Nicholas Canellakis, cello

Danny Driver, piano

INTERMISSION

Ernst von Dohnányi (1877–1960)

***Pastorale on a Hungarian Christmas Tune* (1920)**

Orion Weiss, piano

Othmar Schoeck (1886–1957)

From 8 Lieder, Op. 17 (1904–09)

Erinnerung (Eichendorff)

From *Fünf venezianische Epigramme*,

Op. 19b (1906) (Goethe)

Diese Gondel vergleich ich

From *Wanderung im Gebirge*, Op. 45 (1930) (Lenau)

Die Lerche

Der Abend

Tyler Duncan, baritone

Erika Switzer, piano

Erich Wolfgang Korngold

Suite, Op. 23 (1930)

Präludium und Fuge. Kräftig und bestimmt

Walzer. Nicht schnell, anmutig

Groteske. Möglichst rasch

Lied. Schlicht und innig. Nicht zu langsam

Rondo—Finale (Variationen). Schnell, heftig

Aaron Boyd, violin

Horszowski Trio

PROGRAM FIVE NOTES

Josef Labor's Piano Quintet, Op. 11 opens with a gentle octave descent that outlines a D-major triad. Eight leisurely measures later, that same octave descent outlines A major. This is compositionally straightforward and entirely conventional, but how utterly magical: a twisting series of harmonic ideas, deliciously deferred resolutions, a subtle interplay of motives, and an unexpected ambiguity in the meter that extends the predictable eight-measure phrase to nine.

By 1900, the year of the quintet's premiere, Arnold Schoenberg had already begun his assault on tonal conventions, accelerating not only the pace of stylistic evolution but also the speed and density of musical discourse. It didn't take Schoenberg to transform Labor into a "conservative" composer, but Schoenberg's revolution and posterity's seeming belief in the inexorable teleology of musical modernism, in Vienna and elsewhere, served to render the grace and ingenuity of such works as this quintet all but inaudible.

Inaudible to whom? Certainly not to Schoenberg, who studied with Labor, and certainly not to the Wittgenstein family, for whom Labor was a kind of *Hauskomponist*, a cherished musical mentor whose works featured prominently in the clan's celebrated musicales. Ludwig Wittgenstein adored him, ranking Labor with Haydn, Mozart, Beethoven, Schubert, and Brahms as one of the "six truly great composers." Labor, in turn, composed no fewer than 11 left-hand solo and chamber works for Ludwig's brother Paul, following the war-injury loss of his right arm, which threatened to derail his concert career.

One need not share Ludwig Wittgenstein's hyperbolic assessment (or ultraconservative musical tastes) to recognize in Labor a musician of rare distinction. Although blind since early childhood, Labor became a noted pianist and celebrated organist, whose specialties included Buxtehude, Bach, and Mendelssohn; a respected teacher, sought out not only by Schoenberg but also by Alma Mahler, among others; and a musical connoisseur whose learning and refined tastes formed the basis of friendships with such distinguished colleagues as Joseph Joachim, Clara Schumann, Robert Fuchs, and Johannes Brahms.

Labor's special relationship to the Wittgensteins serves as a reminder that a narrative based on public concerts and premieres, on novelty and notoriety, misrepresents the nature of a musical culture that took place largely in more intimate spheres, whether in the salons of the aristocracy and haute



Prater Landscape, Tina Blau, n.d.

bourgeoisie or in the parlors of the *Bildungsbürgertum* and those who aspired to their ranks. To be sure, knowledgeable amateurs made up the backbone of the concert-going public, but their tastes, skills, and knowledge of the repertoire were largely formed in domestic circles—private passions that supported a thriving industry of instrument manufacture and music publishing, as well as a phalanx of pedagogues, journalists, scholars, and, of course, composers, whose very livelihood was predicated on listeners who could *hear*, *savor*, and *describe* the refinements of the kind Labor provides in those opening bars.

Labor's quintet is full of just such understated miracles. The opening Allegro is followed by an insouciant Allegretto grazioso and a disquieting fantasia that leads directly into a charming set of variations that end with a tender evocation of the work's opening theme. The presence of the clarinet underscores the proximity to Brahms (Labor in fact wrote the work for Richard Mühlfeld, the clarinetist who inspired Brahms's four late works for that instrument), but the beautifully balanced textures are generally lighter, the formal layout more clear-cut, the expressive range more reserved. As the critic and Brahms biographer Max Kalbeck wrote of another Labor composition, "Romanticism pays Classicism a visit and entices her into taking a stroll."

Franz Schmidt, another “conservative,” was born in 1874, the same year as Schoenberg. He was Mahler’s preferred solo cellist in Vienna Court Opera and Philharmonic concerts, played in the premiere of Schoenberg’s *Verklärte Nacht*, and in the late 1920s conducted a performance of *Pierrot lunaire*. Hans Keller, who had played chamber music with Schmidt in his youth, described him as “the first complete musician since Mendelssohn,” and Oskar Adler, Schoenberg’s childhood friend, recalled that “in my whole life there was only one man with whom I had as profound a friendship as with Franz Schmidt. That was in my youth, and the man was Schoenberg. . . . Despite his defective technique, a similar spiritual power radiated from his playing, as later, from Schmidt’s.” Schmidt’s six works for Paul Wittgenstein include a piano concerto and a piano quintet (likewise with clarinet), whose finale is a set of variations on a theme by Labor. The Toccata, his last completed work, weds its cascading improvisational texture within a tripartite structure that suggests the exposition, development, and recapitulation of a sonata form.

Schmidt, Walter Braunfels, and Ernst von Dohnányi were all gifted pianists—Dohnányi a virtuoso of international renown—and influential teachers and administrators, leading conservatories in Vienna, Cologne, and Budapest, respectively. Braunfels, who studied with Theodor Leschetizky in Vienna, was published by the Viennese firm Universal Edition, which launched his Op. 33 Preludes in 1923 with a review that emphasized their proximity to the “dreamy wistfulness” of German Romanticism. Dohnányi studied in Budapest, but his earliest compositional model was Brahms, who championed his music in Vienna. Keyboard works figure prominently in his oeuvre, including his *Pastorale on a Hungarian Christmas Tune*, whose modest technical demands made it a popular salon piece.

The Swiss composer Othmar Schoeck, active as a conductor and accompanist, is best known for his more than 300 lieder, for which the songs of Robert Schumann and Hugo Wolf were a stylistic starting point. Two relatively early ones, “Erinnerung” of 1909 and “Diese Gondel vergleiche ich” from the *Fünf venezianische Epigramme* of 1906, are followed by two songs from his Lenau cycle, *Wanderung im Gebirge*, of 1930. These later songs are good examples of what musicologist Willy Schuh described as Schoeck’s ability “to extend the borders of tonal music, as we know it from the Classical-Romantic period, without either seeming dubious or just ending as an experiment.”

Two generations separate Labor from Schmidt, Dohnányi, Braunfels, and Schoeck, and the generation of the 1870s and ’80s is the one to which the precocious Erich Wolfgang Korngold actually belongs. Nevertheless, his early childhood exposure to the music of Mahler, Strauss, Puccini, and Italian verismo extended the range of his tonal and expressive language. The *Much Ado About Nothing* Suite, drawn from incidental music Korngold wrote for a production of Shakespeare’s play, achieved wide popularity in the composer’s own arrangement for violin and piano, first performed by a close family friend, Rudolf Kolisch (first violinist of the Kolisch Quartet and brother-in-law of Schoenberg). It is music that could easily have found its way into one of Korngold’s Hollywood swashbucklers. The Suite for two violins, cello, and piano left hand, the second work Korngold wrote for Paul Wittgenstein, is altogether more ambitious and idiosyncratic. The opening prelude, an impassioned piano cadenza, is followed by a fugue, whose eerily chromatic theme is introduced by the cello. The harmonic language is free-wheeling and dissonant (with sunbursts of C major), the texture frequently rhapsodic. The following Waltz is no less quirky, but like the fourth movement, “Lied” (based on the song “Was Du mir bist” from Op. 22), offers a heavy dose of nostalgia—a sentiment in decidedly short supply in the other works on this program. “Groteske” is a traditional tripartite scherzo; the finale, a rondo-variation, brings the work to a satisfying conclusion.



Boating, Egon Schiele, 1907

So are these “conservative” composers, stubbornly braced against the tide of history? To be sure, they shared an allegiance to tonality and to the Classical and Romantic inheritance. But each drew different conclusions, not in ignorance but through active participation in and contributions to an *inclusive* musical culture that spanned public and private, amateur and professional spheres. Their works represent a conscious extension of the broad mainstream of musical practice, predicated both on continuity and gradual evolution. Was it their historical function merely to provide the cultural humus, that critical mass of musical literacy that made the flowering of modernism possible? Or is it musical modernism that becomes an airless artifact of history when detached from the ambient culture that gave it meaning?

—Christopher Hailey

The two paintings above are part of the Spitzer collection, the bequest of Edith Neumann to Bard College, which is on permanent display in Blithewood Mansion. The 92 works in the collection represent the aesthetic vision of Neumann’s father, Alfred Spitzer, an affluent Viennese doctor. There are several pieces by well-known artists—three Egon Schiele oils most notably—but it is depth, breadth, and the particular eye of Dr. Spitzer that make the collection unique and important. Artists like Max Liebermann and Tina Blau illuminate the rich cultural milieu of fin-de-siècle Vienna.

PROGRAM SIX

Operetta's America

Sosnoff Theater

Sunday, August 11

4:30 pm Preconcert Talk: Micaela Baranello

5 pm Performance: So Young Park, soprano; Rebecca Ringle Kamarei, mezzo-soprano; Frederick Ballantine, tenor; William Ferguson, tenor; Tyler Duncan, baritone; Erika Switzer, piano; Bard Festival Chorale, James Bagwell, choral director; The Orchestra Now, conducted by Zachary Schwartzman; Carmen Nicole Smith, choreography

Gustave Kerker (1857–1923)

From *Die oberen Zehntausend* (1909) (Freund)

Introduction

Leo Fall (1873–1925)

From *Die Dollarprinzessin* (1907) (Willner and Grünbaum)

Hipp-hipp-hurrah

Bruno Granichstaedten (1879–1944)

From *Reklame!* (1930) (Marischka)

Sprich nicht von ewiger Liebe

Gustave Kerker

From *Die oberen Zehntausend*

Ich komm' aus dem Land der Yankees

Leo Fall/Erich Wolfgang Korngold (1897–1957)

From *Rosen aus Florida* (1929) (Willner and Reichert)

Wie ein keckes Liebeslied

Bruno Granichstaedten

From *Der Orlow* (1925) (Marischka)

Oh, Saxophon

Emmerich Kálmán (1882–1953)

From *Die Herzogin von Chicago* (1928) (Brammer and Grünwald)

Im Himmel spielt auch schon die Jazzband

Leo Fall

From *Die Dollarprinzessin*

Automobil-Terzett

Ralph Benatzky (1884–1957)

From *Axel an der Himmelstür* (1936) (Morgan and Schütz)

In Hollywood (Weigel)

Oscar Straus (1870–1954)

From *Hochzeit in Hollywood* (1928)

Einmal oben, einmal unten

Leo Fall/Erich Wolfgang Korngold

From *Rosen aus Florida*

Irina's Lied



Die Herzogin von Chicago, Theater an der Wien, 1928

Paul Abraham (1892–1960)

From *Viktoria und ihr Husar* (1930) (Grünwald and Löhner-Beda)
Reich mir zum Abschied

Emmerich Kálmán

From *Die Bajadere* (1921) (Brammer and Grünwald)
Will man heutzutage schick und modern sein

INTERMISSION

Emmerich Kálmán

From *Die Herzogin von Chicago*
Prologue

PROGRAM SIX NOTES

“Vienna Is Alarmed by Inroads of Jazz,” asserted a *New York Times* headline on April 15, 1928. “All musical-minded Viennese,” the article claimed, have been occupied with the questions: “What will the future bring in the operetta? Will American jazz conquer us and force into oblivion our standard of operetta forms for decades past, or will some way be found by us to humanize jazz or at least harmonize it with our litter of musical traditions?” But jazz and the America-related plots that it usually set were not entirely new to operetta. As far back as 1890, Carl Millöcker’s *Der arme Jonathan* (Poor Jonathan) was set in Boston and explored American themes. American-style music featured prominently in Franz Lehár’s *The Merry Widow* (1905), which uses a cakewalk for its depiction of a Parisian nightclub.

For operetta, America offered more than novelty. In the 20th century, Viennese operetta became an international export and librettos embraced cosmopolitan and contemporary themes. (A conservative status quo, however, was usually restored by the final curtain.) America was depicted above all as a land of rapacious capitalism. The favored characters were robber barons and their modern daughters, who became entangled with a European aristocrat who had fled his debts. In the 1920s, when Viennese theaters struggled to stay afloat, this plot type became ever more poignant. Despite operetta's popularity on Broadway, however, European-written works set in America rarely found much success. The reasons for this are perhaps suggested by the names Viennese librettists tended to give their American characters: "Babs Peppermint," "Goliath Armstrong," "Jolly Jefferson."

At the same time, the juxtaposition of American and European society allowed for the bold contrasts that define 20th-century operetta scores, inviting composers to set a traditional Viennese idiom against their interpretation of an American one—and occasionally offer some kind of reconciliation. Such is the flavor of Leo Fall's *Die Dollarprinzessin* (The Dollar Princess), in which a millionaire and his daughter employ a dubious trio of expat Europeans, including a cabaret singer who attempts to pass herself off as a countess. To the audience, they are transparent about their motives: "America has money!"

A similar model was adopted by Gustave Kerker. Born in Germany, Kerker's family relocated to Louisville, Kentucky, when he was 10 years old. He made his career adapting European operettas for the Broadway stage, a task similar to the one Erich Wolfgang Korngold would take on a few decades later. Perhaps it was this stylistic fluency that made Kerker's original works so successful in Europe—if only fleetingly. *Die oberen Zehntausend* (High Society) was written for Berlin, supposedly given the imprimatur of New York authenticity through the importation from London and New York of a whole chorus line.

After World War I, the Viennese debate surrounding American-style operetta became more partisan. Korngold's work in operetta in this period consisted principally of the arrangement and orchestration of older pieces, mostly by Johann Strauss II. Critics hailed such productions for their power to evoke an idyllic past; in the words of one, Korngold's *Eine Nacht in Venedig* (One Night in Venice, adapted in 1923) recalled "the good old days of the Waltz King when heart and mind still could reach for the beautiful and noble," the days of a "homogenous society." Korngold's effusive style is evident in the more modern *Rosen aus Florida* (Roses from Florida), an operetta left unfinished by Leo Fall upon his sudden death in 1925 that Korngold completed. The predictable plot concerns millionaire bachelor Goliath Armstrong's difficult romantic life. Korngold himself composed female lead Irina's highly lyrical Act 2 aria, which exemplifies operetta's more operatic tendencies. Like most 20th-century work, however, this drama is leavened with lighter, jazzier numbers, such as the Banjo-Duett.

The antipode to Korngold's Strauss revivals was the revue-operetta, a 1920s descendent of lighter works such as Kerker's. Bruno Granichstaedten's *Reklame!* (Advertisements!) and Ralph Benatzky's *Axel an der Himmelstür* (Axel at the Gates of Heaven), among others, reveled in international dance styles like the tango and foxtrot, leading critics to dismiss them as mere assemblages of hit songs. Yet their plots are explicit reflections on that very commodification: *Axel* takes on the vagaries of Hollywood while *Reklame!* looks at the advertising industry and featured actual product placement in its original production.

The ostensible cause of Vienna's "alarm" reported in the *New York Times* stemmed from the work that makes up the second half of this program: Emmerich Kálmán's 1928 operetta *Die Herzogin von*

Chicago (The Duchess of Chicago). Unusually, Kálmán infused the American style and subject into a work of large musical scale. Like his predecessors, he juxtaposes a wealthy, modern American (flapper Mary Lloyd) with an impoverished European traditionalist (Prince Sandór Boris of “Sylvania”; actor Hubert Marischka’s costume reportedly resembled that of Hungarian regent Miklós Horthy). The libretto and score, however, draw an explicit parallel between Kálmán’s signature Hungarian style and the American Charleston, suggesting a novel musical reconciliation.

But the most retrospective of the works on this program has to be Oscar Straus’s *Hochzeit in Hollywood* (Wedding in Hollywood), an operetta that embeds fragments of Straus’s own earlier operetta *Ein Walzertraum*. *Hochzeit in Hollywood* became Straus’s ticket to the actual Hollywood, where he worked with director Ernst Lubitsch. Yet there is some loss in *Hochzeit*’s meditation on operetta’s past, now just another part of what Straus refers to as Hollywood’s “House of Sensations.”

—Micaela Baranello, University of Arkansas



Dollar Princess, Othmar Fabro, 1907



Broadway, George Grosz, 1934

WEEKEND TWO AUGUST 16–18

KORNGOLD IN AMERICA

SPECIAL SHOWING

The Constant Nymph

LUMA Theater

Friday, August 16

3 pm

Directed by Edmund Goulding, 1943

With Charles Boyer, Joan Fontaine, Alexis Smith, and others

Score by Erich Wolfgang Korngold (1897–1957)

Discussion to follow

PROGRAM SEVEN

Robin Hood and Beyond

Sosnoff Theater

Friday, August 16

7:30 pm Preconcert Talk: Daniel Goldmark

8 pm Performance: The Orchestra Now, conducted by James Bagwell

Franz Waxman (1906–67)

Suite, from *Rebecca* (1940)

Prelude—After the Ball—Mrs. Danvers—
Confession Scene—Manderly in Flames

Max Steiner (1888–1971)

Suite, from *Casablanca* (1942)

Alfred Newman (1901–70)

From *The Song of Bernadette* (1943)

Overture
Scherzo

Bernard Herrmann (1911–75)

Suite, from *Vertigo* (1958)

INTERMISSION

Dimitri Tiomkin (1894–1979)

Suite, from *The Old Man and the Sea* (1958)

Erich Wolfgang Korngold (1897–1957)

From *The Adventures of Robin Hood* (1938)

Ambush—The Tournament (Archery Contest)—
Escape from the Gallows—The Gallows—Prince John—
The Battle—The Duel—The Victory—Epilogue

Film clips courtesy of Warner Bros. Entertainment

PROGRAM SEVEN NOTES

The world of Hollywood film music was in a state of transition when Erich Wolfgang Korngold first journeyed to the West Coast in 1934. Prior to the sound era, films could be seen in venues large and small, with music ranging from full orchestras to solo organists to nothing at all. Accompanists drew on just about every kind of music imaginable: popular songs, national themes, concert hall repertoire, marching band standards, and original mood music—also known as photoplay music—written expressly for use with movies. The need for film composers surfaced rather quickly in the late 1920s, when it became clear that talking pictures were not a fad but rather the new normal. Thus we should not be surprised at the diversity of experiences and backgrounds in the first generation of film composers represented on this program. The notable exception is women, who had a very significant role as film accompanists in the silent era but were almost entirely shut out of creative roles in early sound-era Hollywood music departments.

Franz Waxman also arrived in Hollywood in 1934, having worked extensively in the German film industry, in particular for the leading studio UFA on such movies as *The Blue Angel*. His first Hollywood film score remains one of his most famous: the music for James Whale's *The Bride of Frankenstein* (1935), which would be reused in numerous early thrillers and helped establish the sound of the horror film. In all, Waxman received 12 Academy Award nominations for best score and won twice—for *Sunset Boulevard* (1950) and *A Place in the Sun* (1951). He also collaborated with director Alfred Hitchcock (1899–1980), whose very long career—along with his great interest in the sound design of his films, especially the music—allowed him to work with numerous composers, including three others on today's program: Alfred Newman, Dimitri Tiomkin, and Bernard Herrmann.

The experience of Max Steiner mirrored Korngold's in many ways: both were child prodigies in Vienna, and both followed the family tradition of being involved with the musical life of the Austrian capital, as Korngold's father Julius was a music critic of great notoriety for Vienna's *Neue Freie Presse*, while Steiner's grandfather (also Maximilian) had been an impresario at the Theater an der Wien. After working as a composer and musical director throughout Europe, Steiner ended up in New York City where he collaborated with the likes of George Gershwin, Jerome Kern, and Victor Herbert. Following the success of the 1927 Broadway musical *Rio Rita*, Steiner was tapped to score the show's film adaptation, thus beginning his association with RKO Pictures, for which he also composed the music for the blockbuster *King Kong* (1933). Steiner worked for David O. Selznick (including on *Gone with the Wind*) before joining Warner Bros. in 1936. He scored as many as 10 films annually as primary composer in addition to assisting on several more scores per year, a rate far exceeding just about anyone else in Hollywood. (He accomplished this with the assistance of numerous highly skilled orchestrators.)

The Song of Bernadette was a prestige picture for Fox in 1943, based on the novel by Franz Werfel, who at the time of the film's release was married to Gustav Mahler's widow, Alma. (The Werfels were also close friends with Korngold and his wife, Luzi, within the community of European artistic transplants in Hollywood.) Newman, the film's composer, was a piano prodigy and had a successful career as a Broadway conductor in the 1920s. He arrived in Hollywood in 1930, sticking at first with musicals but eventually becoming known as a composer of remarkable depth and emotion for all genres of film, while also running the music department at 20th Century Fox from 1940 to 1960. Newman's legacy lives on not only as the composer of scores including *Wuthering Heights* (1939) and *The Robe* (1953) but also as the first in a long line of well-known film composers bearing the Newman surname, including his brothers Emil and Lionel, his children David, Thomas, and Maria, and his nephew Randy.



Hollywood composers, United States Post Office, 1999

Having first made a name for himself as a concert pianist and composer in Europe and Russia, Tiomkin worked in New York as a music director and arranger for a dance company started by his wife, Albertina Rasch. The company appeared in several MGM musicals, affording Tiomkin his first assignments writing music for film. Tiomkin eventually met and began a prosperous relationship with Frank Capra, scoring many of the director's most acclaimed and beloved films, including *Lost Horizon* (1937), *You Can't Take It with You* (1938), *Mr. Smith Goes to Washington* (1939), *Meet John Doe* (1941), and *It's a Wonderful Life* (1946). His Academy Award-winning song and score for the western *High Noon* (1952) put this Russian immigrant in the interesting position of helping to define what the Old West sounded like to Cold War-era America.

Herrmann started his career as a composer in radio, working at CBS in New York City—the city of his birth—where he became an advocate for programming more modern music (he was a correspondent and friend of Charles Ives for close to 20 years). Herrmann had a diverse career as a composer for media; at CBS, he wrote incidental music for radio dramas, and that is where he first started working with Orson Welles, taking part in the infamous “War of the Worlds” broadcast in 1939. His career as a film composer started most auspiciously with Welles’s *Citizen Kane* (1941). Herrmann also wrote extensively for television, all the while continuing to compose concert works and operas. Herrmann’s greatest legacy may be his decade-long role as Hitchcock’s composer, scoring several of the director’s most famous films, including *Psycho* (1960), *North by Northwest* (1959), *The Man Who Knew Too Much* (1956), and *Vertigo* (1958). Herrmann’s last score—for which he completed the recording session on the very eve of his death—was for Martin Scorsese’s *Taxi Driver* (1976). Herrmann’s life and work coincidentally came to a close just as the symphonic approach to film scoring that had been the dominant sound for all the composers on this program went out of fashion in the 1950s and ’60s, to be replaced by smaller ensembles and pervasive pop songs. However, that symphonic sound would find new life in the scores of John Williams and others of the next generation.

The concert concludes with excerpts from Korngold’s music for *The Adventures of Robin Hood*, a score he did not want to write. By 1938 Korngold had already composed far more film music than he had planned to when he first came to Hollywood; each new assignment took time away from *Die Kathrin*, the opera that would be his last, and was to him a far more consequential project. Having seen a cut of *Robin Hood*, Korngold resolutely refused to score the film, but eventually he relented—and with Austria on the brink of falling under Nazi rule, Korngold had little choice but to remain in America.

Korngold drew on several preexisting works for *Robin Hood*, most extensively the score for his symphonic poem *Sursum Corda* (1919), which never gained popularity as a concert piece. The famous “March of the Merry Men” also began life in an earlier work as the theme for “Miss Austria” in Korngold’s arrangement of Leo Fall’s operetta *Rosen aus Florida* (1929). The *Robin Hood* score won an Academy Award, the second for a Korngold film score, although the only one he received at the Oscar ceremony. The Oscar awarded to his earlier score for *Anthony Adverse* (1936) was accepted by the Warner Bros. music department head, Leo Forbstein, as was the practice at the time.

—Daniel Goldmark, Case Western Reserve University; Scholar in Residence, Bard Music Festival 2019

The Adventures of Robin Hood

John Goberman, producer

Original orchestrations reconstructed by John Wilson and Andrew Cottee

PGM Productions, Inc. (New York), by arrangement with IMG Artists

PANEL TWO

Out of Hollywood: Sound Film and the 20th Century

Olin Hall

Saturday, August 17

10 am – noon

Daniel Goldmark, moderator; Julie Hubbert; Neil Lerner; Jeff Smith

PROGRAM EIGHT

Classics in Hollywood: Film Composers in the Concert Hall

Olin Hall

Saturday, August 17

1 pm Preconcert Talk: Byron Adams

1:30 pm Performance

Erich Wolfgang Korngold (1897–1957)

Four Shakespeare Songs, Op. 31 (1937–41)

Desdemona's song

Under the greenwood tree

Blow, blow, thou winter wind

When birds do sing

Rebecca Ringle Kamarei, mezzo-soprano

Anna Polonsky, piano

Alexandre Tansman (1897–1986)

From 24 Intermezzi (1939–40)

Book 1, No. 6: Allegro deciso

Book 3, No. 15: Andante cantabile

Book 4, No. 22: Allegro scherzando

Piers Lane, piano

Richard Hageman (1882–1966)

Do Not Go, My Love (1917) (R. Tagore)

Miranda (1940) (Belloc)

Tyler Duncan, baritone

Erika Switzer, piano

Erich Wolfgang Korngold

Piano Sonata No. 3 in C Major, Op. 25 (1931)

Allegro molto e deciso

Andante religioso

Tempo di Menuetto molto comodo—Trio: Fliessender

Rondo: Allegro giocoso

Danny Driver, piano

INTERMISSION

George Antheil (1900–59)

Toccata No. 2 for solo piano (1948)

Orion Weiss, piano

Bernard Herrmann (1911–75)**From *Souvenirs de voyage*, for clarinet and string quartet (1967)**

Lento: Molto tranquillo

*Nuno Antunes, clarinet**Jasper String Quartet***Mario Castelnuovo-Tedesco (1895–1968)*****Serenatella on the Name of Jascha Heifetz*, Op. 170, No. 2 (1954)***Arnaud Sussmann, violin**Piers Lane, piano***Miklós Rózsa (1907–95)****String Quartet No. 1, Op. 22 (1950)**

Andante con moto

Scherzo in modo Ongarese

Lento

Allegro feroce

*Jasper String Quartet***PROGRAM EIGHT NOTES**

When Erich Wolfgang Korngold and his wife, Luzi, disembarked from a transcontinental train and entered Los Angeles's mission-style Union Station in October 1934, they did not step into a cultural vacuum. The Korngolds found a city that had a lively musical scene, which would develop even further thanks to the many émigrés who flocked to Hollywood. The Los Angeles Philharmonic, founded in 1919 by industrialist William Andrews Clark, had hired Walter Henry Rothwell, an Englishman who had assisted Gustav Mahler in Hamburg, to be its first conductor. In 1933, Otto Klemperer had been appointed the orchestra's music director. (As conductor of the Cologne Opera, Klemperer had conducted one of the simultaneous world premieres of Korngold's *Die tote Stadt* in 1920.) The Hollywood Bowl, which opened in 1921, presented stellar performers such as pianist Percy Grainger and contralto Marian Anderson, as well as conductors such as Leopold Stokowski. Frequent chamber music concerts were held in the elegant Wilshire Ebell Theatre and other similar venues. These concerts often featured first-rate local ensembles, including the Hollywood String Quartet, whose cellist, Eleanor Aller Slatkin, later recorded Korngold's Cello Concerto in C Major for the soundtrack of *Deception* (1946).

Yet some visitors were less than impressed. In 1937, Aaron Copland opined, "The conditions for work [writing film music] are very unsatisfactory . . . the only thing for sure is that there's money there." In 1941, composer Jerome Moross inaccurately asserted in the pages of *Modern Music* that southern California "probably has the smallest audience for new music to be found anywhere."

Not all film composers of what is now considered a golden age were émigrés who had fled the Nazis. Bernard Herrmann and George Antheil were born in the United States, and both started their careers composing concert music. Richard Hageman, who was a conductor and actor as well as a composer, was born in the Netherlands; he became an American citizen in 1925. All of the composers on this program, including Korngold, continued to produce concert music alongside their movie scores. Sometimes composers who worked in film mingled somewhat uneasily with those who did not. Evenings on the Roof, a concert series founded in 1939 by Peter and Frances Mullen Yates, presented uncompromisingly modernist music by local residents such as Igor Stravinsky and Arnold Schoenberg.

Herrmann was devoted to the cause of new music. He programmed an eclectic selection—heavy on Charles Ives—on his popular broadcasts conducting the CBS Symphony. For Hollywood, Herrmann wrote scores for such classics as *Citizen Kane* (1941), *The Devil and Daniel Webster* (1941); Oscar for best original score), *Psycho* (1960), and, at the end of his career, *Taxi Driver* (1976). Herrmann



Moore Hill, Los Angeles, Emil Kosa Jr., 1940

was an Anglophile who loved and conducted the music of Ralph Vaughan Williams, Arthur Bliss, and Gerald Finzi. His attraction to British music can be discerned in his *Souvenirs de voyage* for clarinet and string quartet.

Herrmann championed the music of Antheil, the self-described “bad boy of music,” who wound up in Hollywood composing scores for B movies such as the noir *Specter of the Rose* (1946). Part of Antheil’s iconoclasm stemmed from a restless and wide-ranging inventiveness that extended to machines. In the early years of the Second World War, he and the highly intelligent and fiercely anti-Nazi film star Hedy Lamarr invented a prototype of radar. Antheil’s Toccata No. 2 (1948) harks back to his percussive *Sonata Sauvage* of 1922. In contrast to the hard edges of Antheil’s toccata, Hageman’s songs are mellifluous and lyrical. They are beloved by singers, many of whom may not know that Hageman received an Oscar in 1939 for the score to the popular western *Stagecoach*.

Like Korngold, Mario Castelnuovo-Tedesco was a composer of international distinction before he was forced to immigrate to the United States in 1939, as the rise of fascism in Italy made it precarious for Jews to live there. Jascha Heifetz had commissioned and premiered Castelnuovo-Tedesco’s Violin Concerto No. 2, *I profeti* (The Prophets, 1931), and, with Arturo Toscanini, assisted in relocating the composer and his family to America. Castelnuovo-Tedesco settled near Heifetz in Beverly Hills, where he taught composition and wrote several film scores, including *And Then There Were None* (1945). In 1954, he composed a tribute to the great violinist, *Serenatella on the Name of Jascha Heifetz*, Op. 170, No. 2.

Alexandre Tansman, a pianist and composer of Polish and Jewish heritage, found refuge in Hollywood in 1940 thanks to his friend Charlie Chaplin. In Los Angeles, Tansman wrote concert music, such as the coruscating 24 Intermezzi for piano (1939–40), and music for film. Tansman was nominated for an Oscar in 1945 for his score for *Paris—Underground*, but that year the statuette went to Miklós Rózsa for *Spellbound*.



Paul Henreid and Bette Davis in *Deception*, 1946

Rózsa came from an affluent and liberal Hungarian family; from his teenage years he had admired the music of Béla Bartók and Zoltán Kodály at a time when such opinions were not popular in Budapest's conservative music circles. After study at the Leipzig Conservatory, he went to Paris and then to London to work for the noted Hungarian director Alexander Korda, whom he followed to Hollywood in 1940. After *Spellbound*, Rózsa went on to collect two more Oscars, including one for *Ben-Hur* (1959). Written in 1951 while he was composing the music for *Quo Vadis*, Rózsa's String Quartet No. 1, Op. 22, evinces a decided familiarity with Bartók's string quartets.

Korngold had been enticed to Hollywood by Warner Bros., who sought his collaboration with the great theatrical director Max Reinhardt on a film of Shakespeare's *A Midsummer Night's Dream*. Sadly, Reinhardt's film was a ravishing flop. Korngold's fascination with Shakespeare continued unabated, however, and resulted in his Four Shakespeare Songs, Op. 31, which he dedicated to "my dear parents on their Golden Wedding Anniversary, Hollywood, 27 September 1941."

After *A Midsummer Night's Dream*, Korngold scored several more pictures for Warner Bros., including *Anthony Adverse* (1936) and *The Prince and the Pauper* (1937), and then returned to Vienna. On January 22, 1938, Korngold attended a performance of his Piano Sonata No. 3 in C Major (1931), the engaging third movement of which was inspired by his son Georg. Just before the recital, a telegram from Warner Bros. arrived urging Korngold to "be in Hollywood in 10 days' time to write the music for *The Adventures of Robin Hood*." Korngold booked passage that day for the United States, saving himself and his family from almost certain annihilation in the Holocaust.

—Byron Adams, University of California, Riverside

PROGRAM NINE

Art After the Catastrophe

Sosnoff Theater

Saturday, August 17

7 pm Preconcert Talk: Christopher H. Gibbs

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

Erich Wolfgang Korngold (1897–1957)

Symphony in F-sharp, Op. 40 (1947–52)

Moderato, ma energico

Scherzo. Allegro molto

Adagio. Lento

Finale. Allegro gaio

INTERMISSION

Paul Hindemith (1895–1963)

Symphonia Serena (1946)

Moderately fast

Geschwindmarsch by Beethoven. Paraphrase

Colloquy

Finale

Richard Strauss (1864–1949)

Four Last Songs, Op. posth. (1946–48)

Frühling (Hesse)

September (Hesse)

Beim Schlafengehen (Hesse)

Im Abendrot (Eichendorff)

Marjorie Owens, soprano

PROGRAM NINE NOTES

As a 1941 comment by Aaron Copland reveals, the music of German and Austrian composers was regularly “scoured for any signs of the cruel years through which Germany and all the world [had] passed” both during and after World War II. Individual experiences of the catastrophe assumed myriad forms—from the overt (such as Arnold Schoenberg’s 1947 *A Survivor from Warsaw*) to the implicit (Karl Amadeus Hartmann’s 1945 Piano Sonata No. 2)—and encompassed a wide range of aesthetic and subjective orientations. The composers featured in tonight’s concert are no exception, and their varied styles and expressive concerns reflect the wide range of musical engagement with that global trauma.

Directly after the Nazi Anschluss, Erich Wolfgang Korngold abruptly vowed not to return to “his own [art] music” until “Hitler was dead or overthrown.” Instead, he continued his work in film music while in exile, but his musical protest was not absolute. In 1941, he wrote two compositions—*A Passover Psalm* (performed on Program 1) and *Prayer*—commissioned by Jacob Sonderling, the rabbi of a Reform synagogue in Los Angeles that mainly served German and Austrian émigrés. While Korngold was openly ambivalent about his Jewish heritage, taking on the project may have reflected a growing sense of solidarity with the Jewish community in Hollywood, a question he pondered in a 1938 letter to his father. “We live in difficult, infuriatingly threatening times,” his father, Julius, counseled in reply, “and must, like the Jewish families once in the ghetto, stick together more than ever.”

In 1949, Korngold and his wife, Luzi, finally returned to their beloved Vienna. From their hotel room, they overlooked the firebombed State Opera, a sight that left Korngold “shaking his head and with tears in his eyes.” Luzi would later describe the visit as a “ghostly return” to a “dead city” that remained lodged in their psyches. Korngold had developed the first sketches for his Symphony in F-sharp two years earlier, but only in the relative peace of Hollywood did he find the necessary time to complete it. Korngold’s practice of reusing film music in his postwar compositions was already well established, but in the symphony he no longer restricted himself to quotations from a single film. The Adagio is a case in point: it borrows heavily from scores for *Anthony Adverse* (1936), *Captain Blood* (1935), and *The Private Lives of Elizabeth and Essex* (1939), material that he synthesized and revised into sophisticated new compositional blocks.

Other citations in the symphony, however, seem designed to raise uncomfortable reminders of Austrian anti-Semitism. In the Scherzo, Korngold references two pieces of preexisting music: a heroic theme drawn from his film score for *Juárez* (1939) and, in the trio, the opening of Schoenberg’s *Verklärte Nacht* (1899). The former functions as a reminder of Korngold’s forced exile, while the latter recalls the public ouster of Schoenberg by what scholar Joy Calico describes as an “organized anti-Semitic faction that [had] torpedoed his academic career.” Another explicit reference to the war appears in the final movement, in which the primary theme bears a striking resemblance to the popular American wartime song “Over There.” But within the postwar Austrian context, the seemingly innocent adaptation of an American mobilization song—coupled with the symphony’s dedication to President Franklin Delano Roosevelt—posited larger historical provocations: the national shame of collaboration, the destructive aftermath of the American bombing of Vienna, and the difficulty of coming to terms with Austrian fascism. Perhaps it was for these reasons, and not merely stylistic ones, that the symphony was panned by Viennese critics after its world premiere by the Vienna Symphony in 1954—a rejection that haunted Korngold to his death three years later.

Conversely, Aaron Copland noted with some disappointment that Paul Hindemith’s wartime music seemed surprisingly devoid of political commentary. Hindemith would have had good cause for caution; in 1934, his *Mathis der Maler*—a modernist opera about the artistic and political activities of the German Renaissance painter Matthias Grünewald—was vehemently targeted by Nazi official Joseph Goebbels, who declared Hindemith a “charlatan” and “atonal noise-maker” with no future in the newly formed Third Reich. This personal attack, along with worries about increasing anti-Semitism (Hindemith’s wife, Gertrud, was of Jewish descent), prompted him to immigrate to America, where he secured a position at Yale University in 1941. After the war, he began to respond to the catastrophe, albeit quietly. In his *When Lilacs Last in the Door-Yard Bloom’d* (1946), Hindemith employed Whitman’s tribute to Lincoln as a means to honor Roosevelt. He also subtly embedded the traditional Jewish melody “Gaza” into the musical texture, widely interpreted as a musical memorial to the victims of the Holocaust.

Hindemith’s *Symphonia Serena* (1946) appears to address the war obliquely, specifically in its paraphrase of Beethoven’s March in F major (1809) in the second movement (Geschwindmarsch). He presents isolated phrases from Beethoven’s march in the brass and lower winds, only to have them interrupted by the upper winds and celesta. The result is a light, agile, and intentional dismantling of a Prussian military march that had featured prominently in Nazi ceremonial settings, most notably the opening ceremonies for the 1936 Berlin Olympics. As Hindemith would later write to a friend, his main concern as a postwar composer was “how to put one’s experiences to use,” a personal objective he believed he had achieved.



The Shroud, from the Leviathan suite, A. Paul Weber, 1941–42

Richard Strauss was unaware that his *Four Last Songs* would be his final vocal works—the title was added by his publisher and friend, Ernst Roth, for a posthumous 1950 edition—but a perceptible sense of what the Germans refer to as *Not* pervades the settings. Often simplistically translated as “need,” the German term is far more encompassing and elusive: distress, desperation, anxiety, fear, vulnerability. The stanzas speak of spiritual exhaustion, the approach of death, and the inevitability of human transience—preoccupations that had crippled the composer since the close of the war. The tarnishing of his reputation due to his association with the Third Reich and the knowledge that many of his wife’s relatives had died in the Holocaust hung heavy on his heart. Friends and family became increasingly worried, and ultimately his son, Franz, urged him to return to composition as a means of recovery.

Into poems by Joseph von Eichendorff and Hermann Hesse, Strauss poured references to his late-Romantic corpus, including leitmotifs from his early tone poem *Death and Transfiguration* (1888–89) and an early song, “Ruhe, meine Seele!” (1894), that concluded with the following evocation: “These times are powerful, bringing torment [*Not*] to heart and mind; rest, my soul, and forget what is threatening you.” As scholars have suggested, the musical references operate at multiple levels: illuminating the dark imagery of the poems, casting light on Strauss’s own depression and fatalism, and betraying a greater cultural anxiety as Europe came to realize the scope of the Holocaust. The 19th-century promise of transfiguration was revealed as an illusion that the mid-century catastrophe had all but shattered. In June 1948, Strauss’s name was finally cleared by the denazification tribunal, but the stress had taken its toll. He died on September 8, 1949. Two weeks later, the Federal Republic of Germany formed its first government in Bonn, followed by the creation of the German Democratic Republic—a lingering postwar scar that further hindered the process of Germany “coming to terms with its past.”

—Amy Lynn Wlodarski, Dickinson College

PROGRAM TEN

The American Musical on Stage and Screen

Olin Hall

Sunday, August 18

10 am Performance with commentary by Daniel Goldmark; with Joan Ellison and Christopher Vettel, vocals; Chun-Wei Kang and Shane Schag, piano

Cole Porter (1891–1964)

From *Anything Goes* (1934) (Porter)

You're the Top

Jerome Kern (1885–1945)

From *Show Boat* (1927) (Hammerstein)

Can't Help Lovin' That Man

Ferde Grofé (1892–1972)

From *Three Shades of Blue* (1927)

Alice Blue

Heliotrope

Kay Swift (1897–1993)

From *Fine and Dandy* (1930) (James)

Can This Be Love

George Gershwin (1898–1937)

Variations on "I Got Rhythm" (1934)

Erich Wolfgang Korngold (1897–1957)

From *Give Us This Night* (1936; dir. Alexander Hall)

I Mean to Say I Love You (Hammerstein)

Jerome Kern

From *Swing Time* (1936; dir. George Stevens)

A Fine Romance (Dorothy Fields)

George Gershwin

From *Shall We Dance* (1937; dir. Mark Sandrich)

They Can't Take That Away from Me (Ira Gershwin)

Kurt Weill (1900–50)

From *Knickerbocker Holiday* (1938) (Anderson)

It Never Was You

Marc Blitzstein (1905–64)

From *The Cradle Will Rock* (1936–37) (Blitzstein)

The Cradle Will Rock

From *Valley Town* (1940; dir. Willard van Dyke)

How Long

Vernon Duke (1903–69)

From *Cabin in the Sky* (1940) (Latouche and Fetter)

Taking a Chance on Love

Richard Rodgers (1902–79)

From *Oklahoma!* (1943) (Hammerstein)

People Will Say We're in Love



Gladys Swarthout in *Give Us This Night*, 1936

Harold Arlen (1905–86)

From *Bloomer Girl* (1944) (Harburg)

Right as the Rain

**Hugh Martin (1914–2011) and
Ralph Blane (1914–95)**

From *Meet Me in St. Louis* (1944; dir. Vincente Minnelli)

The Trolley Song

Leonard Bernstein (1918–90)

From *On the Town* (1944) (Comden and Green)

Lucky to Be Me

Erich Wolfgang Korngold

From *Escape Me Never* (1946; dir. Peter Godfrey)

Love for Love (Koehler)

Irving Berlin (1888–1989)

From *Annie Get Your Gun* (1946) (Fields)

I Got the Sun in the Morning

Frank Loesser (1910–69)

From *Guys and Dolls* (1950) (Swerling and Burrows)

My Time of Day

Irving Berlin

From *Annie Get Your Gun* (1966 revival)

An Old-Fashioned Wedding

PROGRAM TEN NOTES

Erich Wolfgang Korngold had already received significant attention in the United States before he arrived, in October 1934, for his first experience as a film composer: arranging Mendelssohn's music for Max Reinhardt's *A Midsummer Night's Dream*. Operetta and opera may have been predominant forms in much of Europe in the 1930s, but the compositional milieu that Korngold joined in the United States included a genre that, in its two experiential guises, was either leading up to its golden age or just beginning to figure out the boundaries of the form. That genre, of course, was the musical—stage and screen. Rather than attempting a comprehensive survey of either the Broadway or the Hollywood musical, this program provides a stylistic overview of some key moments in the musical's development from the 1930s to the 1950s, the period during which Korngold's music existed and even competed with that most dazzling and tuneful of dramatic genres.

The Broadway musical reached the first of many creative peaks in the 1920s, where a star personality or plot conceit, no matter how feeble, could be the gathering place for disparate strings of songs, often little more than a glorified revue. With the coming of shows like Oscar Hammerstein II and Jerome Kern's *Show Boat* in 1927, we begin to see the mainstream appearance of and—better yet—demand for a close relationship between the songs and the action on stage, what historians refer to as the “integrated” musical (although Kern and others sowed the seeds for such integration at least a decade earlier). Despite the increasing unrest overseas and the social and cultural shifts wrought in the years leading up to World War II, the Broadway musical grew in popularity and influence. Composers, lyricists, and arrangers for musicals all played a powerful role in shaping the sound of popular music for the better part of the 20th century. We should not forget that many major pop music hits until (and even following) the British Invasion in the 1960s came from musicals, several of which we will hear on this morning's program.

Film musicals, on the other hand, had only just come into being in 1927. While it was not the first film with synchronized sound, *The Jazz Singer* marked the beginning of Hollywood's new relationship with music. Almost immediately—as later depicted with love and humor in *Singin' in the Rain* (1952)—Hollywood studios scrambled to figure out not only how to deal with a soundtrack technologically but also to explain how and why people might break spontaneously into song. The earliest film musicals of the late 1920s were little more than current stage productions put on screen, with minimal thought given to how the technology of the movie camera might enable a different approach to storytelling. Not until the second wave of musicals in the 1930s did the possibilities enabled by creative cinematography and editing become apparent, most famously in the Warner Bros. films of Busby Berkeley of that decade, including *42nd Street*, *Footlight Parade*, *Gold Diggers of 1933*, and *Dames*. Within just a few years, the screen musical further exploded in popularity and creativity, as innovations with sound design and camera work allowed audiences to see and hear things that could never be experienced in a live theater setting. Fred Astaire and Ginger Rogers became the screen's most famous singing and dancing couple, moving to the music of Irving Berlin and George Gershwin, among others, while many other performers began shifting fluidly from stage to screen and back again, including Gene Kelly and Judy Garland. The path between Broadway and Hollywood became increasingly lucrative not just for stars but also for the stories themselves, with film studios especially looking to New York City's Great White Way for hit shows to adapt to the screen.



America Today (detail of a room-size mural comprising 10 canvas panels), Thomas Hart Benton, 1930–31

Admittedly, Korngold's involvement with musicals was limited. After the many stage productions to which he contributed before coming to the United States, his only involvement scoring an American musical came with the 1936 film *Give Us This Night*, which paired Korngold as composer with Oscar Hammerstein II, lyricist for *Show Boat* and many other productions. The film starred the Polish tenor Jan Kiepura, making his Hollywood debut. Kiepura had been the male lead in the original production of Korngold's opera *Das Wunder der Heliane* in 1927, and he was a close friend of the composer who also eventually immigrated to the United States. Constant rewrites and other production woes condemned the film to critical disregard, and today it is largely relegated to the status of a footnote in the filmographies of both composer and lyricist. Theme songs were a standard component of films in the 1940s and '50s, and Korngold also provided the melodies for several such songs, one of which we have included on this program. Still, it was the musical that dominated theaters, the airwaves, and homes throughout the better part of 20th-century America.

—Daniel Goldmark, Case Western Reserve University;
Scholar in Residence, Bard Music Festival 2019

PROGRAM ELEVEN

Hollywood Babylon: No Escape

Olin Hall

Sunday, August 18

1 pm Preconcert Talk: Richard Wilson

1:30 pm Performance

Hanns Eisler (1898–1962)

From the *Hollywood Songbook* (1942)

Die Stadt ist nach den Engeln genannt (Brecht)

Jeden Morgen (Brecht)

L'automne californien (Viertel)

Tyler Duncan, baritone

Erika Switzer, piano

Ernst Toch (1887–1964)

From *Profiles*, for piano, Op. 68 (1948)

No. 2 Moderato

No. 4 Merry

No. 5 Slow, pensive, very tender

No. 6 Vigorous, hammered

Orion Weiss, piano

Erich Wolfgang Korngold (1897–1957)

***Narrenlieder*, Op. 29 (1937) (Shakespeare)**

Come away, death

O mistress mine

Adieu, good man devil

Hey, robin

For the rain, it raineth every day

William Ferguson, tenor

Anna Polonsky, piano

Arnold Schoenberg (1874–1951)

Fantasy for violin and piano, Op. 47 (1949)

J Freivogel, violin

Orion Weiss, piano

Erich Wolfgang Korngold

Romance-Impromptu from *Deception* (1946)

Rachel Henderson Freivogel, cello

Orion Weiss, piano

***Sonett für Wien*, Op. 41 (1953)**

Rebecca Ringle Kamarei, mezzo-soprano

Anna Polonsky, piano

Letter Scene, from *Die Kathrin*, Op. 28 (1932–37)

So Young Park, soprano

Anna Polonsky, piano

Eric Zeisl (1905–59)*Komm, süßer Tod* (1938; arr. Koene)*So Young Park, soprano**Jasper String Quartet***Erich Wolfgang Korngold****String Quartet No. 3 in D Major, Op. 34 (1945)**

Allegro moderato

Scherzo. Allegro molto

Sostenuto. Like a folk tune

Finale. Allegro con fuoco

*Jasper String Quartet***PROGRAM ELEVEN NOTES**

Following Hitler's rise to power, Erich Wolfgang Korngold, Hanns Eisler, Arnold Schoenberg, Ernst Toch, and Eric Zeisl—Austrian composers of Jewish extraction—fled Nazi Europe. All five moved to America and their paths crossed again in Los Angeles as they rebuilt and redirected their musical lives in an environment very different from the one they left behind. Although often viewed as a cultural desert, California in fact had flourishing and diverse musical scenes. The Hollywood film industry offered employment during the Depression and became a magnet for artists on the move. Eisler, Korngold, Toch, and Zeisl scored many Hollywood movies, and Schoenberg taught young film composers. Haunted by nostalgia for Europe, these artists often acted as cultural ambassadors, advancing classical music as composers, performers, and teachers. Despite outstanding achievements, living and working in two different surroundings took a toll on the reception of their music, which no doubt would have been better known had their lives not been interrupted. "Hollywood Babylon: No Escape" presents repertoire, much of it unknown, that highlights these composers' creative adventures.

Eisler had studied with Schoenberg in Vienna, but broke with him in the 1920s. He immigrated to New York in 1938 and four years later moved to California, teaching at the University of Southern California and scoring films in Hollywood, where he continued a long association with Bertolt Brecht. Feeling that Hollywood was "the classic place where one has to write elegies," the pair produced a series of Elegies (1942) that addressed political vulnerability and alienation from unrestrained capitalism and formed part of the *Hollywood Songbook* for voice and piano. Brecht and Eisler both were eventually forced out of America after hearings before the House Un-American Activities Committee. The lyrics of "Die Stadt ist nach den Engeln genannt" (The City Is Named after the Angels) critique hedonistic Hollywood lifestyles. Eisler captures the text in a straightforward, through-composed setting with a smooth vocal line and lush harmonies, occasionally dotted with dissonances. Presented with "dark sentimentality," this song ends with an unexpected trill that raises doubt about this world. "Jeden Morgen" (Every Morning) decries hypocrisy in Hollywood and the necessity of selling lies in order to survive. In Berthold Viertel's elegiac poem "L'automne californien" (California Autumn) a dry fig tree suggests the exiles' fading fascination for the sunny surroundings and longing for colder regions in Europe. The song abruptly stops with a loud chord, as if a dream has been cut short.

While the Vienna-born Toch's prewar works build on Brahms, his postwar compositions reflect modernist trends. With Hitler's accession to power, Toch's flourishing European career ended, and in 1934 he settled in America, where he taught composition and worked in the film industry. Among his best-known American works is his Third Symphony, Op. 75. Less known are his piano works, spanning

all stages of his career and ranging from pedagogical to virtuosic compositions. *Profiles* (1946) comprises six short and abstract pieces. Toch went on to write several more works for piano, including sets titled *Ideas* and *Reflections*, before he died in Los Angeles at 77.

Korngold's song output spans most of his career and demonstrates his gift for vocal writing. The five *Narrenlieder* (Songs of the Clown, 1937), drawn from Shakespeare's *Twelfth Night*, reflect 19th-century melodic and harmonic styles and compositional economy. "Come away, death" captures the pains of dying in a harmonically expressive and straightforward vocal setting whose syllabic style facilitates text comprehensibility. "O mistress mine," cast as a folk song in modified strophic form, entered Korngold's 1939 film score for *The Private Lives of Elizabeth and Essex*. "Adieu, good man devil" is a boisterous setting in which repetitions of "aha, ha, ha" are used for humorous effect. "Hey, robin" casts a romantic dialogue with alternations of cheerful staccato sound patterns and wistful melodic gestures. In "For the rain, it raineth every day" the repetition and melismatic treatment of the word "rain" and chromatic tone painting evoke the sounds of rain.

After escaping from Nazi Germany in 1933, Schoenberg settled in America. He composed the Fantasy, his last chamber work, in 1949 for his friend the violinist Adolph Koldofsky. Schoenberg here explored a new form and instrumental combination. Imagining music of "unhindered flow" and free of "any kind of formal theories," he wrote the entire violin part before adding the piano accompaniment. As a result, the violin assumes the leading voice and the piano is confined to a secondary role in this short, single-movement, 12-tone piece. The composition has five main sections, featuring elements of sonata and rondo forms. After a fervent opening (Grave) presenting the motivic material of the entire piece, a slow and lyrical *Grazioso* section provides contrast. Then modified material based on the beginning is taken up and followed by a Scherzo. It concludes with a compressed recapitulation of the opening. Koldofsky and Leonard Stein premiered the work in Los Angeles on the occasion of Schoenberg's 75th birthday.

Korngold wrote Romance-Impromptu in E-flat major for cello and piano for *Deception*, a 1946 film about a love triangle of a cellist (played by Paul Henreid), a pianist (Bette Davis), and a composer (Claude Rains). Korngold's dreamy character piece in two sections, loosely modeled on Chopin's E-flat-major Nocturne, was written to underscore the cellist and pianist's reunion after a long separation. Unfortunately, it could not be included in the final soundtrack due to technical issues. *Sonett für Wien* (Sonnet for Vienna), Korngold's last song, is a hymn of praise for Vienna, nostalgically celebrating the beauty of the pre-World War II city that he loved so much. For his exuberant setting in E major, he reworked music from *Escape Me Never*. Korngold's final work for the European opera stage, *Die Kathrin* (1937), is a three-act opera full of tuneful melodies. The politically tinged love story, derived from Heinrich Jacob's *The Maid of Aachen* about a German woman (Kathrin) and a French soldier (François), required plot changes in the turbulent 1930s. Kathrin became Swiss and François a French singer drafted into the army. In the famous Letter Scene, Kathrin tells François "I shall not see you again" to prevent heartache.

Zeisl grew up in Vienna and began his compositional career in his teens, writing songs. Before his emigration in 1938 he was on a promising path, earning visibility in different genres. In America he composed film scores, taught music at Los Angeles City College, and wrote such poignant works as the 1945 *Requiem Ebraico*. Created shortly after Austria's Anschluss, *Komm, süßer Tod* (Come, Sweet Death) for soprano and piano has, according to Zeisl's daughter, "special meaning, because it is the last art song my father ever wrote, just before being forced to leave his beloved Austria in 1938." The 18th-century German hymn text addresses the end of existence. Such lines as "I am weary of



The Spiritual Emigration, Arthur Kaufmann, 1939

the world” and “come blessed rest” must have strongly resonated with Zeisl during a time of ever-increasing hostility toward the Jews. Zeisl only set the first stanza, which is without references to the New Testament. Although in C major, the song is filled with minor tonalities and chromatic nuances emphasizing the lyrics’ melancholy. J. Peter Koene arranged *Komm, süsser Tod* for soprano and string quartet.

Like George Frideric Handel, Gustav Mahler, and Charles Ives before him, Korngold resourcefully and imaginatively used self-borrowing and thus linked his music for film with music for the concert stage in many of his American works. Having focused on dramatic music throughout his career, Korngold’s chamber music output is smaller, and includes three string quartets. The Third String Quartet, the only one he wrote in America, is dedicated to conductor and fellow exile Bruno Walter. The fast first movement contrasts a restlessly downward winding theme with a tranquil second one. A Scherzo in C minor follows in which outer danse macabre-like sections frame a trio with a wistful theme from Korngold’s score for *Between Two Worlds* (1944). In the folk-tune inspired, slow E-flat-minor movement, a lyrical theme from *The Sea Wolf* comes to the fore. A lively finale has a second theme referring to the score for *Devotion* (1946). The work premiered in Los Angeles in 1949.

—Sabine Feisst, Arizona State University

PROGRAM TWELVE

Die tote Stadt

Sosnoff Theater

Sunday, August 18

4 pm Preconcert Talk: Sherry Lee

5 pm Performance: Bard Festival Chorale, James Bagwell, choral director; The Orchestra Now, conducted by Leon Botstein, music director; directed by Jordan Fein; designed by Stephan Moravski; lighting design by Mark Barton; costume design by Terese Wadden

This concert is dedicated to the memory of our beloved colleague, mentor, and friend Susana Meyer. Susana had a distinguished career as an artistic administrator, programmer, manager, casting director, and producer in the performing arts, particularly opera. A person of great wit, insight, unerring judgment, refined taste, and unbound enthusiasm, she was, above all, a generous colleague and devoted friend to all who are part of the BMF and Fisher Center family.

Erich Wolfgang Korngold (1897–1957)

***Die tote Stadt*, Op. 12 (1920) (Korngold)**

Paul	Clay Hilley, tenor
Marie/Marietta	Sara Jakubiak, soprano
Franz/Fritz	Alexander Elliott, baritone
Brigitta	Deborah Nansteel, mezzo-soprano
Juliette	So Young Park, soprano
Lucienne	Rebecca Ringle Kamarei, mezzo-soprano
Gaston/Victorin	William Ferguson, tenor
Count	Richard Troxell, tenor
Marie's ghost	Kirsten Harvey '17

SYNOPSIS

Act 1

Paul is in mourning over the death of his young wife, Marie. He keeps a “temple of memories,” objects that keep her memory alive for him, the most precious of which is her long, golden braid. Paul’s friend Frank visits and Paul excitedly tells him of a beautiful dancer he has met and invited over who bears a striking resemblance to Marie—he dreams of Marie’s return. Frank tries to reason with his friend, to no avail. The woman, Marietta, arrives. She sings and dances, and inadvertently reveals a portrait of Marie. She is startled by the resemblance. She leaves for a rehearsal of Giacomo Meyerbeer’s *Robert le diable* and Paul is left with his inner turmoil, torn between love for his dead wife and desire for Marietta. Then Marie appears in a vision and tells him to live his life.

Act 2

Paul is outside Marietta’s house and sees his housekeeper, Brigitta, who has quit because of his infidelity to Marie’s memory. Frank, with whom Paul has also fallen out over the former’s pursuit of Marietta, arrives. Paul wrests the key to Marietta’s house from Frank, who then flees. Marietta appears with members of her troupe, who serenade her. Marietta suggests an impromptu performance of *Robert le diable*, and as the nun Hélène, she rises from a makeshift tomb and begins a seductive dance. Outraged at this mockery of resurrection, Paul explodes. The others leave and Paul lashes out at Marietta, telling her his interest in her was only because of her resemblance to Marie. Undaunted, Marietta suggests he spend the night with her to rid himself of the specter that is haunting him.

Act 3

Marietta stands triumphantly in front of Marie's portrait the next morning. A holy procession passes and the still-tormented Paul is entranced, falling to his knees in religious fervor. Marietta insists that he kiss her, but he refuses. They argue: Paul defends his faith, she accuses him of hypocrisy. She dances provocatively, seizing Marie's hair relic. Paul is furious and strangles her with the braid. Light enters the room and Paul comes to. He sees Marie's braid, untouched. Brigitta announces that Marietta has returned for her umbrella and the roses he gave her. When Marietta suggests that this is an omen that she should stay, Paul doesn't respond. His disturbing visions have brought him back to reality. Marietta leaves and Paul decides to leave Bruges, the city of death.

PROGRAM TWELVE NOTES

If you have never read Georges Rodenbach's symbolist novella *Bruges-la-Morte*, the source text for Korngold's *Die tote Stadt*, make a note now to do so as soon as you can find the time. It isn't a lengthy tale, and it is well worth experiencing the extraordinary sense of atmosphere that characterizes Rodenbach's "dead city," the atmosphere that Korngold adapted with such success for the stage. The opera truly is an adaptation, not simply a reproduction or replication. Beyond the obvious modifications necessary to transpose a story from the literary sphere to the musical-dramatic one—additions of speaking and singing characters, adjustments of space, and opportunities for lyric reflections and outpourings in song—in this instance the translation from one mode to another is less straightforward and less direct than one might expect. True, both Korngold's wife, Luzi, and his father, Julius, praised his accomplishment in having so accurately captured the melancholy aura of the Belgian city of Bruges in music, and the composer himself cited that famed ambience as his inspiration. Yet Korngold's and Rodenbach's stories, and crucially their renderings of the dead city itself, are arguably more different than they are alike.

One particularly intriguing element of Korngold's translation is the temporal; certainly it is a complex one. It is difficult to say precisely how much time passes over the course of Rodenbach's tale, which portrays Bruges as a place lost in time and imprisoned in the past; his story of brooding obsessions and their violent culmination encompasses months, at the very least. The narrative of Korngold's opera, however, unfolds in a drastically telescoped time frame, encapsulated within a single, feverish dream—a Korngold invention that crucially cancels out the appalling murder in Rodenbach's account by consigning it to the protagonist's imagination. It spins itself out over little more than a day, from Paul's first sighting of Marietta out in the city through his somnolent fantasy of her horrific death the following afternoon. Thus a long-simmering passion is intensified, and the resultant transgression simultaneously decriminalized, all by a relegation to the realm of the unconscious.

More striking and ultimately more radically transformative is the adaptation of the soundscape from the written page to the theater. For Rodenbach's city is steeped in deep, ponderous silence: a silence that seems palpable, a silence that hangs over the waters of Bruges's canals more like a presence in itself than a mere absence of sound. Indeed, his protagonist, Hughes Viane, has chosen Bruges as a refuge for his solitary grief precisely because it fulfills his deep need for quiet and stillness. The pervasive hush of Rodenbach's metropolis is periodically textured by steady rainfall and punctuated by bells that toll from its famous 13th-century beguinage, bells that sound of the past and resonate with the moribundity that hangs in the atmosphere of the city. Those bells are clearly Korngold's most direct and immediate replications of the soundscape of *Bruges-la-Morte* for the opera house. The wind machine is necessitated by the borrowing of Rodenbach's moody

weatherscape, but the rest of the glittering and even voluptuous timbral scape of *Die tote Stadt*—offstage sounds, a huge array of percussion, perhaps most noticeably the idiosyncratic presence of keyboards including organ, harmonium, and piano (the composer’s own instrument, of course)—all this is the sound of Korngold’s modern Viennese moment rather than that of a crumbling medieval port on the North Sea.

Granted, a truly silent opera is scarcely conceivable, and there is little point in suggesting it. But consider: had Korngold really been invested in reproducing as closely as possible the soundscape of Rodenbach’s dead city (and Viane’s reclusive psychology), he could have accessed nearly innumerable levels of quiet and muted sonorities and tones. Yet, with rare exceptions in select softer or more intimate moments, he did no such thing. On the contrary, opportunities for sonic expansion proliferate throughout the opera: not only is every moment for sounding within the story expanded and amplified but also entirely new ones are imagined. Thus, what seems a mere practical necessity of the transfer from one medium to another, so obvious and prosaic it scarcely bears mentioning, is really the impulse for a propagative work of auditory imagination.

The real impact of this reimagining becomes especially audible in Act 2, which is like a series of carefully controlled explosions. When Korngold’s Paul leaves the quiet privacy of his home-cum-shrine to enter the city—even if only in a dream—he encounters not the hushed, grief-filled emptiness that Rodenbach’s Viane finds along the edges of the canals but vitality and music, laughter and singing. While Rodenbach had directed Viane’s restlessly pacing footsteps from the streets into a theater where Giacomo Meyerbeer’s *Robert le diable* was being performed, Korngold instead restages the spectral bacchanal of that popular 19th-century opera out in the streets of the city, reenacted by a troupe of players who arrive on the outdoor scene in boats, their merriment echoing along the walls of the canals. Marietta and her friends exult in their noisy disruption of Bruges’s nighttime quiet in a sequence of numbers and songs, precipitating the angry quarrel between Paul and Marietta that presages the more brutal one to come.

Perhaps even more subversively, Act 2’s noisy exit from domestic inner chamber to public streetscape is effectively eclipsed by Act 3, which translates the sheer volume of the city—not an empty but a crowded one—from the outdoors back into Paul’s private domestic interior. The full weight of Bruges’s centuries of religious tradition and ceremony is heard in the sonorous forces Korngold amassed for the huge sacred procession, whose cacophony brings the psychosexual drama to its crisis. As the composer’s extraordinary orchestral palette swells and multiple choirs pass in the streets bearing the holy relic of cloth in its cask, the windows of Paul’s home (which in turn houses his dead wife’s relic of enshrined hair) become not merely portals through which to look out on the spectacle of ritual enactment but open ears through which the sheer aural assault of the singing masses pours in.

Thus, despite the title of the opera, Korngold’s work of musical dramatization was, effectively, to reanimate the so-called dead city: his “tote Stadt” is alive and lively. Even with the inclusion of sonorities from the past—whether of bells or of references to historic operatic music—its soundscape, which transforms a whole city into a dramatic stage, is absolutely contemporary to Korngold’s moment. In retrospect, many have apprehended, if only anachronistically, the strains of film soundtracks to come. But actually, if one listens very closely, both to the opera and to history, Korngold’s Bruges begins to sound quite a bit like . . . well, like Vienna.

—Sherry Lee, *University of Toronto*



Sheet music cover for excerpts from *Die tote Stadt*, 1920

Biographies

Byron Adams is a composer and musicologist. His essays have appeared in journals such as *19th-Century Music* and *Music and Letters*. He has contributed chapters to volumes such as *The Cambridge Companion to Elgar* (2004), *The Cambridge Companion to Vaughan Williams* (2013), *The Sea in the British Musical Imagination* (2015), and *The Music of Herbert Howells* (2014). In 2000, the American Musicological Society presented him with the Philip Brett Award. In 2007, he was appointed scholar in residence for the Bard Music Festival and edited the volume *Edward Elgar and His World*. He is an associate editor of *The Musical Quarterly*. Adams is distinguished professor of music at the University of California, Riverside.

Japanese pianist **Rieko Aizawa** made her debuts at the Kennedy Center and Carnegie Hall with the New York String Orchestra, conducted by Alexander Schneider. She has since established her own unique musical voice and has performed at New York City's Lincoln Center, Boston's Symphony Hall, Chicago's Orchestra Hall, Vienna's Konzerthaus, and Wigmore Hall in London, among other venues. The youngest-ever participant at the Marlboro Music Festival, she has performed as guest with such string quartets as the Guarneri and Orion. She is a founding member of the Horszowski Trio and Duo Prism, and she is artistic director of the Alpenglöw Chamber Music Festival. Aizawa was the last pupil of Mieczysław Horszowski and she also studied with Seymour Lipkin and Peter Serkin. She is on the faculty at the Longy School of Music of Bard College.

Born in Portugal, clarinetist **Nuno Antunes** performs extensively with a variety of ensembles in and around New York City. He is a member of Sylvan Winds and IRIS Orchestra, principal clarinetist with Opera Saratoga, and a founding member of Trio Cabrini; a frequent collaborator with the Albany, Harrisburg, and Springfield Symphony Orchestras; and has performed with the Orpheus Chamber Orchestra, Orchestra of St. Luke's, American Ballet Theatre Orchestra, Westchester Philharmonic, American Symphony Orchestra, and New York City Opera. Antunes played clarinet and bass clarinet for the Broadway production of *Fiddler on the Roof*, and has been a substitute clarinetist for productions of *The King and I*, *Sunset Boulevard*, and *My Fair Lady*. As a soloist with the Miami Symphony Orchestra, he performed Richard Strauss's Duet-Concertino for clarinet, bassoon, and string orchestra.

James Bagwell maintains an active international schedule as a conductor of choral, orchestral, and theatrical works. He has been chorus master for the Bard Music Festival and SummerScape since 2003. He was music director of the Collegiate Chorale from 2009 to 2015 and is principal guest conductor of the American Symphony Orchestra. He has prepared choruses for international festivals including Salzburg and Verbier, along with the Mostly Mozart Festival in New York City. Bagwell is professor of music at Bard College, where he directs the undergraduate Music Program and the graduate Conducting Program. He is associate conductor and academic director for The Orchestra Now, a preprofessional orchestra and master's degree program of Bard College.

Micaela Baranello is assistant professor of music at the University of Arkansas. Her book-in-progress, *The Operetta Empire*, is a study of 20th-century Viennese operetta and the Austro-Hungarian Empire. She holds a PhD in musicology from Princeton University, where she received a Mellon/ACLS Fellowship and a Fulbright grant. Her work on operetta and opera staging has appeared in the *Journal of the American Musicological Society*, *Opera Quarterly*, *Puccini and His World*, *Cambridge Opera Journal*, and *Nineteenth-Century Music Review*; she also contributed to the forthcoming *Cambridge Companion to Operetta*. She is a freelance writer and critic for the *New York Times* and *Financial Times* as well as director of marketing for Opera Fayetteville, a company specializing in new opera.

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

Lighting designer **Mark Barton**'s projects on Broadway include *The Real Thing*, *Violet*, *The Realistic Joneses*, and *Amélie* (with Jane Cox). Off-Broadway includes work for Lincoln Center Theater, Signature Theatre, Public Theater, Playwrights

Horizons, Roundabout, New York Theater Workshop, Elevator Repair Service, Soho Rep, Theatre for a New Audience, BAM, Young Jean Lee's Theater Company, among many others. He has also created lighting design for Boston Lyric Opera, Juilliard Opera, Curtis Opera Theatre, American Repertory Theater, Actors Theatre of Louisville, Guthrie, La Jolla Playhouse, Yale Rep, Center Theatre Group, Long Wharf, Denver Center, Cincinnati Playhouse, Huntington, South Coast Rep, and Berkeley Rep, and for *Encores! Off-Center* at New York City Center (2013–19). Honors include the Lucille Lortel Award, Hewes Design Award, and an Obie Award for Sustained Excellence.

A renowned opera singer and recitalist, mezzo-soprano **Stephanie Blythe** is one of the most critically acclaimed artists of her generation. She has performed on many of the world's great stages, including Carnegie Hall, the Metropolitan Opera, Covent Garden, Paris National Opera, and San Francisco, Chicago Lyric and Seattle Operas. Blythe was named Musical America's Vocalist of the Year in 2009, received an *Opera News* Award in 2007, and won the Tucker Award in 1999. She recently released her first crossover recording on the Innova label with pianist Craig Terry. She has sung in many of the renowned opera houses in the United States and Europe, in roles ranging from the title roles in *Carmen*, *Samson et Dalila*, *Orfeo ed Euridice*, *La Grande Duchesse*, *Tancredi*, *Mignon*, and *Giulio Cesare* to Fricka in *Das Rheingold* and *Die Walküre*, Waltraute in *Götterdämmerung*, and Jocasta in *Oedipus Rex*. She also created the role of Gertrude Stein in Ricky Ian Gordon's *27* at the Opera Theatre of St. Louis. She is also artistic director of the Fall Island Vocal Arts Seminar at the Crane School of Music and now heads the Graduate Vocal Arts Program at the Bard College Conservatory of Music.

Leon Botstein is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TÖN), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate of the Jerusalem Symphony Orchestra, where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. Last summer he assumed artistic directorship of the Grafenegg Academy in Austria. Recordings include a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, an acclaimed recording of Hindemith's *The Long Christmas Dinner* with ASO, and recordings with the London Philharmonic, NDR Orchestra Hamburg, Jerusalem Symphony Orchestra, and TÖN, among others. Many of his live performances with the ASO are available online. He is editor of *The Musical Quarterly* and the author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award, the American Academy of Arts and Letters award, and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Violinist **Aaron Boyd** has an established international career as soloist, chamber musician, orchestra leader, recording artist, lecturer, and pedagogue. He has appeared throughout the United States, Europe, Russia, and Asia, including at the Marlboro, Tippet Rise, La Jolla, Rockport, Aspen, Hong Kong, and Music@Menlo festivals. He is a season artist of the Chamber Music Society of Lincoln Center. As a member of the Escher String Quartet for five seasons, Boyd was a recipient of the Avery Fisher Career Grant and a Martin E. Segal Award from Lincoln Center. He has been involved in numerous commissions and premieres and has worked directly with composers such as Milton Babbitt, Elliott Carter, and Charles Wuorinen. Boyd can be heard on the BIS, Music@Menlo Live, Naxos, Tzadik, North/South, and Innova labels. He serves as director of chamber music at the Meadows School of the Arts at Southern Methodist University.

David Brodbeck is professor of music, history, and European studies at the University of California, Irvine. His recent publications include "Politics and Religion," in *Brahms in Context* (2019); "Heimat Is Where the Heart Is; or, How Hungarian Was Goldmark" (*Austrian History Yearbook*, 2017); and *Defining*

Deutschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna (2014), winner of the ASCAP Foundation's Virgil Thomson Award for Outstanding Book in the Field of Music Criticism as well as the Award for Excellence for a Book on Jewish Studies and Music from the Study Group on Jewish Studies and Music of the American Musicological Society. He is currently working on a book concerned with Brahms and German national sentiment.

Hailed by the *New Yorker* as a "superb young soloist," **Nicholas Canellakis** is one of the most sought after cellists of his generation. Career highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; engagements with the Albany, Bangor, Delaware, Lansing, and New Haven Symphony Orchestras, Erie Philharmonic, and Greece's Pan-European Philharmonia; a recital of American cello-piano works at New York City's Lincoln Center; and appearances with his longtime duo collaborator, pianist-composer Michael Brown. As an artist of the Chamber Music Society of Lincoln Center, Canellakis performs frequently in Alice Tully Hall and on tour in the United States, Europe, and Asia. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory.

A lover of contemporary song and opera, baritone **Jonathon Comfort VAP '19** recently performed the New York City premiere of Alexander Goehr's *Dark Days* at National Sawdust in Brooklyn. Equally comfortable with not-so-contemporary music, he has made debuts with the Albany Symphony as Figaro in a program of excerpts from Mozart's *Le nozze di Figaro* and with the Concerts at Camphill Ghent in collaboration with artistic director Gili Melamed-Lev and Kayo Iwama. Past engagements also include the baritone soloist in Haydn's *Lord Nelson Mass* with the Bard College Chamber Singers and Bard Baroque Ensemble, and the Swineherd in John Harbison's *Full Moon in March*. In 2017, he attended the Chautauqua Institution, studying with Marlena Malas and Mikael Eliason. He returned in the 2018 season to perform Don Cairo in Bizet's *Carmen* and Jake Heggie's *For a Look or a Touch*, written for actor and baritone.

Soprano **Elaine Daiber VAP '18** looks forward to several exciting projects in the 2019–20 season: Dominik Argento's *Postcard from Morocco*; Schoenberg's *Pierrot lunaire* with the NEC Contemporary Music Ensemble, and a recital of Hindemith's *Das Marienleben* with pianist Miles Fellenberg. Recent highlights include Countess Almaviva in her first *Le nozze di Figaro*, conducted by Robert Tweten; Orff's *Carmina Burana* and Dvořák's *Te deum* with Symphony Pro Musica; Paquette in Bernstein's *Candide* with The Orchestra Now, conducted by James Bagwell; Milica in Ana Sokolović's *Svadba* at the Richard B. Fisher Center; her debut with the Albany Symphony; and a concert of Ella Fitzgerald songs with Stephanie Blythe and Dawn Upshaw, as well as the world premiere of Nathan Davis's *The Sand Reckoner* at Tanglewood Music Center. Daiber is a student of Bradley Williams.

One of Britain's most respected pianists, **Danny Driver** is recognized internationally for his sophistication, insight, and musical depth. His studies at Cambridge University and Royal College of Music inspired his holistic approach to performance and enabled him to cultivate a broad repertoire from J. S. Bach to the present. Concerto engagements have included the Hallé, Royal Philharmonic, and Minnesota Orchestras, and appearances at the BBC Proms. Recent solo recitals include London's Wigmore Hall and Southbank International Piano Series as well as engagements in Toronto, Montreal, Paris, and Osaka. Driver has released a series of acclaimed recital and concerto recordings on Hyperion Records, and in 2017 recorded all of Beethoven's violin sonatas with Chloë Hanslip (Rubicon Classics). Future projects include a recording of György Ligeti's piano études (Hyperion) and a three-concert series focused on Ligeti at Wigmore Hall in 2021–22.

Jessica Duchén's first book was a biography of Erich Wolfgang Korngold for the Phaidon Press 20th-Century Composers series (1996). She was a critic for the *Independent* for 12 years, and her work has appeared in the *Guardian*, *Sunday Times*, and *BBC Music Magazine*, among other publications. Duchén studied music at Cambridge University and piano with Joan Havill and specializes in words for, with, and about music in many forms, including biography, fiction, journalism, and libretti for operas and choral works. She was the librettist of the People's Opera *Silver Birch* for composer Roxanna Panufnik, commissioned by Garsington Opera and shortlisted for an International Opera Award in 2018. Current projects include a major choral piece with Panufnik for the Rundfunkchor Berlin marking Beethoven's 250th anniversary in 2020.

Canadian baritone **Tyler Duncan**'s roles at New York City's Metropolitan Opera include Yamadori in *Madama Butterfly* and Fiorello in Rossini's *Il barbiere di Siviglia*. He has been guest soloist with the New York, Calgary, and National Philharmonics; American, Seattle, Quebec, Montreal, Baltimore, Toronto, Milwaukee, National, and San Diego Symphonies; Minnesota Orchestra; Les Violons du Roy; Tafelmusik; Handel and Haydn Society; Philharmonia Baroque; and Music of the Baroque, collaborating with such conductors as Jane Glover, Helmuth Rilling, Bernard Labadie, Leon Botstein, Andrew Manze, Nicholas McGegan, and Masaaki Suzuki. In recital he has been heard throughout the United States, Canada, Germany, Sweden, France, and South Africa, most frequently in collaboration with pianist Erika Switzer. He is a founding member on the faculty of the Vancouver International Song Institute.

Baritone **Alexander Birch Elliott** has garnered praise for his "heated intensity and beguiling timbre of mahogany" (*New York Times*). The 2018–19 season featured his debuts at the Metropolitan Opera and Houston Grand Opera singing Zurga in *Les pêcheurs de perles*, as well as his return to Opera Omaha for his role debut as Silvio in *Pagliacci*. He makes his debut with the Cleveland Youth Orchestra this season in Vaughan Williams's *Five Mystical Songs* and returns to the Pittsburgh Symphony Orchestra in performances as Brander in Berlioz's *La damnation de Faust* and the Indianapolis Symphony Orchestra for Bruckner's *Te Deum*. Recent highlights include appearances at the Ravinia and Tanglewood Festivals as well as with New York City Opera, Opera Santa Barbara, Portland Opera, Madison Opera, Annapolis Opera, Florida State Opera, and Dallas Opera.

Joan Ellison has been praised for her "vocal prowess . . . [and] organic grasp of the classic songs" by Michael Feinstein. She has made a specialty of reviving Judy Garland's repertoire and the popular songs of the 1920s to the 1960s. Ellison made her Cleveland Pops debut in 2005 and has since sung more than 45 concerts with symphonies coast to coast. Recent highlights include the re-creation of Garland's 1961 Carnegie Hall concert hosted by her daughter Lorna Luft and conducted by Michael Berkowitz; "Judy & Liza at the Palladium" with the Santa Rosa Pops; "Get Happy!" with the Toledo Symphony; and performances of her one-woman theater piece, *All Happiness, Judy Garland*. In 2015, she released her second album, *Retrophonic Gershwin*, and she made her New York City solo cabaret debut at Feinstein's/54 Below in 2016. Ellison teaches popular voice at the Cleveland Institute of Music.

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

Tenor **William Ferguson** has sung with Santa Fe Opera, Opera Australia, New York City Opera, Opéra de Québec, Virginia Opera, Dallas Opera, and the Metropolitan Opera, among others. Concert performances have included the LA Philharmonic, American Symphony Orchestra, BBC Orchestra, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, New York Philharmonic, and Radio Filharmonisch Orkest. He has also appeared at the 92nd Street Y, Bard Music Festival, Marlboro Music Festival, Master Players Chamber Series, Chameleon Arts Ensemble, and Clarksville Community Concerts. Ferguson was nominated for a 2006 Green Room Award (Melbourne) for outstanding male performer in an opera.

Jordan Frazier, double bass, has performed, recorded, and toured worldwide with the Orpheus Chamber Orchestra since 1993 and was appointed a member of the orchestra in 2006. He is a former member of the Orquestra Ciutat de Barcelona, a current member of the American Composers and American Symphony Orchestras, and principal bass of the Westchester Philharmonic. He has performed with the Pittsburgh and Cincinnati Symphony Orchestras, Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, Metropolitan Opera Orchestra, Tafelmusik Baroque Orchestra, New York City Ballet, American Ballet Theatre, and Mark Morris Dance Company. He is principal bass of the Carmel Bach Festival Orchestra. As a chamber musician, Frazier has performed with

Bargemusic, Helicon Ensemble, Speculum Musicae, Los Angeles Piano Quartet, and the Corigliano, Jupiter String, and Daedalus Quartets.

J Freivogel is a founding member and current first violinist of the Jasper String Quartet, winner of the prestigious CMA Cleveland Quartet Award and the professional quartet in residence at Temple University's Center for Gifted Young Musicians. With the quartet, he won the grand prize and the audience prize in the Plowman Chamber Music Competition, the grand prize at the Coleman Competition, first prize at Chamber Music Yellow Springs, and the silver medal at the 2008 and 2009 Fischhoff Chamber Music Competitions. He is a graduate of Oberlin College and Conservatory, Rice University's Shepherd School of Music, and the Yale School of Music. His principal teachers include Marilyn McDonald, Sylvia Rosenberg, Cho-Liang Lin, James Dunham, Norman Fischer, and the Tokyo String Quartet. He is also a core member of the East Coast Chamber Orchestra (ECCO). He is married to cellist Rachel Henderson Freivogel.

Rachel Henderson Freivogel is a founding member and current cellist of the Jasper String Quartet, winner of the prestigious CMA Cleveland Quartet Award and the professional quartet in residence at Temple University's Center for Gifted Young Musicians. She began her studies with her mother in her hometown of Ann Arbor, Michigan, at the age of 4 and completed her undergraduate studies in cello performance at Oberlin College and Conservatory, where she also received a master's degree in historical performance. She received a master's degree in string quartet from Rice University's Shepherd School of Music and an artist's diploma in string quartet from Yale School of Music. Her principal teachers include Norman Fischer, Clive Greensmith, and Catharina Meints. She is married to violinist J Freivogel.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, artistic codirector of the Bard Music Festival (BMF), and executive editor of *The Musical Quarterly*. He edited *The Cambridge Companion to Schubert* and is the author of *The Life of Schubert*, which has been translated into five languages, and coauthor of *The Oxford History of Western Music* (2012). Since 2000 he has written the program notes for the Philadelphia Orchestra. He is coeditor, with Dana Gooley, of *Franz Liszt and His World* (2006). He was the scholar in residence (along with Morten Solvik) for the BMF's 25th anniversary, *Schubert and His World*.

Daniel Goldmark is professor of music and director of the Center for Popular Music Studies at Case Western Reserve University. He is the series editor of the Oxford Music/Media Series, and is the author and/or editor of books on animation, film, and music, including *Tunes for Toons: Music and the Hollywood Cartoon* (2005) and *Sounds for the Silents: Photoplay Music from the Days of Early Cinema* (2013). Goldmark is coeditor, with Kevin C. Karnes, of the Bard Music Festival volume *Korngold and His World* (2019).

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

Michael Haas studied piano and composition at Vienna's University of Music and Conservatory. From 1977, he worked as recording producer at Decca/London Records, where he became Georg Solti's producer and initiated and produced the series Entartete Musik—music banned by the Third Reich. From 1993 he was vice president of A&R at Sony Classical in New York and producer of Claudio Abbado and the Berlin Philharmonic before returning to Decca in 1995. From 2002 to 2010, he was music curator at Vienna's Jewish Museum and in 2013, he published *Forbidden Music: The Jewish Composers Banned by the Nazis* (Yale University Press). In 2016, he was cofounder of *exil.arte*, the exile music center based at Vienna's Music University. Haas has won four Grammys and been contributor to Cambridge University Press's series of Music Handbooks. He can be followed on his blog, forbiddenmusic.org.

Christopher Hailey, educated at Duke and Yale Universities, is a music historian specializing in new music. He is the author of a biography of the composer Franz Schreker and an editor of the correspondence between Alban Berg and Arnold Schoenberg, among other publications. He was visiting professor at the Arnold Schoenberg Institute of the University for Music and Performing Arts in Vienna from 1999 to 2002. He was 2006–07 Edward T. Cone Member in Musical Studies at the Institute for Advanced Study in Princeton, New Jersey, and scholar in residence at the 2010 Bard Music Festival, *Berg and His World*. From 2011 to 2015, he was a coeditor of the *Journal of Musicology*. Hailey is a lecturer at Princeton University and the College of New Jersey and director of the Franz Schreker Foundation.

Kirsten Harvey '17 is a Brooklyn-based actor and theater artist. She has collaborated with artists and collectives such as Lee Sunday Evans, Amanda Palmer, Waterwell, JoAnne Akalaitis, Geoff Sobelle, Stephen Karam, Ashley Tata, and Lily Houghton. She has performed at Abrons Arts Center, Dixon Place, the Fisher Center for the Performing Arts, New York Stage and Film's Powerhouse Theater, Verdi Square Festival, and Normal Ave. She is a recipient of the 2017 Don Parker Prize for Theater and Performance awarded by Bard College.

Baritone **Michael J. Hawk** is a member of LA Opera's Domingo-Colburn-Stein Young Artist Program. He made his LA Opera debut as Prince Arjuna in *Satyagraha* in October 2018. In the 2018–19 season, he also sang the title role in the world premiere of Henry Mollicone's *Moses* under the baton of James Conlon, and Caireles in *El gato montés* with LA Opera. This summer, he made his role debut as Escamillo in *Carmen* with the Buffalo Philharmonic. Next season, at LA Opera, he will sing Schaunard in *La bohème* and Der Sprecher in *Die Zauberflöte*, both productions spearheaded by Barrie Kosky and Komische Oper Berlin, as well as the role of Sir Walter Raleigh in *Roberto Devereux*.

American heldentenor **Clay Hilley** has been acclaimed by the *New York Times* for his "vocal heft, clarion sound, and stamina." The Georgia native's recent engagements include *Parsifal* with Yannick Nézet-Séguin at the Metropolitan Opera, *Der Ring des Nibelungen* with Donald Runnicles and *Turandot* conducted by Nicola Luisotti at San Francisco Opera, *Siegfried* at the Canadian Opera Company led by Johannes Debus, and both *Manon Lescaut* and *Samson et Dalila* under the baton of Emmanuel Villaume at the Dallas Opera. Hilley has performed Dvořák's *Dimitrij* at Bard SummerScape, conducted by Leon Botstein, and Mozart's *Idomeneo* at the Salzburger Landestheater under the baton of Mirga Gražinytė-Tylė.

Julie Hubbert is an associate professor of music history at University of South Carolina, where she is also on faculty in the Film and Media Studies Department. She has written articles on topics including silent film, documentary film, compilation soundtracks, and Martin Scorsese. She is the author of *Celluloid Symphonies: Text and Contexts in Music History* (2011) and is working on a second book, *Technology, Listening, and Labor: Music in New Hollywood Film (1967–1980)*. In 2018, she was the recipient of a NEH Fellowship for the Humanities. This year she was awarded an NEH Fellowship for the Humanities to complete her book.

American pianist **Kayo Iwama** is associate director of the Graduate Vocal Arts Program at the Bard College Conservatory of Music. She has performed extensively with singers including Dawn Upshaw, Kendra Colton, William Hite, Rufus Müller, Christòpheren Nomura, and Lucy Shelton at venues such as the Walter Reade Theater at Lincoln Center, Weill Recital Hall at Carnegie Hall, Morgan Library, Boston's Jordan Hall, Isabella Stewart Gardner Museum, Seiji Ozawa Hall at Tanglewood, Kennedy Center, Token Creek Music Festival, Tokyo's Yamaha Hall, and Théâtre du Châtelet in Paris. For over two decades she taught at the Tanglewood Music Center, where she also served as coordinator of the Vocal Studies Program. A frequent performer on WGBH Radio, she also has appeared with the Florestan Recital Project, Handel and Haydn Society, and Emmanuel Music, and was the pianist and music director of the Cantata Singers' critically acclaimed Chamber Series.

Praised by the *New York Times* for her "plush-voiced, impressive soprano," **Sara Jakubiak** has captivated audiences with her rich, versatile voice and committed performances. In 2018, she created the role of Heliane in Chrisof Loy's universally hailed production of *Das Wunder der Heliane* at the Deutsche Oper Berlin, conducted by Marc Albrecht. Other recent highlights include Eva in *Die Meistersinger von Nürnberg* under Kirill Petrenko at the Bavarian State Opera, Agathe in *Der*

Freischütz with Christian Thielemann at the Semperoper Dresden, and portrayals of Tatiana in *Eugene Onegin* and Marta in *The Passenger* in new productions with the Frankfurt Opera. Other roles have included Marie in *Wozzeck* at the English National Opera, Polina in *The Gambler* at the Dutch National Opera, Marietta in *Die tote Stadt* at the Hamburg State Opera, Elsa in Johannes Erath's production of *Lohengrin* at the Graz Opera, and Rosalinde in *Die Fledermaus* with Zubin Mehta and the Israeli Philharmonic. In the 2019–20 season, Jakubiak will make both her role and house debut at the Royal Opera House, Covent Garden as Chrysothemis in *Elektra*. She will also return to the Komische Oper Berlin for her first Dorota in *Schwanda, der Dudelsackpfeifer* and debut as Sieglinde in excerpts from *Die Walküre* at the Verbier Festival in Switzerland. On the concert platform, the soprano will sing Strauss's *Four Last Songs* with the Munich Philharmonic and Janáček's *Glagolitic Mass* with the London Philharmonic.

Winner of the prestigious CMA Cleveland Quartet Award, Philadelphia's **Jasper String Quartet** (J Freivogel and Karen Kim, violin; Sam Quintal, viola; Rachel Henderson Freivogel, cello) is the professional quartet in residence at Temple University's Center for Gifted Young Musicians. Hailed as "sonically delightful and expressively compelling" (*The Strad*), its album *Unbound* was named one of the

25 Best Classical Recordings of 2017 by the *New York Times*. The Quartet looks forward to performing its 2019–20 commission *Four Seasons for String Quartet* by Joan Tower, Lera Auerbach, Chris Theofanidis, and Akira Nishimura. The ensemble was recognized for its outreach programs with a 2016 Educator Award by the Fischhoff National Chamber Music Association.

Praised by *Opera News* for her "richly focused voice," mezzo-soprano **Rebecca Ringle Kamarei**'s performances have brought her acclaim on operatic and concert stages. Her New York City Opera (NYCO) debut as Lola in *Cavalleria rusticana* was hailed as "sultry" and "sweetly sung" by the *Wall Street Journal* and London's *Financial Times*, respectively. She returned to NYCO as Suzuki in *Madama Butterfly*, Dorothée in *Cendrillon*, and to cover Rosmira in *Partenope*. The 2017–18 season included Catherine in *Shining Brow* with UrbanArias, Beethoven's Ninth Symphony with the Rogue Valley Symphony, her return to the Metropolitan Opera as the Dritte Magd in *Elektra*, *Les noces* with New York City Ballet, and Arnalta in *L'incoronazione di Poppea* with Cincinnati Opera. Upcoming engagements include Marnie's shadow in *Marnie* and the cover of Rossweisse in *Die Walküre* with the Metropolitan Opera.

Pianist **Chun-Wei Kang** has performed in the United States, Canada, and East Asia. She has appeared on national Taiwanese television in recitals with violinist Long-Long Kang, was broadcast in Japan with soprano Monique McDonald, and appeared on PBS's *SundayArts* in a showcase for rising young opera singers. Kang is a faculty member at Manhattan School of Music (MSM) and is assistant music director for the New Choral Society. She has also served on the faculties of Long Island University and OperaWorks, and was a staff pianist for the Canadian Provincial Festival, the Centro Studi Italiani Opera Festival, and the International Vocal Arts Institute. She was music director for MSM's Role Preparation Workshop directed by Mignon Dunn from 2010 to 2017. In addition, Kang is the artistic director for Creative Voice Institute (Taiwan) and Vocal Coach Asia (Singapore). This fall, she will music direct the Junior Opera Theater class at MSM.

Kevin C. Karnes is professor and chair of the department of music at Emory University. His work includes the books *A Kingdom Not of This World: Wagner, the Arts, and Utopian Visions in Fin-de-Siècle Vienna* (Oxford University Press, 2013) and *Arvo Pärt's Tabula Rasa* (Oxford University Press, 2017). He coedited the Bard Music Festival volumes *Brahms and His World* (rev. ed., 2009) and *Korngold and His World* (2019). He serves as editor of the Oxford Keynotes Series published by Oxford University Press, and as editor in chief of *JAMS (Journal of the American Musicological Society)*.

London-based Australian pianist **Piers Lane** is in great demand as a soloist and collaborative artist. Recent highlights include performances of Busoni's mighty piano concerto, Frank Bridge's *Phantasm*, and Ferdinand Ries's Eighth Concerto at Carnegie Hall; premieres of Carl Vine's second Piano Concerto, written for him, with the Sydney Symphony and the London Philharmonic; sold-out performances at Wigmore Hall; Rachmaninoff's Piano Concerto No. 3 at St. John's Smith Square and at the Sydney Opera House with the Sydney Symphony; the Ireland Piano Concerto under Sir Andrew Davis with the Melbourne Symphony; and Moszkowski Piano Concerto and Litolf's Scherzo with the Queensland Symphony. Lane has a

discography of more than 60 CDs. Recent recordings include *Piers Lane Goes to Town*, concertos by the Australians Alfred Hill and George Boyle, and sonatas with violinist Tasmin Little. In the Queens Diamond Jubilee Birthday Honours, he was made an Officer in the Order of Australia.

Sherry Lee is associate professor of musicology and associate dean of research at the University of Toronto Faculty of Music. A specialist in music and modernist cultures, 19th- and 20th-century opera, philosophical aesthetics, and sound studies, her work appears in *Journal of the American Musicological Society*, *Cambridge Opera Journal*, *Music and Letters*, *19th-Century Music*, the *Germanic Review*, and various collected volumes including the *Oxford Handbook of Music and Disability Studies* (2015); *Music, Modern Culture, and the Critical Ear* (2017); and *A Companion to Adorno* (2019). Her monograph *Adorno at the Opera* is forthcoming from Cambridge University Press, and with Daniel Grimley she is preparing *The Cambridge Companion to Music and Modernism*.

Neil Lerner has written widely on topics involving film music and music for other screen media including television and video games. His work appears in numerous essay collections, journals, and encyclopedias, and he has edited or coedited four books: *Sounding Off: Theorizing Disability in Music* (2006), *Music in the Horror Film: Listening to Fear* (2010), *Music in Video Games: Studying Play* (2014), and *The Oxford Handbook of Music and Disability Studies* (2015). Besides editing the Routledge Music and Screen Media Series, he also served as editor of the journal *American Music*.

Israeli violinist **Kobi Malkin**, winner of the 2011 Ilona Kornhauser Prize, is making his mark as both a soloist and a chamber musician. He has performed with orchestras around the world, including the St. Louis Symphony Orchestra, the Chicago Philharmonic, and the Jerusalem Symphony Orchestra, and as an active chamber musician has collaborated with Itamar Golan, Frans Helmerson, Kim Kashkashian, Mitsuko Uchida, and Peter Wiley in such festivals as Ravinia, Music@Menlo, and the Marlboro Music Festival. His performances are regularly broadcast on radio in Israel and the United States. A scholarship recipient of the America-Israel Cultural Foundation, he is an alumnus of Ensemble Connect, a joint program of Carnegie Hall, Juilliard School, and Weill Music Institute. His teachers include Sylvia Rosenberg and Donald Weilerstein (Juilliard) and Miriam Fried (New England Conservatory). He plays a 1701 Pietro Guarneri violin, generously on loan to him from Yehuda Zisapel.

Since his concerto debut at the Ravinia Festival, violinist **Jesse Mills** has performed music from classical to contemporary, as well as composed and improvised music of his own invention. Mills earned two Grammy nominations for his work on several discs of Arnold Schoenberg's music released by Naxos. As a composer and arranger, Mills has been commissioned by Columbia University's Miller Theatre and Chamber Music Northwest in Portland, Oregon. He is cofounder of the prize-winning Duo Prism, and of the Horszowski Trio. Mills is coartistic director of the Alpenglow Chamber Music Festival in Silverthorne, Colorado. He studied with Dorothy DeLay, Robert Mann, and Itzhak Perlman at The Juilliard School. He is on the faculty at Brooklyn College, NYU, and Longy School of Music of Bard College. In 2010, the Third Street Music School Settlement in New York City honored him with the Rising Star Award for musical achievement.

Set designer **Stephan Moravski**'s recent work includes *Bound* (Fresh Squeezed Opera), *Carmen* (Opera Naples, Moorhead Opera Fargo), *Aida* (Opera Naples), *Figaro* (Opera Naples), the opera *Tesla* (Colony Theatre, Miami), *Cendrillon* (Frost School of Music; National Opera Association first prize winner), *Legend, Stories of a Nation* (Lehenda Ukrainian Dance Company), *Rabbit Hole* (Theater with a View, Pottstown, Pennsylvania), *Don Juan* (Bard Fisher Center), "I wasn't going to tell anybody," an Adam Bock play (NYU), *Eurydice* (June Havoc Theatre), and as an associate, *Rags Parkland Sings the Songs of the Future* (Ars Nova; 2019 Lucille Lortel Award for outstanding musical), *The Treasurer* (Playwrights Horizons), and *Light Years* (Powerhouse Theater). He and his team were 2017 finalists in Opera America's Robert L. B. Tobin Director-Designer Showcase for *Glory Denied*. He is currently the resident designer and creative director at Lehenda Ukrainian Dance Company, and resident designer at the Phoenix Theatre at SALT Performing Arts.

Mezzo-soprano **Deborah Nansteel** has recently made debuts at esteemed venues, including her house debut with the Metropolitan Opera as Alisa in *Lucia di Lammermoor* and with Lyric Opera of Chicago as Gertrude in *Roméo et Juliette*. On the concert stage, she made her Carnegie Hall debut in Mozart's *Coronation*

Mass, and New York Philharmonic debut alongside Eric Owens in *In Their Footsteps: Great African American Singers and Their Legacy*. This season, she performs the role of Mother/Ensemble in the world premiere of *Blind Injustice* with Cincinnati Opera, Emilia in *Otello* and Second Lady in *The Magic Flute* with Washington National Opera, Suzuki in *Madama Butterfly* with Lyric Opera of Chicago, Amneris in *Aida* with Opera Tampa, and Miriam in Tobias Picker's *Awakenings* with Opera Theatre St. Louis.

A former member of the Sächsische Staatsoper in Dresden and a winner of the Metropolitan Opera National Council Auditions Grand Finals Award, soprano **Marjorie Owens** has, in the words of the *New York Times*, a “big gleaming voice” and “sings with a beautifully glowing repose.” This season, Owens made her debut with Maggio Musicale Fiorentino and Fabio Luisi in her signature role of Senta in *Der fliegende Holländer*. She also was heard with the Greek National and Utah Operas in the title role in *Norma* and appeared in recital at her alma mater, Baylor University. Future projects include debuts with the Canadian Opera Company in the title role in *Turandot* and as Senta and with Boston Youth Symphony Orchestra as Aida. She will also return to Florence as Turandot and debut in Stuttgart in the title role in *Elektra*.

A native of South Korea, soprano **So Young Park** is a graduate of the Domingo-Colburn-Stein Young Artist Program at LA Opera, where she performed the role of Queen of the Night in *The Magic Flute*, Gossip in *The Ghosts of Versailles*, and Barbarina in *Le nozze di Figaro*. Plácido Domingo also invited her to appear as soloist in his concert at the Seoul Olympic Gymnasium. Park recently made her Los Angeles Philharmonic debut in Beethoven's Choral Fantasy with Gustavo Dudamel conducting. She has also appeared with Boston Lyric Opera, Aspen Music Festival, New England Conservatory, Houston Grand Opera, Glimmerglass Festival, Hawaii Opera Theatre, and Opera Colorado. Most recently, she sang Zerbinetta in *Ariadne auf Naxos* with Opera Theatre of St. Louis. Upcoming engagements include a return to the Metropolitan Opera in *La Cenerentola* and as Queen of the Night and performances with Houston Grand Opera, Washington National Opera, and the Komische Oper Berlin.

The **Parker Quartet** (Daniel Chong and Ken Hamao, violin; Jessica Bodner, viola; Kee-Hyun Kim, cello) has rapidly distinguished itself as one of the preeminent ensembles of its generation. Following a 2018 summer season with appearances at festivals from Banff to Bard, the quartet continued its residency at Harvard University. The 2018–19 season included performances and residencies around the United States and Europe (Universities of Iowa, Chicago, and South Carolina; London's Wigmore Hall). Recent highlights include “The Schubert Effect,” a collaboration with pianist Shai Wosner at the 92nd Street Y, the premiere of a new string quartet by Augusta Read Thomas, and appearances at Carnegie Hall, Library of Congress, the Slee series in Buffalo, and Lincoln Center's Great Performers series. The quartet also continues to support violist Kim Kashkashian's project *Music for Food*. Other recent collaborations include performances with violinist Nadja Salerno-Sonnenberg; pianists Anne-Marie McDermott, Orion Weiss, and Vijay Iyer; clarinetist and composer Jörg Widmann; clarinetist Charles Neidich; Silk Road Ensemble; and Tokyo String Quartet. Its Naxos recording of György Ligeti's complete works for string quartet won the 2011 Grammy Award for Best Chamber Music Performance.

American soprano **Erica Petrocelli** is a current member of the Domingo-Colburn-Stein Young Artist Program at LA Opera. In the 2019–20 season, she will continue at LA Opera, singing Musetta in *La bohème* and First Lady in *Die Zauberflöte*, both conducted by James Conlon. She also will make her principal debut at Opera Theatre of St. Louis, singing Micaëla in *Carmen*. In the 2018–19 season, Petrocelli made her LA Opera debut singing the role of Mrs. Naidoo in Philip Glass's *Satyagraha*, conducted by Grant Gershon, and appeared as Annina in *La Traviata*, conducted by James Conlon. Other season highlights included Pamina in *Die Zauberflöte* with the Boston Youth Symphony Orchestra, a role debut.

Pianist **Anna Polonsky** has appeared with Moscow Virtuosi, Buffalo Philharmonic, Saint Paul Chamber Orchestra, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, and many others. She has collaborated with the Guarneri, Orion, Daedalus, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, Yo-Yo Ma, Richard Goode, Emanuel Ax, Arnold Steinhardt, and Jaime Laredo. She has performed at festivals such as Marlboro, Chamber Music Northwest, Seattle,

Music@Menlo, Cartagena, and Caramoor, as well as at Bargemusic in New York City. She is a frequent guest at the Chamber Music Society of Lincoln Center and has given concerts in the Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls. She serves on the piano faculty of Vassar College, and in the summer at the Marlboro and Kneisel Hall chamber music festivals. In 2018, Polonsky began performing in a trio with clarinetist David Shifrin and cellist Peter Wiley.

Cellist **Raman Ramakrishnan** performs across the United States, Asia, and Europe as a member of the Horszowski Trio. A founding member of the Daedalus Quartet, he won the grand prize at the 2001 Banff International String Quartet Competition; has given solo recitals in New York, Boston, Seattle, and Washington, D.C.; and has performed chamber music at the Aspen, Bard, Caramoor, Charlottesville, Four Seasons, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart, and Vail Music Festivals. He has toured with Musicians from Marlboro and is a member of the Boston Chamber Music Society and the East Coast Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has collaborated with musicians from the Iraqi National Symphony Orchestra and performed in New Delhi and Agra, India, and in Cairo, Egypt. He is on the faculty at Bard College.

Pianist **Shane Schag** is a faculty member in musical theater and related vocal studies at the Manhattan School of Music. In this capacity he has served as the musical director for several shows, including *And the World Goes 'Round*, *Godspell*, *Ragtime*, and *A Little Night Music*, and original reviews such as *Moving Right Along: The Music of Jeff Blumenkrantz*, *Defying Gravity: The Magical World of Stephen Schwartz*, and *September Songs: The Musical Legacy of Kurt Weill*. He has worked as an associate conductor on *Nine* and *Cabaret* under the baton of David Loud. He has served on the faculty of OperaWorks, International Vocal Arts Institute, and the Chautauqua Opera Company. In 2017, he began a collaboration with Lisa Vroman and William Sharp on *Change the World It Needs It: The Music of Kurt Weill and Marc Blitzstein*, which was presented at the Brevard Music Festival, Depauw University, and, most recently, University of North Carolina.

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

Derek B. Scott is professor of critical musicology at the University of Leeds. His research field is music and cultural history. His books include *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008) and *The Ashgate Research Companion to Popular Musicology* (2009). As the general editor of Ashgate's Popular and Folk Music Series from 2000 to 2016, he oversaw the publication of more than 140 titles. The research for his most recent book, *German Operetta on Broadway and in New York, 1900–1940* (2019), was funded by a grant from the European Research Council. Scott's musical compositions range from an operetta, *Wilberforce*, to symphonies for brass band and a concerto for Highland bagpipe. He has also worked as a singer, pianist, and presenter on radio and TV, and in concert halls and theaters.

Jeff Smith is a professor in the University of Wisconsin–Madison Department of Communication Arts and director of the Wisconsin Center for Film and Theater Research. He is the author of *The Sounds of Commerce: Marketing Popular Film Music and Film Criticism*, *the Cold War*, and *the Blacklist: Reading the Hollywood Reds* and coauthor, along with David Bordwell and Kristin Thompson, of the 11th and 12th editions of *Film Art: An Introduction*. Smith has also published more than two dozen book chapters and journal articles on various aspects of film sound and film music, and is a frequent contributor to the Observations on Film Art series on the Criterion Channel.

Winner of a 2009 Avery Fisher Career Grant, violinist **Arnaud Sussmann** has appeared on tour in Israel and in concert at Lincoln Center's Alice Tully Hall, Dresden Music Festival, and Phillips Collection in Washington, D.C. He has been presented in recital in Omaha on the Tuesday Musical series, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Bridgehampton, and Moab Music festivals. Sussmann has performed with many of today's leading artists, including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. He regularly appears with the Chamber Music Society of Lincoln Center in New York City and on tour, including performances at London's Wigmore Hall.

Pianist **Erika Switzer** has performed recitals at New York City's Frick Collection and Weill Hall, for the Five Boroughs Music Festival, Brooklyn Art Song Society, and the Kennedy Center in Washington, D.C. In Europe, she has appeared at Salle Cortot in Paris and the Francis Poulenc Academy in Tours, and at the Winners & Masters series in Munich, among other venues. In her native Canada, she has performed at the chamber music festivals in Montreal, Ottawa, and Vancouver. Together with Martha Guth, Switzer is cocreator of Sparks & Wiry Cries. She is a visiting assistant professor of music at the Bard College Conservatory of Music and is a founding faculty member of the Vancouver International Song Institute and codirector of its Contemporary Performance Studies program.

Tenor **Richard Troxell**'s recent engagements include *Madama Butterfly* with Vancouver Opera; a return to the Metropolitan Opera for *Die Fledermaus*, *Rigoletto*, and *Lulu*; Alfred in *Die Fledermaus* with Nashville Opera; and his Broadway debut in the role of Renato di Rossi in Richard Rodgers's *Do I Hear a Waltz?* at New York City Center. This past season he returned to Santa Fe Opera for *Candide*, the Met for Adès's *The Exterminating Angel*, and debuted at Chicago Opera Theater for the world premiere of *Elizabeth Cree*. Other recent highlights include Don José at Teatro Petruzzelli and the Castleton Festival; Massenet's des Grieux in *Manon* at L'opera de Montreal, the title role in Philip Glass's *Galileo Galilei* with Cincinnati Opera, and Pinkerton with Sydney Opera. This season, Troxell returns to the Met for Verdi's *La traviata* and *Otello* and will sing *Oculus* in the world premiere of the opera *Artemisia* at Trinity Church in Manhattan.

A native Long Islander now living in the San Francisco Bay Area, **Christopher Vettel** is no stranger to the operatic, musical theater, and concert stages. He has performed in 43 of the 50 United States and in 12 other countries. His credits include the 30th-anniversary Broadway tour of *Annie* and the second national Broadway tour of *Sunset Boulevard* with Petula Clark, and the *Radio City Christmas Spectacular* (Santa Claus). He has appeared, as soloist, with the Opera Company of Boston, Brooklyn Academy of Music, Opera Cleveland, Opera New England, Utica Symphony, Catskill Symphony Orchestra, Schenectady Symphony, and Boston Symphony Orchestra in the final concert conducted by Leonard Bernstein.

Swiss-born American pianist **Gilles Vonsattel** is the recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, and winner of the Naumburg and Geneva competitions. He has appeared with the Munich Philharmonic, Orchestre Symphonique de Montréal, Boston Symphony, and San Francisco Symphony and performed recitals and chamber music at Ravinia, Tokyo's Musashino Hall, Wigmore Hall, Bravo! Vail, Chamber Music Northwest, La Roque d'Anthéron, Music@Menlo, Lucerne festival, and Spoleto USA. He received his bachelor's degree in political science and economics from Columbia University and his master's degree from The Juilliard School.

Terese Wadden is a Brooklyn-based costume designer. Recent credits include *Così fan tutte* (Santa Fe Opera); *Oklahoma!* (Circle in the Square Theatre, St. Ann's Warehouse, Bard SummerScape); *Peter Pan* (Bard SummerScape); *A Quiet Place* (Curtis Institute of Music); *Acquanetta* (Prototype Festival, Bard SummerScape), and *The Wake World* (Opera Philadelphia). She has designed costumes for *Il Farnace* (Spoleto Festival USA), *Doctor Atomic* (Curtis Opera Theatre), Philip Glass's *In the Penal Colony* (Boston Lyric Opera), *Pyramus and Thisbe* (Canadian Opera Company), and the Handel operas *Orlando* and *Alcina* (WhiteBox Art Center). Her work has been seen at Glimmerglass Festival, Tanglewood, Lyric Opera of Chicago, Chicago Opera Theater, New York City Opera, Opera Colorado, Central City Opera, Portland Opera, Barishnikov Art Center, Mark Taper Forum, Brooklyn Academy of Music, National Sawdust, LA Opera at Redcat, and San Francisco Opera.

One of the most sought-after soloists in his generation, American pianist **Orion Weiss** has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. The 2018–19 season included performances with the Lucerne Festival, Minnesota Orchestra, Denver Friends of Chamber Music, Chamber Music Society of Lincoln Center, Albany Symphony, Kennedy Center's Fortas Series, 92nd Street Y, and The Broad Stage. Weiss's recordings include Christopher Rouse's *Seeing* (2015) and a recital album of Dvořák, Prokofiev, and Bartók. He also recorded the complete Gershwin works for piano and orchestra with the Buffalo Philharmonic and JoAnn Falletta. Weiss made his debut with the Boston Symphony Orchestra at Tanglewood as a last-minute replacement for Leon Fleisher in 2011. He attended the Cleveland Institute of Music, where he studied with Paul Schenly, Daniel Shapiro, Sergei Babayan, Kathryn Brown, and Edith Reed, and graduated from The Juilliard School, where he studied with Emanuel Ax.

Richard Wilson, professor of music emeritus at Vassar College, is the composer of three symphonies, six string quartets, and more than 100 other works. His opera, *Aethelred the Unready*, was given a staged production at New York's Symphony Space. A recipient of the Roger Sessions Memorial Bogliasco Fellowship as well as an Arts and Letters Award in music from the American Academy of Arts and Letters, Wilson has also received the Hinrichsen Award, Stoeger Prize, Cleveland Arts Prize, Burge/Eastman Prize, a Frank Huntington Beebe Award, and a Guggenheim Fellowship. Commissions have come from the Naumburg, Koussevitzky, and Fromm Foundations as well as the San Francisco Symphony, Chicago Chamber Musicians, and Library of Congress. His orchestral works have been performed by the San Francisco Symphony, London Philharmonic, American Symphony, Jerusalem Symphony, Pro-Arte Chamber Orchestra of Boston, Orquesta Sinfonica de Colombia, Residentie Orkest The Hague, and Hudson Valley Philharmonic. Wilson has been composer in residence with the American Symphony Orchestra since 1992.

Founded in 2015, **The Orchestra Now (TÖN)** is an innovative preprofessional orchestra and master's degree program at Bard College that is preparing a new generation of musicians to break down barriers between modern audiences and great orchestral music of the past and present. The musicians of TÖN are hand-picked from the world's leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and the Curtis Institute of Music. In addition to a concert series at their home base—the Richard B. Fisher Center for the Performing Arts at Bard College—they perform multiple concerts each season at Carnegie Hall and Lincoln Center, and offer complimentary concerts at venues across the boroughs of New York City in the Around Town series. At the Metropolitan Museum of Art, they join music director Leon Botstein in the series Sight & Sound as he explores the places where musical and visual expression meet, pairing orchestral works with masterpieces from the museum's collection. In addition to Botstein and TÖN's associate conductor and academic director, James Bagwell, guest conductors in the first three seasons included Fabio Luisi, Neeme Järvi, Gerard Schwarz, and JoAnn Falletta.

Now in its 58th season, the **American Symphony Orchestra (ASO)** was founded in 1962 by Leopold Stokowski with a mission of making orchestral music accessible and affordable for everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The orchestra's Vanguard Series consists of multiple concerts annually at Carnegie Hall and Lincoln Center. ASO has also performed at the Richard B. Fisher Center for the Performing Arts at Bard College in Bard's SummerScape Festival and the Bard Music Festival. The orchestra has made several tours of Asia and Europe, and has performed in countless benefits for organizations including the Jerusalem Foundation and PBS.

Many of the world's most accomplished soloists have performed with the ASO, including Yo-Yo Ma, Deborah Voigt, and Sarah Chang. The orchestra has released several recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and many live performances are also available for digital download. In many cases, these are the only existing recordings of some of the rare works that have been rediscovered in ASO performances.

Bard Festival Chorale

James Bagwell, Choral Director

SOPRANO

Wendy Baker
Kendra Berentsen
Nina Berman
Leonía Donato*
Amal El-Shrafi*
Chloe Holgate
Melissa Kelley*
Liz Lang
Jessica Marsten
Kathryn Papa
Katherine Peck
Rachel Rosales*
Christine Sperry*

ALTO

Maya Ben-Meir
Donna Breitzer*
Johanna Bronk*
Teresa Buchholz
Sishel Claverie
Brooke Collins
Michele Eaton*
Greta Moorhead
Sara Nordin
Hillary Schranze*
Suzanne Schwing*
Lara Stevens
Carla Wesby*

TENOR

Jack Colver
Thomas Cruz
Garrett Eucker*
Sean Fallen*
John Kawa*
Chad Kranak
Douglas Purcell*
Nathan Siler
Eric Sorrels*
Kannan Vasudevan
Adam Von Almen*

BASS

Blake Burroughs
Benjamin Cohen
Roosevelt Credit
Jonathan Estabrooks*
James Gregory
Juan José Ibarra
Tim Krol*
Steven Moore*
Charles Sprawls*
Jason Thoms*
Max Wier*

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David Sytkowski

ACCOMPANIST

Bethany Pietroniro

*Weekend One

American Symphony Orchestra

Leon Botstein, Music Director

VIOLIN*

Cyrus Beroukhim, *Concertmaster*
Pauline Kim Harris, *Violin II Principal* (Prog. 3)
Robert Zubrycki, *Violin II Principal* (Prog. 9)
John Connelly
Patricia Davis
Yukie Handa
Ashley Horne
Katherine Livolsi-Landau (Prog. 9)
Kobi Malkin (Prog. 9)
Lucy Morganstern (Prog. 3)
Wende Namkung
Philip Payton
Ragga Petursdottir
Dorothy Strahl
James Tsao
Alexander Vselensky
Mara Milkis (Prog. 3)
Bruno Peña
Nazig Tchakarian (Prog. 3)
Ming Yang
Sarah Zun

VIOLA*

William Frampton, *Principal*
Adria Benjamin
Shelley Holland-Moritz (Prog. 3)
Rachel Riggs
Debra Shufelt-Dine
Sally Shumway
Jason Mellow (Prog. 9)

CELLO*

Eugene Moye, *Principal*
Emily Brausa
Sarah Carter
Roberta Cooper (Prog. 9)
Jordan Enzinger
Annabelle Hoffman
Maureen Hynes (Prog. 3)

BASS*

John Beal, *Principal* (Prog. 9)
Jordan Frazier, *Principal* (Prog. 3)
Louis Bruno
Peter Donovan
Richard Ostrovsky
Jack Wenger

FLUTE

Laura Conwesser, *Principal*
Rie Schmidt
Diva Goodfriend-Koven, *piccolo*
Karla Moe

OBOE

Keisuke Ikuma, *Principal*
Erin Gustafson
Melanie Feld, English horn

CLARINET

Shari Hoffman, *Principal*
Amalie Wyrick-Flax '14
Lino Gomez, *bass clarinet* (Prog. 3)
Benjamin Baron

BASSOON

Harrison Miller, *Principal* (Prog. 3)
Gina Cuffari, *Principal* (Prog. 9)
Maureen Strenge
Gilbert Dejean, *contrabassoon*

HORN*

Zohar Schondorf, *Principal* (Prog. 3)
David Peel, *Principal* (Prog. 9)
Lawrence DiBello (Prog. 9)
David Smith (Prog. 3)
Chad Yarbrough
Shelagh Abate (Prog. 9)
Sara Cyrus (Prog. 3)
Kyle Hoyt (Prog. 9)

TRUMPET

Carl Albach, *Principal*
John Dent
Thomas Hoyt

TROMBONE

Richard Clark, *Principal*
Nicole Abissi
Jeffrey Caswell, *bass trombone*
David Read (Prog. 3)

TUBA

Kyle Turner, *Principal*

TIMPANI

David Fein, *Principal*

PERCUSSION*

Kory Grossman, *Principal* (Prog. 9)
Charles Descarfino, *Principal* (Prog. 3)
David Nyberg (Prog. 9)
Matthew Beaumont (Prog. 3)
Sean Statser (Prog. 3)

HARP

Sara Cutler, *Principal*

KEYBOARD

Elizabeth DiFelice, *Principal*

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**Section players listed alphabetically, members first.*

The Orchestra Now

Leon Botstein, Music Director

VIOLIN

Linda Duan
Jacques Gadway
Stuart McDonald
Yurie Mitsuhashi
Gaia Mariani Ramsdell
Dillon Robb
Gergö Krisztián Tóth '16
Weiqiao Wu
Yuqian Zhang

VIOLA

Batmyagmar Erdenebat
Lucas Goodman
Larissa Mapua
Leonardo Vásquez Chacón

CELLO

Kyle Anderson
Lucas Button
Kelly Knox
Sarah Schoeffler

BASS

Joshua DePoint
Kaden Henderson
Mariya-Andoniya Henderson
Luke Stence
Zhenyuan Yao '16

FLUTE

Matthew Ross
Denis Savelyev

OBOE

Regina Brady
James Jihyun Kim

CLARINET

Ye Hu
Rodrigo Orviz Pevida
Viktor Tóth '16

BASSOON

Carl Gardner
Matthew Gregoire
Adam Romey

HORN

Luke Baker
Emily Buehler
William Loveless VI

TRUMPET

Guillermo García Cuesta
Anita Tóth

PERCUSSION

Miles Salerni
Wanyue Ye

HARP

Emily Melendes

Guest Musicians

VIOLIN

Kathryn Aldous
Gökçe Erem

Emanouil Manolov

Jiyoung Moon
Scot Moore '14 TÔN '18
Bruno Peña
Allyson Tomskey
Yezu Woo
Matthew Woodard
Drew Youmans TÔN '19

VIOLA

Emmanuel Koh TÔN '19
Scot Moore '14 TÔN '18

CELLO

Andrew Borkowski TÔN '18
Charlotte Ullman
Zhilin Wang TÔN '19

FLUTE

Adrienn Kantor

OBOE

Hassan Anderson

CLARINET/SAXOPHONE

Sangwon Lee TÔN '18

HORN

Emma Reber
Cameron West '15

TRUMPET

Ricardo Chinchilla
Sam Exline

TROMBONE

Ric Becker
Matt Walley TÔN '19
Hitomi Yakata

BASS TROMBONE

Daniel Dunford
Erik Saras

TUBA

Wesley Krygsman

TIMPANI

Jacob Lipham

PERCUSSION

David Degge
Tom Mulvaney
David Stevens
Yuri Yamashita

HARP

Parker Ramsay

KEYBOARD

Michael Patterson
Bethany Pietroniro
David Sytkowski

ORGAN

Renee Louprette
Parker Ramsay

BANJO/MANDOLIN

Sean Gallagher

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Bard College is a four-year residential college of the liberal arts and sciences with a 159-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. The College offers bachelor of arts degrees, with nearly 50 academic programs in four divisions—Arts; Languages and Literature; Science, Mathematics, and Computing; and Social Studies—and Interdivisional Programs and Concentrations. Bard also bestows several dual degrees, including a BA/BS in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a BA in another field in the liberal arts or sciences. Bard's distinguished faculty includes winners of MacArthur Fellowships, National Science Foundation grants, Guggenheim Fellowships, Grammy Awards, French Legion of Honor awards, and Pulitzer Prizes, among others.

Over the past 35 years, Bard has broadened its scope beyond undergraduate academics. The College operates 11 graduate programs and has expanded to encompass a network of regional, national, and global partnerships—including dual-degree programs in four international locations; the Bard Prison Initiative, which grants college degrees to New York State inmates; and Bard High School Early Colleges, where students earn a high school diploma and an AA degree in four years. Bard's philosophy sets a standard for both scholarly achievement and engagement in civic and global affairs on campus, while also taking the College's mission to the wider world. The undergraduate college in Annandale-on-Hudson, New York, has an enrollment of more than 1,900 and a student-to-faculty ratio of 9:1. For more information about Bard College, visit bard.edu.

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JULY–AUGUST

Highlights include

Ernest Chausson's opera *Le roi Arthus*

The 31st Bard Music Festival
Nadia Boulanger and Her World

OPERA • THEATER • DANCE • MUSIC • FILM • SPIEGELTENT • THE BARD MUSIC FESTIVAL

BARD SUMMERSCAPE 2020



E. W. Korngold (first row, left), Max Reinhardt (second row, center), and cast members on the set of *A Midsummer Night's Dream*, 1935