



#### RIMSKY-KORSAKOV AND HIS WORLD

August 10–12 and 17–19, 2018

Leon Botstein and Christopher H. Gibbs, Artistic Directors Marina Frolova-Walker, Scholar in Residence 2018 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, and Nikolai Rimsky-Korsakov. The 30th annual festival in 2019 will be devoted to Erich Wolfgang Korngold and 2020 will see the exploration of the life and work of Nadia Boulanger.

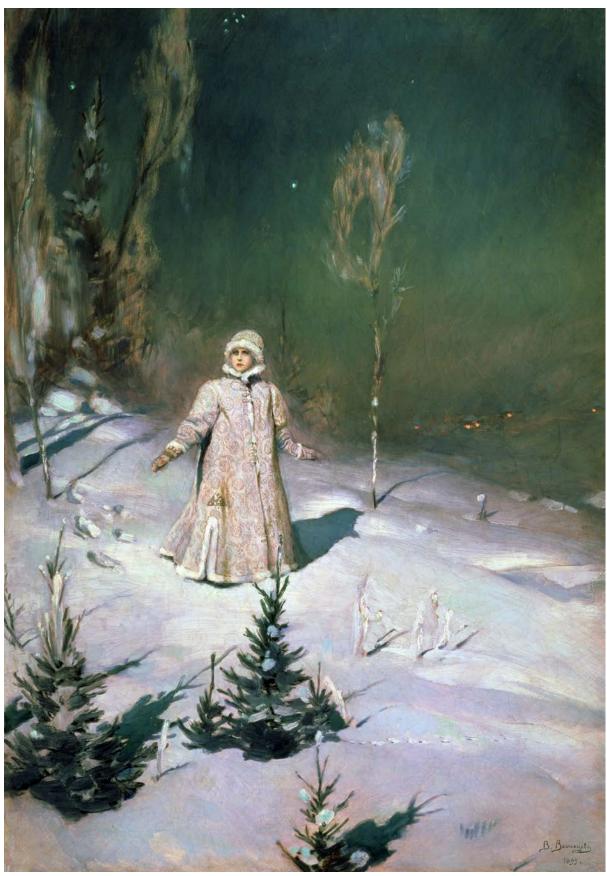
"From the Bard Music Festival" is a growing part of the Bard Music Festival. In addition to the programming at Bard College, "From the Bard Music Festival" performs concerts from past seasons and develops special concert events for outside engagements. In June 2012, the festival, together with the Bard College Conservatory of Music, presented special programs from its Tchaikovsky and Mahler festivals in Taiwan and cities throughout China. A tour to cities in Russia, Hungary, Poland, and Germany took place in June 2014 and a similar trip brought students of the Conservatory to Cuba in June 2016.

The Bard Music Festival thanks Alexei Kudrin, dean of the Faculty of Liberal Arts and Sciences, St. Petersburg State University, for his support.

The Bard Music Festival 2018 program book was made possible by a gift from Helen and Roger Alcaly.

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

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



The Snow Maiden, Viktor Vasnetsov, 1899

## RIMSKY-KORSAKOV: CRAFT AND SORCERY

One day in 1905, Nikolai Rimsky-Korsakov woke up to find his name in all the newspapers. Not, however, on account of a successful premiere. Instead, he had become a poster boy for Russia's current wave of civil unrest. St. Petersburg Conservatory had just sacked some student protesters, and Rimsky-Korsakov, in an act of solidarity, had demanded the resignation of the conservatory authorities—his own employer. Unsurprisingly, he was fired, but he soon found that his stand was attracting interest and sympathy even from the most unlikely quarters (including a group of peasants who had never heard a note of his music but were moved to start a collection for him in order to alleviate the hardship they thought he would face). Rimsky-Korsakov was acutely embarrassed: while he enjoyed the fame he had earned as a composer, he shrank from becoming known as a political figure.

Even in his music, he maintained a certain reticence. Where Pyotr Tchaikovsky had won adulation by wringing every possible emotion from his listeners' hearts, Rimsky-Korsakov often doubted the worth of his successes, thinking that he had perhaps entertained the public too easily. Instead, he tried to cultivate an ideal listener who would appreciate his subtleties and his stylistic twists and turns. He would have been astonished, and probably quite displeased, at the fame of the novelty piece "The Flight of the Bumblebee," originally an operatic interlude that was posthumously given a couple of dazzling piano arrangements, but has also been performed on every instrument, even the double bass and the tuba. He would have been horrified (his widow certainly was) by the lurid plot that Sergei Diaghilev attached to a balletic version of *Scheherazade* in order to titillate the Parisian public. And he would have scratched his head at the fate of one operatic aria that was given a jazz groove in the late 1930s and became a hit for Tommy Dorsey as "Song of India."

Rimsky-Korsakov's polished craftsmanship produced such unintended consequences, but perhaps it is nonetheless possible for us to be more like the ideal listener he wanted. How might we achieve this? Above all, we would need to delve into his operas. He wrote 15, most during his later years, when he devoted his efforts almost exclusively to the genre. To appreciate how skewed our view of Rimsky-Korsakov is today, imagine if Verdi was principally known for his string quartet or Wagner for his *Siegfried ldyll*. And yet Rimsky-Korsakov, who staked his reputation on his operas, is in just such a position. Although about half of his operatic output appears regularly on stage in Russia, Western audiences, if they know anything at all, will have seen *The Golden Cockerel*, his last opera. Even this was only noticed in the West because it was adapted by Diaghilev as a ballet, and after the travesty of *Scheherazade* the composer's widow decided enough was enough and called her lawyers. The lack of performances of his other operas in the West is understandable: the prospect of staging lengthy and unknown works full of obscure cultural references, in a language singers find very challenging, is too much for most opera houses. The Bard Music Festival this summer presents two of his operas in their entirety: *Mozart and Salieri* and *The Tsar's Bride*, together with excerpts and concert suites from several of the others.

Rimsky-Korsakov's operatic career is the story of how he found himself, how he then tired of himself, and how he finally reinvented himself again and again. The story begins with the historical opera *The Maid of Pskov*, which he wrote alongside Modest Mussorgsky, who was working on *Boris Godunov*, the two composers sharing an apartment and an upright piano. But historical writing was not best suited to his talents, nor was Mussorgsky's "realist" style, which relied on musical declamation rather than pure melody. In his second opera, *May Night*, Rimsky-Korsakov relaxed this "realism" to produce a very poetic story with Ukrainian local color and some highly attractive arias and folk-like choruses. (We hear the overture in Program One.) His next opera was the first of many with a fairy-tale plot, in this instance the pagan or perhaps pantheistic tale of the *Snow Maiden*, where touching lyrical melodies appear alongside the folk rituals that punctuate a cyclic time outside history. (The Suite appears in Program Nine.)

Over the remaining four decades of his career, Rimsky-Korsakov became famous for his fairy-tale operas, and for the perfectly calculated music that brought each scene and each character to life. *The Snow Maiden* was such an inspired and rich piece that the composer was happy to continue in the same vein. Eventually, though, he realized he had painted himself into a corner. In a fit of goodhumored self-deprecation, he described his plight:

After the completion of *Mlada*, I have nothing left to write. I have done all I could with my limited talents. Before writing *Mlada*, there were still some themes left untouched; now there is nothing. I have everything that suits me: mermaids, wood-goblins, Russian pastoral, *khorovod* dances, rituals, transformations, oriental music, nights, evenings, sunrises, little birds, stars, clouds, floods, storms, deluges, evil spirits, pagan gods, horrible monsters, hunts, entrances, dances, priests, idolatry, the musical development of Russian and other Slavonic elements, and so on. *Mlada* has filled in all the gaps. . . .

While he cannot be faulted for his self-knowledge, Rimsky-Korsakov's statement was very poor as prophecy: after *Mlada*, he went on to write six more fairy-tale operas, from the depths of the sea in *Sadko* (based on the earlier symphonic picture that will feature in Program Three) to the cheerless kingdom of the evil Kashchei the Immortal, not to mention the prince of *Tsar Saltan*, who transforms himself into a bumblebee.

But alongside these Russian-style fairy tales, Rimsky-Korsakov started developing a more consistently lyrical and cosmopolitan style, starting with *Mozart and Salieri* and a series of melodious songs, and reaching its apex with *The Tsar's Bride*. This departure from the fairy-tale template caused much consternation among his admirers. Even his wife, Nadezhda, an extremely accomplished musician herself, who gave Rimsky-Korsakov much advice and assistance, was worried that he was losing his way. But Rimsky-Korsakov was adamant that the *Bride* had allowed him to recover the emotional warmth that had eluded him after *The Snow Maiden*. The originality or the Russianness of his voice were no longer of great concern, and his ambition was now only to write music of excellence, whatever the style. In the decadent sunset of post-Wagnerianism, Rimsky-Korsakov believed that composers needed to rediscover the beauty and truth of music's former innocence, even if that meant turning back to Mozart, or Bellini, or Glinka.

And so, instead of resting on his laurels as the master of fairy-tale opera, the aging Rimsky-Korsakov experimented restlessly: he tried out grand opera and chamber opera, Russian opera and European opera. He even decided, at the beginning of the new century, that he had to prove himself in a post-Wagnerian style, and managed to assimilate this to a striking Russian tale, *The Legend of the Invisible City of Kitezh*, resulting in a fascinating and immersive experience of transcendence. This majestic



Nikolai Rimsky-Korsakov conducting, Ilya Repin, 1882

masterpiece would have made a fitting farewell to opera, and Rimsky-Korsakov may have intended this, but events overtook him. Russia's troubles inspired him to create the sardonic Golden Cockerel, both political satire and self-parody befitting the new image he had gained through his actions in the turmoil of 1905.

It is easier to track Rimsky-Korsakov's concert works for orchestra. Although he thought of himself as an opera composer, his reputation as a master of orchestration attracted much attention even in his own lifetime. The three most famous pieces are studies in the three kinds of local color that Russian composers favored: Scheherazade in the oriental style (Program Nine), the Easter Overture in the Russian style (Program One), and the Capriccio espagnol. Rimsky-Korsakov's inspired writing, attention to detail, and dazzling orchestration all contribute to music that offers the listener immediate delights, but one might admit this and still dismiss such music for its lack of profundity. This attitude has blinded many Western writers on music to the pivotal historical importance of Rimsky-Korsakov, whose focus on surface, ornament, and orchestral color blazed a new trail for the next generation, not just in Russia, but in the West, too, where young composers urgently needed to escape the overpowering legacies of Beethoven and Wagner. Debussy and Ravel both drew extensively on Rimsky-Korsakov, and even Spaniards such as Albéniz were happy to follow his example in trying to sound Spanish.

Beyond his operatic and orchestral works lies a Rimsky-Korsakov who is still more obscure for international audiences. The Festival will explore many of these lesser-known pages. His many beautiful and highly wrought songs allow us a glimpse into the composer's reserved but profoundly emotional world. There is also some fine chamber music, which served him as a laboratory for finding new means of expression. His music for solo piano consisted, effectively, of homages to his beloved Schumann and Chopin, but in his Piano Concerto (Program Three), he boldly stepped forward to "Russianize" the genre with the help of the folk style. Although a nonbeliever, he tried his hand at liturgical choral music, since the issue of national roots was also relevant to this repertoire.

The Festival's central idea, however, is to present Rimsky-Korsakov not only as an individual talent or genius (he would have balked at the latter epithet) but as a part of the collective project of Russian music over which he came to preside. Rimsky-Korsakov owes much to the group that helped him realize his vocation, the *Moguchaya Kuchka*—the Mighty Five. This name was coined by Russian art critic Vladimir Stasov, and it eventually became a kind of brand name for history's most successful association of composers. The group's collective ethos is crucial to our understanding of Rimsky-Korsakov's work, whether he was upholding it or reacting against it.

To see how central Rimsky-Korsakov was in the formation and dissemination of the "Russian style," let us imagine for a moment that his ambitions had been satisfied by his naval career, and that he never found time to indulge any musical yearnings. If that had been the case, we would scarcely have had a Russian nationalist school to talk about: without the prolific Rimsky-Korsakov's numerous operas and symphonic works, the Kuchka's significant works could be counted on the fingers of one, or maybe two hands. Pieces now considered central to the collective's canon would have remained as sketches, fragments, partial drafts, or short scores, or at best would have languished much longer in obscurity. Among these are such pillars of the Russian style as *Prince Igor*, *Khovanshchina*, and *A Night on Bald Mountain*—all owing either completion, partial recomposition, or the brilliant orchestral clothing that helped ensure their success, not to mention premieres and public recognition, to Rimsky-Korsakov. Without his revision of *Boris Godunov* (controversial as it may be) and his advocacy of the opera, the Western premiere in Paris and the subsequent surge of interest in the work would not have taken place (a revival, if it had ever come, would have been left to later generations).

Without Rimsky-Korsakov's own works and conducting activities, the Kuchka would never have achieved such renown within their own country, and Diaghilev's entrepreneurial feelers would not have detected a corpus of dazzling Russian works that could be taken on tour to the West. Without the composer of the *Capriccio espagnol, Kashchei*, and *Scheherazade*, the musical styles of Ravel, Debussy, and early Stravinsky would have been substantially altered, lacking the *Rhapsodie espagnol, La mer*, or *The Firebird*, among many other works. And finally, without Rimsky-Korsakov's work as a teacher to three generations of composers (including Alexander Glazunov and Stravinsky), and his establishment of a school that extended the life of the Russian style well into Soviet times, nearly a century of Russian and Soviet music history would have looked very different.

Rimsky-Korsakov lived long enough to see how his influence would shape this next generation. Glazunov, one of his star students, teasingly blamed his former teacher for his bad influence on young composers of the new, decadent music. Now finding himself in direct competition with these supposed decadents, Rimsky-Korsakov matched them in novel harmonies (always ensuring that a standard progression lurked in the background). Although he looked to Mozart as a wellspring of classical beauty, he did not deny himself forays into complexity, and produced thickets of piquant harmonies in his later works, becoming a catalyst both for the excesses of the decadent style and also for early Modernism.

Throughout his life, Rimsky-Korsakov sought perfection, revising his own works in line with his changing aesthetic views. He was humble and would not hear exalted claims made for his art, but he was much more than a highly competent artisan, and was capable of producing magic in the form of evergreen melodies, shimmering colors, and heart-stopping dramatic moments. He also found new paths that others lived to explore more fully. Undemonstrative in his personal life, he gave expression to deep and subtle emotions in his art. Without noticing, he turned from a craftsman into a sorcerer.

—Marina Frolova-Walker, Cambridge University; Scholar in Residence, Bard Music Festival 2018

The Appearance of Christ before the People, Alexander Ivanov, 1837–57



Mily Balakirev



Easter Procession, Vasily Perov, 1861

#### SELECTIVE CHRONOLOGY

- 1844 Nikolai Rimsky-Korsakov born, son of Andrei Rimsky-Korsakov, retired civil governor of Volyn Province, and his wife, Sofia, in Tikhvin, 120 miles east of St. Petersburg
  - Clara Schumann gives concerts in St. Petersburg and Moscow; painter Ilya Repin, actress Sarah Bernhardt, and philosopher Friedrich Nietzsche born
- 1845 Strain of mold arrives in Ireland in shipment of potatoes from North America and begins blight that causes 1 million Irish to starve and at least as many to flee their homeland
- 1848 Karl Marx and Friedrich Engels write *Communist Manifesto*; republican revolts throughout Europe, beginning in Sicily and spreading to Italy, France, Germany, and Austrian Empire, end in repression of liberal movements; Mikhail Glinka composes *Kamarinskaya*; painter Viktor Vasnetsov born; composer Gaetano Donizetti dies
- 1850 Begins piano lessons with local teachers
  - Premiere of Richard Wagner's Lohengrin; writer Honoré de Balzac dies
- 1853 Crimean War begins; painter Vincent van Gogh and architect Stanford White born
- 1854 First attempts at composition: an overture and a duet, "Babochka" (Butterfly), both lost; shows fondness for church music and sound of bells
  Britain and France declare war on Russia; composer-pianist-conductor Anton Rubinstein begins four-year European tour; composer Leoš Janáček and writer Oscar Wilde born
- 1855 Tsar Nicholas I dies, his son, Alexander II, becomes tsar; new edition of Alexander Pushkin's works initiates reappraisal of his work and influence
- 1856 Moves to St. Petersburg with his father and enters naval academy

  Treaty of Paris signed, ending the Crimean War; painter Mikhail Vrubel, composer

  Sergei Taneyev, and writer George Bernard Shaw born; poet Heinrich Heine dies
- 1857 First visit to opera
  - Composer Edward Elgar and writer Joseph Conrad born; Glinka dies
- 1858 Hears Glinka's A Life for the Tsar; attempts at composition; starts to make piano arrangements of orchestral and operatic fragments and songs; ships out on a training course on the Prokhor, which is commanded by his brother Voin Russian girls allowed into secondary schools and standard curriculum set; Tariff Act reduces import tax; composer Giacomo Puccini born
- 1859 Begins to attend orchestral concerts; another voyage on the Prokhor; takes piano lessons with Fyodor Kanille (Théodor Canillé); composes various piano pieces Rubinstein presents inaugural concert of the Russian Music Society; A Tale of Two Cities by Charles Dickens, On the Origin of Species by Charles Darwin, and Oblomov by Ivan Goncharov published; composer Mikhail Ippolitov-Ivanov and painter Georges Seurat born
- 1860 Training cruise on the *Vola*; begins work on Symphony in E-flat Minor; ends lessons with Kanille
  - Abraham Lincoln elected U.S. president; Mariinsky Theater opens in St. Petersburg; writer Anton Chekhov, composers Hugo Wolf and Gustav Mahler born
- 1861 Hears Glinka's Ruslan and Lyudmila; directs an amateur choir in the naval college; is introduced to Mily Balakirev by Kanille; meets César Cui, Modest Mussorgsky, and Vladimir Stasov; continues work on the symphony under Balakirev's guidance; Voin appointed director of St. Petersburg Naval Academy

  Alexander II issues manifesto emancipating the serfs, peasants remain tied to the land through continuing labor obligations; student protests against the tsar; peasant uprisings in Bezdna, military opens fire, killing and wounding hundreds; American Civil War begins

1862 Father dies; graduates from naval academy as midshipman; begins three-year, around-the-world voyage on the clipper Almaz, stops include harbors in England, United States, Brazil, Spain, France, and Norway; further work on symphony and sketches for other works

St. Petersburg Conservatory founded by Anton Rubinstein and rival Free School of Music established; Russian Foreign Minister Alexander Gortchakov declares support for maintenance of the American Union as one indivisible nation and denounces Anglo-French intervention plan against the United States, thus helping avoid a wider war; Ivan Turgenev's Fathers and Sons, Nikolai Chernyshevsky's What Is To Be Done?, and Victor Hugo's Les misérables published; writers Edith Wharton, Arthur Schnitzler, Maurice Maeterlinck, and Gerhart Hauptmann, painter Gustav Klimt, and composer Claude Debussy born

1863 Emancipation Proclamation issued by Lincoln; January Uprising, national movement against Russian rule in Poland, breaks out; Wagner conducts concerts in St. Petersburg; inventor Henry Ford, composer Pietro Mascagni, and painter Edvard Munch born; painter Eugène Delacroix and writer Jacob Grimm die

1864 Romuald Traugutt, leader of January Uprising, hanged; Fyodor Dostoevsky's Notes from the Underground published; photographer Alfred Stieglitz, composer Richard Strauss, and painter Henri de Toulouse-Lautrec born; composer Giacomo Meyerbeer dies

1865 Returns home; visits with the Balakirev Circle; meets Alexander Borodin; composes first song, "Schchekoyu k shcheke" (Cheek to cheek); premiere of First Symphony under direction of Balakirev at a concert at Free School of Music Russian army captures Tashkent, Uzbekistan; Lincoln assassinated by John Wilkes Booth; American Civil War ends; painter Valentin Serov, composers Albéric Magnard, Carl Nielsen, Alexander Glazunov, Paul Dukas, and Jean Sibelius, and writer Rudyard Kipling born

1866 Meets Glinka's sister Lyudmila Shestakova and attends her musical gatherings; premiere of Overture on Themes of Three Russian Songs at Free School of Music (conducted by Balakirev)

Alexander II of Russia narrowly escapes first of several assassination attempts; Alfred Nobel invents dynamite; Austrio-Prussian War; *Crime and Punishment* by Dostoevsky and Balakirev's first collection of folk songs published; composers Ferruccio Busoni and Erik Satie, writers Beatrix Potter and H. G. Wells, and painter Wassily Kandinsky born; Nadezhda Durova, first known female Russian military officer, dies

1867 First performance of the Serbian Fantasy under Balakirev; premiere of Sadko, a Musical Picture at Russian Music Society concert; Stasov coins the term Moguchaya Kuchka (Mighty Five) in his review of Serbian Fantasy

Alexander II bans the use of the Ukrainian language in print; United States purchases Alaska from Russia for \$7.2 million; first volume of Das Kapital published by Marx; Nadezhda Suslova (sister of short story writer Polina Suslova, a mistress of Dostoevsky) becomes first Russian woman to graduate from a European medical school; Hector Berlioz visits Russia, performances of Symphonie fantastique and Harold en Italie; Austro-Hungarian Compromise establishes Austro-Hungarian Empire; conductor Arturo Toscanini, architect Frank Lloyd Wright, and scientist Marie Curie born; painter Jean-Auguste-Dominique Ingres dies; Emperor Maximilian I of Mexico executed

1868 Appointed lieutenant; attends Alexander Dargomyzhsky's musical evenings; makes the acquaintance of the Purgold sisters Nadezhda and Alexandra; meets Pyotr Tchaikovsky; begins composition on the opera *The Maid of Pskov* Mussorgsky begins work on opera *Boris Godunov*; civil rights leader W. E. B. Du Bois, soprano Nadezhda Zabela, and writer Maxim Gorky born; composer Gioachino Rossini dies



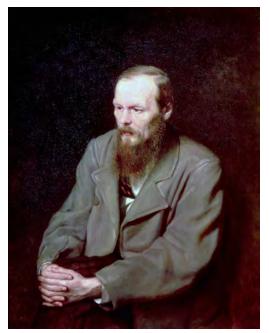
Nadezhda Rimskaya-Korsakova, née Purgold



Anton Rubinstein, Vasily Perov, 1870



Barge Haulers on the Volga, Ilya Repin, 1870-73



Fyodor Dostoevsky, Vasily Perov, 1871



Apotheosis of War, Vasily Vereshchagin, 1871



Leo Tolstoy, Ivan Kramskoi, 1873

- Publishes first article, a review in the Sanktpetersburgskie Vedomosti; revises Sadko; premiere of the symphonic suite Antar, originally his Second Symphony Dmitri Mendeleev's periodic table presented to the Russian Chemical Society; Susan B. Anthony and Elizabeth Cady Stanton form National Woman Suffrage Association; Leo Tolstoy's novel War and Peace published in complete book form in Russia; mystic Grigori Rasputin and painter Henri Matisse born; Berlioz and Dargomyzhsky die
- 1870 Orchestrates Dargomyzhsky's opera *The Stone Guest*John D. Rockefeller incorporates Standard Oil; 15th Amendment to the U.S.
  Constitution, giving African American men the right to vote, is ratified; Pope Pius IX declares papal infallibility in matters of faith and morals; Franco-Prussian War: French defeated at Battle of Sedan, Napoleon III deposed and declaration of Third Republic, Siege of Paris; merchant Savva Mamontov buys country estate Abramtsevo northeast of Moscow and establishes an artists colony; Vienna Musikverein inaugurated; Russian leader Vladimir Lenin and writer Ivan Bunin born; Dickens and writer Alexandre Dumas père die
- 1871 Accepts invitation to teach composition and instrumentation at the St. Petersburg Conservatory; shares apartment with Mussorgsky (until 1872)
  Paris Commune rules Paris for two months and influences Marx, who describes it as an example of "dictatorship of the proletariat"; German Empire founded, with Wilhelm I first emperor and Otto von Bismarck chancellor; Royal Albert Hall in London opens; Giuseppe Verdi's opera Aida premieres in Cairo; German revolutionaries Rosa Luxemburg and Karl Liebknecht, writer Marcel Proust, and poet Paul Valéry born
- 1872 Composition of opera-ballet Mlada with Borodin, Cui, and Mussorgsky; marries Nadezhda Purgold; honeymoon in Switzerland, Italy, Austria, and Poland; completes The Maid of Pskov
  To bring back women studying medicine abroad, Russian government initiates midwifery courses in St. Petersburg; Rubinstein tours America; publication of
- Marx's *Das Kapital* in Russia; composer-pianist Alexander Scriabin born

  1873 Premiere of *The Maid of Pskov* at Mariinsky Theater, conducted by Eduard

  Nápravnik; resigns naval commission; appointed inspector of naval bands;

  birth of son Mikhail; completes Symphony No. 3
  - Vienna Stock Exchange "black Friday," Panic of 1873 and Long Depression follow, most severe in Europe and United States; alliance forms between German Empire, Russian Empire, and Austria-Hungary (Union of the Three Emperors); Repin completes *Barge Haulers on the Volga*; singers Fyodor Chaliapin and Enrico Caruso, composers Max Reger and Sergei Rachmaninoff born
- 1874 Makes debut as conductor in premiere of Third Symphony; invited to become director and conductor of Free School of Music; begins systematic study of harmony and counterpoint, writing more than 60 fugues

  Intelligentsia of the Narodnik (Going to the people) movement leave cities to teach peasantry their moral imperative to revolt; Narodnik revolutionaries and their peasant sympathizers imprisoned and exiled; Prince Alfred, second son of Queen Victoria, marries Grand Duchess Maria Alexandrovna, daughter of Alexander II; premiere of Mussorgsky's Boris Godunov; theater practitioner Vsevolod Meyerhold, writer Hugo von Hofmannsthal, conductor Serge Koussevitzky, painter Nicholas Roerich, composer Charles Ives, Winston Churchill born
- 1875 Birth of daughter Sofia; composes String Quartet in F Major; performs excerpts from Bach's St. Matthew Passion at Free School of Music
  Widespread nationalist rebellion in the Ottoman Empire results in Turkish repression, Russian intervention, and Great Power tensions; premiere of Georges Bizet's Carmen (composer dies soon after) and of Rubinstein's Demon; composers Reinhold Glière and Maurice Ravel and poet Rainer Maria Rilke born; poet Alexei Tolstoy dies

- 1876 Compiles the collection 100 Russian Folk Songs, Op. 24; composes String Sextet and Choruses Opp. 16 and 18; begins work on Chronicle of My Musical Life

  Berlin Memorandum: Germany, Russia, and Austria-Hungary propose an armistice between Turkey and its insurgents; Reichstadt Agreement: Russia and Austria-Hungary agree on partitioning the Balkan Peninsula; political demonstration in St. Petersburg marks the appearance of the revolutionary group Land and Liberty; inauguration of Wagner's Bayreuth Festival, attended by Tchaikovsky; Dutch dancer and spy Mata Hari born; writer George Sand and Russian revolutionary Mikhail Bakunin die
- 1877 Completes second version of opera *The Maid of Pskov* and composes incidental music to Lev Mey's drama of the same name; begins to edit Glinka's operas with Balakirev and Anatoly Lyadov; publishes *100 Russian Folk Songs*Russia declares war on Ottoman Empire; Thomas Edison announces invention of phonograph; final installments of Leo Tolstoy's *Anna Karenina* published in *Russian Messenger*; premiere of Tchaikovsky's *Swan Lake*

#### 1878 Birth of son Andrei

- Russo-Turkish War ends; Trial of the 193, punishing participants of Narodnik rebellion; in anticipation of war with Russia, British Prime Minister Benjamin Disraeli mobilizes reserves and calls up Indian troops to Malta; former president Ulysses Grant visits Russia; Joseph Stalin born
- 1879 Assists Borodin in work on *Prince Igor* and reorchestration of Second Symphony; orchestrates Persian Dances from Mussorgsky's opera *Khovanshchina*; Alexander Glazunov becomes his student
  - Repression of Narodniks leads to formation of Russia's first organized revolutionary party, People's Will; Edison applies for patent for the incandescent light bulb; premiere of Tchaikovsky's *Eugene Onegin*; physicist Albert Einstein, composer Ottorino Respighi, and revolutionary Leon Trotsky born
- 1880 Premiere of his opera May Night at Mariinsky Theater; composes Skazka; resigns from Free School of Music; begins composition of opera The Snow Maiden
  Final installment of Dostoevsky's The Brothers Karamazov published in Russian Messenger; Pushkin monument by Alexander Opekushin revealed in Moscow with great fanfare, Dostoevsky's speech shapes Pushkin reception for decades; writers Gustave Flaubert and George Eliot and composer Jacques Offenbach die
- 1881 Alexander II of Russia is killed near his palace by a bomb, an act falsely blamed on Russian Jews but actually perpetrated by People's Will; Alexander III becomes tsar; establishment of political police (Okhrana); anti-Semitic pogroms in southern Russia begin; mass immigration of Russian Jews to America begins; Russian Empire gains control over most of what is now Turkmenistan and nearly completes conquest of Central Asia; Debussy visits Russia at invitation of Nadezhda von Meck; ballerina Anna Pavlova, composer Béla Bartók, and painter Pablo Picasso born; Dostoevsky and Mussorgsky die
- 1882 Son Vladimir born; premiere of *The Snow Maiden* (Mariinsky Theater); completes Mussorgsky's *Khovanshchina*, *Songs and Dances of Death*, and other works; begins Piano Concerto and Songs, Opp. 26 and 27
  - Alexander III introduces May Laws, which prohibit Russian Jews from living outside larger cities and towns and doing business on Sundays or other Christian holidays, introduces factory inspections, and restricts working hours for women and children; premiere of Glazunov's Symphony No. 1; writers A. A. Milne, Virginia Woolf, and James Joyce, U.S. President Franklin D. Roosevelt, and composer Igor Stravinsky born



Defeated, Requiem, Vasily Vereshchagin, 1878-79



After Prince Igor's Battle with the Polovtsy, Viktor Vasnetsov, 1880



The Morning of the Execution of the Streltsy, Vasily Surikov, 1881



Modest Mussorgsky, Ilya Repin, 1881



Alexander Borodin, Ilya Repin, 1888



The Pine Forest, Ivan Shishkin, 1889



César Cui, Ilya Repin, 1890

- 1883 Appointed assistant director of Court Cappella under Balakirev; resigns from operatic committee of Mariinsky Theater because of their refusal to stage *Khovanshchina*; circle of musicians, artists, and writers forms around Mitrofan Belyayev with regular Friday meetings; begins to compose sacred music Krakatoa volcano explosion kills more than 30,000; Munch paints *The Scream*; premiere of Balakirev's *Tamara*; Marx, Wagner, and Turgenev die
- 1884 Birth of daughter Nadezhda; completes work on *Manual of Harmony*; composes *Simfonietta*; revises First Symphony

  Nationalgalerie in Berlin holds first major retrospective of work of Adolph Menzel to celebrate 50th anniversary of his career as an artist; Vasily Surikov paints *Boyar's Wife Morozova*; first lady Eleanor Roosevelt born; composer Bedřich Smetana dies
- 1885 Completes editing Prologue and Act 1 of Borodin's Prince Igor; becomes adviser for Belyayev's newly founded Russian Symphony Concerts
  Crisis between Britain and Russia caused by Russian Empire's expansion toward Afghanistan and India settled by diplomacy; Belyayev sets up music publishing company; Mamontov opens his Private Opera Company in Moscow; composer Alban Berg born; Hugo dies
- 1886 Teaches a full course on composition at the conservatory; frequent appearances as conductor at Russian Symphony Concerts; completes final version of Mussorgsky's Night on Bald Mountain; revises Third Symphony and composes Fantasia on Two Russian Themes

  First appearance of Romani (gypsy) theater troupe, in the operetta Gypsy Songs in
  - First appearance of Romani (gypsy) theater troupe, in the operetta Gypsy Songs in Faces, at Moscow's Arcadia Theatre; English translations of Anna Karenina, War and Peace, and Crime and Punishment become available in United States; painter Diego Rivera born; poet Emily Dickinson and composer Franz Liszt die
- 1887 Conducts premiere of Capriccio espagnol
  Isaac Levitan begins painting Evening on the Volga; premiere of Verdi's opera
  Otello; painter Marc Chagall and composer Nadia Boulanger born; Borodin dies
- 1888 Daughter Maria born; conducts premieres of *Scheherazade* and *Russian Easter*Festival Overture at Russian Symphony Concerts; completes *Prince Igor* with help of Glazunov
  - Poet T. S. Eliot born; composer Charles-Valentin Alkan dies
- 1889 Conducts concerts of Russian music with Colonne Orchestra at Paris Exposition Universelle (organized by Belyayev); son Slava born (dies 1890)
  Russian flu, first modern pandemic, recorded in St. Petersburg; Gustav Mahler premieres his Symphony No. 1; philosophers Ludwig Wittgenstein and Martin Heidegger, poet Anna Akhmatova, and writer Jean Cocteau born
- 1890 Conducts concerts of Russian music in Brussels; mother dies; 25th jubilee of his work as composer; beginning of psychological crisis

  Premieres of Borodin's *Prince Igor* and Tchaikovsky's *Queen of Spades*; writer Boris Pasternak born; van Gogh dies
- 1891 Tsesarevich Nikolai Alexandrovich (future Tsar Nicholas II) of Russia survives assassination attempt while visiting Japan; severe famine affects almost half of Russia's provinces; construction begins on 5,772-mile-long railroad from Moscow across Siberian tundra to Vladivostok; Rubinstein resigns from Russian Music Society and directorship of St. Petersburg Conservatory due to anti-Semitic attacks; composer Sergei Prokofiev and writer Mikhail Bulgakov born
- 1892 Publishes articles on music education, conducting, and Wagner; premiere of opera *Mlada* (Mariinsky Theater); further revises "musical pictures" *Sadko* and *The Maid of Pskov*

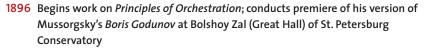
Restrictions introduced on women working in mines and children working in factories; research by biologist Dimitri Ivanovski leads to discovery of viruses; Levitan paints *Vladimirka Road*; Tretyakov Museum opens in Moscow; poet Marina Tsvetaeva born

#### 1893 Completes a substantial part of Chronicle

Sergei Witte appointed finance minister, initiates reforms that increase industrial growth and lead to the Great Spurt; Russian monitor *Rusalka* sinks in Gulf of Finland, all 177 crew lost; Tchaikovsky conducts premiere of his Sixth Symphony, dies days later

- 1894 Resigns from Imperial Chapel; meets Vladimir Belsky, a future librettist
  Alexander III dies, his son Nicholas II succeeds him as tsar; military alliance
  established between French Third Republic and Russian Empire; von Meck,
  composer Emmanuel Chabrier, and Anton Rubinstein die; Russian leader
  Nikita Khrushchev and choreographer Martha Graham born
- 1895 Return of creative activity; premiere of opera *Christmas Eve* (Mariinsky Theater); begins work on opera *The Barber of Baghdad* (remains unfinished)

  First study of sensitivity of global climate to atmospheric carbon dioxide presented by Swedish scientist Svante Arrhenius; Surikov paints *Ermak's Conquest of Siberia*; Engels dies; composer Paul Hindemith born



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

### 1897 Composes cantata *Svitezyanka*, String Quartet in G Major, and Piano Trio in C Minor; revises *Antar* again

Women's Medical Institute established, graduates entitled to degree of woman doctor; word "computer" first used, in the journal *Engineering*, to describe a mechanical calculation device; Tolstoy's *What Is Art*? published; composer Johannes Brahms dies; composer Erich Wolfgang Korngold born

## 1898 Premieres of operas *Sadko*, *Mozart and Salieri* (with Chaliapin), and *Boyarynya*Vera Sheloga at Mamontov's Private Opera

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

## 1899 Premiere of *The Tsar's Bride* at Mamontov's Private Opera, conducted by Ippolitov-Ivanov

Nome Gold Rush begins; railroad magnate Edward Harriman arranges for maritime expedition to Alaska, bringing elite community of scientists, artists, photographers, and naturalists to explore and document Alaskan coast; first production of Wagner's *Tristan und Isolde* at Mariinsky Theater; premiere of Chekhov's *Uncle Vanya*; writer Vladimir Nabokov and composer Carlos Chávez born

## 1900 Conducts concerts of Russian music in Brussels; resigns as conductor of Russian Symphony Concerts but continues as manager; premiere of *The Tale of Tsar Saltan* at Association of Russian Private Opera in Moscow

Russia invades Manchuria; Russia invades and occupies Sixty-Four Villages East of the River, expelling Manchu citizens, many of whom are forced into the Amur River, where most drown; American temperance agitator Carrie Nation begins crusade to demolish saloons; Vrubel paints *Swan Princess*; Nicholas II opens Narodny Dom (People's House) in St. Petersburg; Nietzsche dies; composers Ernst Krenek and Aaron Copland born

#### 1901 Composes prelude-cantata From Homer

Socialist-Revolutionary Party founded; first Nobel Prizes awarded; students riot in St. Petersburg and Moscow; attempts to monopolize Chicago rail market contribute to first New York Stock Exchange crash; premiere of Chekhov's *Three Sisters*; Nicholas Roerich paints *The Idols*; Queen Victoria and Verdi die



Mikhail Vrubel and Nadezhda Zabela-Vrubel



The Swan Princess, Mikhail Vrubel, 1900



Set design for The Maid of Pskov, Alexander Golovin, 1901



Six-Winged Seraph, Mikhail Vrubel, 1904



October 17, 1905, Ilya Repin, 1907



Costume design for an odalisque in Scheherazade, Léon Bakst, 1911

- 1902 Premiere of operas Servilia (Mariinsky Theater) and Kashchei the Immortal (Association of Russian Private Opera); final revision of Dargomyzhsky's The Stone Guest
- 1903 Kishinev pogrom leaves nearly 50 Jews dead; first controlled heavier-than-air flight of the Wright brothers; Bolsheviks and Mensheviks form from breakup of Social-Democratic Workers' Party; Pius X becomes pope; Ottoman Empire and German Empire sign agreement to build Constantinople-Baghdad Railway
- 1904 Premiere of opera *Pan Voevoda*; becomes trustee of Belyayev's estate (concerts and publishing house)
  - Japan launches surprise torpedo attack against Russian navy at Port Arthur; Moscow tornado; Trans-Siberian railway completed; premiere of Chekhov's The Cherry Orchard; Chekhov and composer Antonín Dvořák die
- 1905 Supports striking students and is fired from St. Petersburg Conservatory, a move met with widespread protest and resignations; performance of Kashchei the *Immortal* at the conservatory ends with political demonstrations; conservatory is given autonomy, and newly appointed director Glazunov reinstates him; composes "Dubinushka"; publishes article on The Snow Maiden Bloody Sunday massacre in St. Petersburg; mutiny on battleship *Potemkin*; tsar issues October Manifesto granting constitution and establishing Duma, first parliament; Battle of Tsushima effectively ends Russo-Japanese War when Russian Baltic Fleet is practically destroyed; first soviet forms in midst of textile strike in Ivanovo-Voznesensk
- 1906 Continues writing Chronicle; orchestrates works by Mussorgsky and Borodin; new version of Boris Godunov
  - First free elections to Duma give majorities to liberal and socialist parties; Fundamental Laws amended, reaffirming autocratic supremacy of tsar; Constitutional Democratic Party issues Vyborg Manifesto, calling on Russians to evade taxes and the draft; earthquakes in San Francisco and Valparaiso, Chile, kill thousands; eruption of Mt. Vesuvius devastates towns around Naples; French Army captain Alfred Dreyfus exonerated; U.S. President Theodore Roosevelt wins Nobel Peace Prize; philosopher Hannah Arendt and composer Dmitri Shostakovich born
- 1907 Premiere of *The Legend of the Invisible City of Kitezh* (Mariinsky Theater); conducts Concerts Historiques Russes organized by Diaghilev in Paris; Manual of Harmony published in France; article "Project for the Reorganization of a Program of Music History and Practival Composition" published in journal Russkaya Muzykalnaya Gazeta
  - Nicholas II changes electoral law and gives greater value to votes of nobility and landowners; Britain and Russia settle colonial disputes in Persia, Afghanistan, and Tibet, leading to Triple Entente
- 1908 Problems with censorship over opera The Golden Cockerel (premiered posthumously in 1909); health deteriorates; orchestration of Mussorgsky's "Night" and "Serenade" from Songs and Dances of Death; The Snow Maiden is performed at Opéra Comique in Paris; continues work on Principles of Orchestration; dies on June 21; buried in Novodevichy Cemetery in St. Petersburg
- 1937 Remains transferred to Necropolis of Art Masters in Alexander Nevsky Monastery



The Mighty Five, Konstantin Makovsky, 1871

From left to right: César Cui, Mily Balakirev with baton, Vladimir Stasov in national costume blowing the horn of fame and beating a drum; Viktor Hartmann, architect and artist, whose exhibition of paintings inspired Mussorgsky's *Pictures at an Exhibition*, sitting on Stasov's shoulder. In front: Nikolai Rimsky-Korsakov as a crab, with the two Purgold sisters as lapdogs; Modest Mussorgsky leading the parade as an arrogant rooster. Barely visible head upper right is Alexander Serov as Jupiter, hurling thunderbolts.

# INVENTING RUSSIAN MUSIC: THE MIGHTY FIVE

#### PROGRAM ONE

#### Fashioning the Russian Sound

Sosnoff Theater

Friday, August 10

7:30 pm Performance with commentary by Leon Botstein; with The Orchestra Now, conducted by Leon Botstein, music director

Mikhail Glinka (1804–57) Kamarinskaya (1848)

Nikolai Rimsky-Korsakov (1844–1908) Overture to May Night (1878–79)

Russian Easter Festival, Op. 36 (1888)

César Cui (1835–1918) From Kaleidoscope, Op. 50, for violin and piano (1893)

No. 5 Berceuse No. 9 Orientale

No. 15 Danse rustique Dongfang Ouyang '15, violin Andrey Gugnin, piano

Alexander Borodin (1833–87) Three Songs (1854–55)

The beautiful fisher maiden (Heine, trans. Kropotkin)
The pretty girl no longer loves me (Vinogradov)

Listen to my song, little friend (Kruse)

Önay Köse, bass-baritone Mikhail Veselov, cello Anna Polonsky, piano

Mily Balakirev (1837–1910) Islamey: An Oriental Fantasy, Op. 18 (1869)

Andrey Gugnin, piano

INTERMISSION

Modest Mussorgsky (1839–81) Songs and Dances of Death (1875–77) (Golenishchev-Kutuzov)

Lullaby Serenade Trepak Field marshal

Önay Köse, bass-baritone Anna Polonsky, piano Nikolai Rimsky-Korsakov

Dubinushka, Op. 62 (1905)

The Golden Cockerel Suite (c. 1908; compiled by Glazunov and

Steinberg)

Tsar Dodon in His Palace Tsar Dodon on the Battlefield

Tsar Dodon as the Guest of the Queen of Shemakha

The Wedding and Lamentable End of Dodon

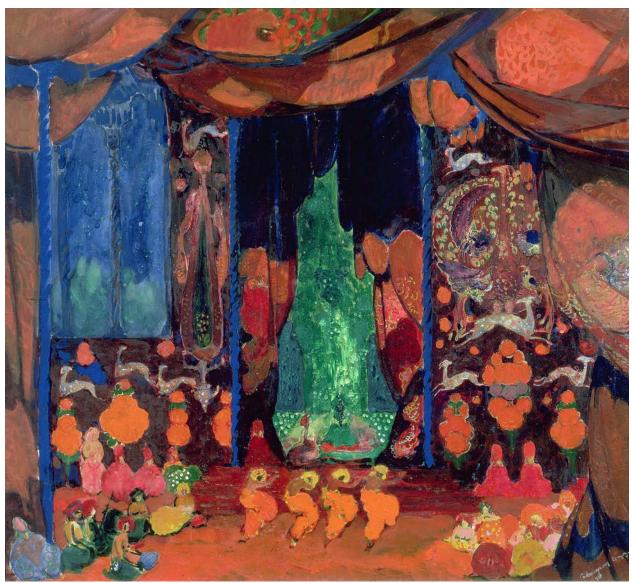
#### **PROGRAM ONE NOTES**

Tonight's program presents Nikolai Rimsky-Korsakov in the company of his composer friends from the *Moguchaya Kuchka*, or Mighty Five. The roots of the Kuchka lay in the friendship that grew up between art critic Vladimir Stasov and Mily Balakirev in the St. Petersburg of the late 1850s. Stasov, although not a musician, was deeply interested in music, and hoped to broaden his scholarly work and critical writing to include this art. Balakirev was a fine musician, a virtuoso pianist who had already embarked on his composing career. Their areas of expertise were complementary, and they were eager to share their new musical experiences, bouncing opinions off each other and brimming with ideas on how the Russian musical world could be improved.

Although Balakirev still had to earn his living from his post in the civil service, his public status as a musician was rising fast. Four other young men with musical talent and ambition joined Balakirev, and as they began to prove their worth, the Kuchka was born. These budding composers were all in their 20s and, like Balakirev, they enjoyed a degree of security from their careers outside music: Modest Mussorgsky was an officer with a desk job, Rimsky-Korsakov an active naval officer, Alexander Borodin a brilliant research chemist, and César Cui a military engineer. By the early 1860s, the Kuchka was a viable enterprise, a hothouse of compositional training.

Balakirev lacked any systematic musical education, and many of the technical terms he used were of his own invention, but his intelligence and artistry made him a highly effective teacher. He challenged his four friends to start writing symphonies at a stage when such a task must have seemed ludicrously ambitious. He directed them to learn from the most forward-looking and adventurous composers of the day, which to his mind meant Robert Schumann, Hector Berlioz, Franz Liszt, and Mikhail Glinka. Borodin had already been writing fluent and attractive chamber music for several years, such as his Three Songs for bass and cello and piano. Balakirev's symphonic challenge enabled him to arrive at a much more powerful and original style, although the task stretched out from 1862 to 1867. Rimsky-Korsakov was still completely untested as a composer in the early 1860s, but he also learned much while composing his First Symphony, and instead of waiting for shore leave, he corresponded with Balakirev at each port of call during a protracted naval journey that took him halfway around the world.

Among their principal models, Glinka stood out as the only Russian, and they studied assiduously every measure of his *Kamarinskaya*, an ingenious and highly engaging double-variation form based on two Russian folk songs (the influence of the work is easily detected in much of the Kuchka's own music). Stasov acted as a kind of publicist for them, and also contributed the leading ideas that shaped their project, above all by setting them the task of creating a recognizably Russian music from the seeds sown by Glinka. The collecting and arranging of Russian folk songs was a major component of this task, and the incorporation of folk material helped to lead the Kuchka away from certain harmonic and metrical norms of Western music. Mussorgsky in *Boris Godunov* and Rimsky-Korsakov in his *Russian Easter Festival* also used liturgical chant and recitation material, expanding the Russian style to embrace the Orthodox church.



Set design for Islamey, Boris Anisfeld, 1911

While traveling in the Caucasus region, Balakirev began to see the potential in adopting aspects of melody, rhythm, and instrumental figurations from the Georgian and Turkic music he heard. This became the "oriental" strand in the Kuchka's music, and it served even better than Russian sources to distinguish their work from anything being written in the West. The first fruit was Balakirev's piano piece Islamey, which combines features of Caucasian music with a Kamarinskaya-influenced variation form, and, on top of all that, extends the resources of virtuoso pianism with startling new figurations and textures. Liszt, the dedicatee, was delighted with the piece, and the other members of the Kuchka were eager to absorb the elements of this new style. In general, the bulk of the Kuchka's music thereafter can be categorized as either Russian or oriental, and the greatest achievements in the oriental style are to be found in the works of Borodin and Rimsky-Korsakov. Cui, who had one foot in French culture (the nationality of his father), was the most Western-sounding of the Kuchka, but even his music was drawn toward one or the other of these two poles, as we can readily hear in the violin pieces of Kaleidoscope.

Under the leadership of Balakirev, and urged on by Stasov, the group made great strides toward the creation of a Russian style during the 1860s. They worked very closely, submitting every passage of freshly composed music to collective scrutiny in accordance with Balakirev's dictum: "only music composed collectively can be truly good." But as their experience and confidence grew, they began to form divergent interests that weakened their ties. Mussorgsky sought to notate the pitch patterns of spoken Russian, and out of this flowed the distinctive "realist" style of vocal declamation apparent not only in his operas but also in the magnificent *Songs and Dances of Death*. Rimsky-Korsakov attempted to follow Mussorgsky's aesthetic in his first opera, *The Maid of Pskov*, but he felt that the musical sacrifices were too great, and so his second opera, *May Night*, retreated to a more lyrical style, with folk-song inspiration. Balakirev suffered a kind of nervous breakdown in 1870, and it took him a decade to return fully to his musical activities, although his connections to the other four were permanently severed.

A major cause of the group's dissolution was Rimsky-Korsakov's acceptance of a professorial chair at the St. Petersburg Conservatory in 1871, which the others saw as a betrayal of the Kuchka's principles. Instead of trying to reshape the conservatory along kuchkist lines, Rimsky-Korsakov soon came to the conclusion that his training under Balakirev was seriously deficient, so he immersed himself in remedial work, writing countless academic fugues and other exercises. He emerged from the experience a more polished and prolific composer, with a technical facility that matched or even surpassed Tchaikovsky's. Had he remained true to Balakirev's exaltation of originality, he could never have reached his grand total of 15 operas.

As if his own work was not enough, he made great efforts to secure the musical legacy of his friends whose untimely deaths (Mussorgsky in 1881, Borodin in 1887) left behind a slew of unfinished works. The ideal of collective composition resurfaced in a new form when Rimsky-Korsakov, with Alexander Glazunov's assistance, completed, polished up, and often modified these works. Now that Rimsky-Korsakov was teaching and inspiring a new generation of composers, he became the torchbearer of the Russian style as it entered the new century.

Rimsky-Korsakov could have continued comfortably in this vein for the rest of his career, but a certain restlessness pushed him in other directions, and he began to set himself new challenges that took him far from the ethos of the Kuchka. Stasov was infuriated—he still saw himself as their leader and the guardian of their values. Politically radicalized by the Russo-Japanese war, Rimsky-Korsakov described himself as "bright red" during the widespread civil unrest of 1905, hence his choice of the rioters' song "Dubinushka" as material for arrangement. But his new ideas were soon realized in a much more ambitious undertaking, namely his final opera, *The Golden Cockerel (Le coq d'or)*, a caustic, satirical piece that takes aim at the monarchy and its military adventures. His satire had another target: the very nationalist style he had once cultivated with such love and care, but which he now subjected to mockery.

Less than a year before his death, Rimsky-Korsakov traveled to Paris to conduct a concert in Diaghilev's new Saisons Russes project. The Russian style was about to set fire to the Western artistic imagination and secure the Kuchka its place in history. The "Mighty" epithet may have been a brazen exaggeration in the 1860s, but posterity made good sense of it.

—Marina Frolova-Walker, Cambridge University; Scholar in Residence, Bard Music Festival 2018

#### PANEL ONE

#### Russian Music before and after the Mighty Five

Olin Hall

Saturday, August 11

10 am – noon

Christopher H. Gibbs, moderator; Marina Frolova-Walker; Olga Manulkina; Richard Taruskin

#### PROGRAM TWO

#### **Amateurs and Professionals**

Olin Hall

Saturday, August 11

1 pm Preconcert Talk: Byron Adams

1:30 pm Performance

Nikolai Rimsky-Korsakov (1844–1908) From Four Romances, Op. 2 (1866)

The nightingale enslaved by the rose (Koltsov)

From my tears (Mikhailov, after Heine) Monika Krajewska, mezzo-soprano

Yelena Kurdina, piano

Mikhail Glinka (1804–57) Grand Sextet (1832)

Allegro Andante

Finale: Allegro con spirito

Parker Quartet

Jordan Frazier, double bass Danny Driver, piano

Alexander Borodin (1833–87) String Quartet No. 2 (1881)

Allegro moderato Scherzo: Allegro Noturno: Andante Finale: Andante—Vivace

Parker Quartet

INTERMISSION

Nikolai Rimsky-Korsakov Fugue in G Minor (1875–76)

Danny Driver, piano

Mily Balakirev (1837–1910) Scherzo No. 2 in B-flat Minor (1900)

Piers Lane, piano

Alexander Dargomyzhsky (1813-69) I confess it, uncle (1843) (Timofeyev)

Laura's Second Romance, from The Stone Guest (1869) (Pushkin)

Old corporal (1857-58) (Béranger, trans. Kurochkin)

Monika Krajewska, mezzo-soprano

Yelena Kurdina, piano

Pyotr Tchaikovsky (1840–93) String Quartet No. 1, Op. 11 (1871)

Moderato e semplice Andante cantabile

Scherzo: Allegro non tanto e con fuoco

Finale: Allegro giusto

Parker Quartet

#### **PROGRAM TWO NOTES**

The word "fugue" strikes terror in the hearts of many composers. From Johann Joseph Fux through J. S. Bach and Luigi Cherubini, generations of composers have toiled to understand the intricacies of the formal process that is the fugue. They shudder in dismay over the arcana of "real" and "tonal" answers, the mysteries of augmentation and diminution, and the challenges of writing a stretto. Beethoven assiduously studied Bach's *Das wohltemperierte Klavier*, and Schubert, in the final months of his life, scheduled lessons with Simon Sechter, a master of counterpoint. Even composers who eschewed polyphony in their youth, like Erik Satie, sometimes began to study it later in life. For these and many other composers, writing fugues represented "per aspera ad astra"—"through difficulties to the stars."

The need for such technical expertise has been contested, however. Some composers have even viewed traditional techniques as incompatible with modernity. In his autobiography, Rimsky-Korsakov recalled members of his circle pouring contempt on the music of both Bach and Palestrina, a disdain that he shared with Mussorgsky and Balakirev. In 1871, however, he was improbably appointed to the faculty of the St. Petersburg Conservatory, which meant that he precipitously found himself teaching harmony and counterpoint to students who knew more about music history and theory than he did. Rimsky-Korsakov barely managed to stay a step ahead of his students; he later recalled, "I was a dilettante and knew nothing. This I frankly confess and attest before the world."

This was no Damascene conversion: Rimsky-Korsakov took years to acquire a solid grounding in harmony and counterpoint. His appointment to the conservatory launched a bout of self-examination and rigorous self-instruction culminating in a period between 1873 and 1875, during which he studied canon and fugue. He composed a veritable plethora of fugues in a single summer, several of which he sent to Pyotr Ilyich Tchaikovsky, who had been rigorously trained at the St. Petersburg Conservatory. A professional to his fingertips, Tchaikovsky had written the first textbook of harmony in Russian, which Rimsky-Korsakov had carefully studied.

Tchaikovsky was touched by Rimsky-Korsakov's industriousness: in 1877, he wrote to his patroness Nadezhda von Meck, "Rimsky-Korsakov was overcome by despair when he realized how many unprofitable years he had wasted, and that he was following a road that led nowhere.... During one summer he completed innumerable exercises in counterpoint and 64 fugues, 10 of which he sent to me for inspection." Rimsky-Korsakov had a handful of these pieces—presumably the best, including perhaps some that Tchaikovsky had commented upon—published as his Six Fugues for piano, Op. 17. (Fugue in G Minor, which was written at the same time, was not included in this opus and contains glaring errors.)



Musical Evening, Vladimir Makovsky, 1906

While Tchaikovsky generously commended his colleague's modesty and hard work, Rimsky-Korsakov's studies were met with some disdain from fellow members of the Moguchaya Kuchka (Mighty Five). Mussorgsky wrote waspishly that the "Mighty Five has degenerated into soulless traitors." Borodin was more even-tempered, noting, "Many are grieved at present by the fact that Rimsky-Korsakov . . . has thrown himself into a study of musical antiquity. I do not bemoan it."

One might well bemoan that Borodin, a brilliant chemist, did not emulate Rimsky-Korsakov's technical studies. To contrast Tchaikovsky's String Quartet No. 1, Op. 11, with Borodin's String Quartet No. 2, both in the key of D major, is to note the difference between the handiwork of a consummate professional and that of a gifted amateur. Both quartets are saturated with lyricism, and both boast slow movements that have become famous in their own right. Tchaikovsky's quartet is economical: the motivic development binds the material together, the part-writing is gratifying for the players, and the finale displays formidable contrapuntal skill. Borodin, on the other hand, is profligate. He draws heavily on a seemingly inexhaustible fund of melodies, but, as Rimsky-Korsakov remarked to his admirer V. V. Yastrebtsev about Borodin's music, "Those everlasting sustained notes at the beginning, the pedal points, the syncopations . . . his figurations are formed predominantly from quarter and half notes." This quartet specifically contains virtually no contrapuntal imitation: Borodin favors repetition and transformation over development.



Boyarina Morozova, Vasily Surikov, 1887

The sharpest difference between Tchaikovsky and Borodin—not to mention Mussorgsky or Balakirev or Cui—is the breadth and assurance of Tchaikovsky's oeuvre. While Tchaikovsky's music is certainly uneven, at least he did not leave a legacy of fragmentary works requiring extensive editing at the hands of others. Quite aside from the controversial editorial interventions that he made to Mussorgsky's *Boris Godunov*, Rimsky-Korsakov had to edit and orchestrate (twice!) Alexander Dargomyzhsky's "realist" opera, *The Stone Guest*. This score had been left incomplete at the composer's death in 1869. In addition, Borodin, Mussorgsky, Dargomyzhsky, and Balakirev took years, sometimes decades, to finish their ambitious scores—if, indeed, they finished them at all.

Dargomyzhsky, Borodin, and Balakirev did sometimes achieve perfection in miniature. A brilliant pianist steeped in the music of Chopin, Balakirev wrote expert and colorful pieces for piano, as is evident in his Scherzo in B-flat Minor. Dargomyzhsky's romances for voice and piano, such as the winsome "I confess it, uncle," are jewels, and Laura's Second Romance from *The Stone Guest* demonstrates true lyrical flair. In service to a "realist" aesthetic, Dargomyzhsky uses recitative throughout *The Stone Guest* in order to reproduce Russian speech patterns. An example of this sort of vocal writing is found in the romance "Old corporal."

Rimsky-Korsakov realized that if he wished to move beyond the creation of romances, such as those in his Opus 2, he would need to expand his technique. Mikhail Glinka proved to be an inspirational example. Finding no systematic theoretical training in Russia that met his needs, Glinka went first to Milan, where he studied counterpoint with Francesco Basili (1767–1850) and then to Berlin to take lessons from the distinguished music theorist Siegfried Dehn (1799–1858). Glinka's Grand Sextet in E-flat Major attests to such disparate influences as Chopin, Mendelssohn, and Italian opera. Rimsky-Korsakov remarked admiringly to Yastrebtsev that Glinka had "at one stroke absorbed all of Western culture of the preceding centuries . . . . He made his appearance in the history of Russian music totally unexpectedly, like the Greek Minerva, fully equipped with all the artistic ideas and compositional techniques of his time."

—Byron Adams, University of California, Riverside

#### PROGRAM THREE

#### Music under Tsarist Autocracy

Sosnoff Theater Saturday, August 11

7 pm Preconcert Talk: Simon Morrison

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

Pyotr Tchaikovsky (1840-93) Coronation March (1883)

Mily Balakirev (1837-1910) Tamara, symphonic poem (1867–82)

Alexander Serov (1820-71) Overture and March of Holofernes from Judith (1863)

Nikolai Rimsky-Korsakov (1844–1908) Piano Concerto in C-sharp Minor, Op. 30 (1883)

Moderato—Allegretto quasi polacca

Andante mosso

Allegro

Orion Weiss, piano

INTERMISSION

Nikolai Rimsky-Korsakov Sadko, Op. 5 (1867; rev. 1869, 1892)

Sergei Taneyev (1856-1915) Symphony No. 4 in C Minor, Op. 12 (1896-98)

Allegro molto

Adagio

Scherzo: Vivace

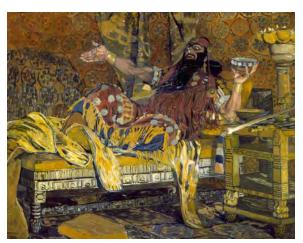
Allegro energico—molto maestoso

#### **PROGRAM THREE NOTES**

In March 1881, a terrorist killed Tsar Alexander II. The assassination was odd because Alexander, unlike his father, had been known as a reformer. But to People's Will, the radical organization that plotted the assassination, the ultimate goal was revolution from below, not incremental reform from above. To kill the tsar—any tsar—would, in their thinking, surely unleash a wave of peasant rebellion that would at long last end the institution itself. But this failed to happen. Instead, Alexander II, liberator of the serfs, was succeeded by Alexander III, who returned in spirit to his grandfather Nicholas I's conservative slogan of "Orthodoxy, Autocracy, Nationality" and ordered the quick destruction of the empire's political radicals, who were wiped out or driven deep underground.

Russian society was increasingly fragmented and discontented, but Alexander III's coronation ceremony in 1883 took pains to emphasize unity—to assert that, while other European monarchies bowed to the mediating presence of elected parliaments and constitutions, the tsar, in direct communion with the people, continued to rule by divine right. To provide much of the music for the coronation festivities, the planning committee and city of Moscow turned to Pyotr Tchaikovsky. Tchaikovsky, then in the throes of writing an opera, first wanted to decline the commissions, but he thought better of it in light of his personal closeness to Alexander, his erstwhile fan and sometimes patron. The largest and most blatantly ideological commission was an encomiastic cantata, Moscow, which culminated in an assertion of the city as the third and final Rome, unassailable Orthodox heir to Byzantium. The much shorter Coronation March—constructed of infinitely repeatable flourishes, festive brass writing, and snippets from the tsarist anthem ("God Save the Tsar")—was for an outdoor festival at Sokolniki Park, on the outskirts of Moscow. In a letter to his colleague and former student Sergei Taneyev, the composer judged the march "noisy"—its purpose, after all— "but bad." Yet the march has had an afterlife far removed from its original context. In 1891, the composer conducted it at the opening night of Andrew Carnegie's brand new Music Hall in New York City. A piece composed in celebration of Old World absolutism could serve just as well as a celebration of American industry's philanthropic benevolence.

By the time of Alexander III's coronation, the Russian Empire was massive. Extending far beyond the bounds of medieval Muscovy, it stretched from the Baltic Sea to the Pacific Ocean and



Fyodor Chaliapin as Holofernes in Judith, Alexander Golovin, 1908

from above the Arctic Circle to Afghanistan, a gargantuan mixture of different faiths, ethnic groups, and languages. The empire's expansion and absorption of non-Russians gave rise to a strand of Russian musical exoticism—as it did in Europe's other colonial powers. Alexander Serov's opera Judith, for example, takes aspects of French exotic opera (its depiction of the Assyrians) and situates it within the structure of French grand opera tradition. In five acts that alternate between personal introspection and public pomp, Judith, the widowed heroine, infiltrates the camp and then tent of the Assyrian general Holofernes and cuts off his head, thereby saving the nation of Israel from foreign subjugation.

In contrast to Serov's operatic importation, the group of amateur "nationalist" composers arrayed around Mily Balakirev, often known as the Mighty Five, wrote their own stream of Orientalist compositions. These included Balakirev's Islamey, Nikolai Rimsky-Korsakov's seafaring adventure Scheherazade, and Alexander Borodin's tone poem In the Steppes of Central Asia, all of which will be performed at this year's Bard Music Festival. Balakirev's long-gestating symphonic poem Tamara, which he began in 1867 as a piano piece and finally orchestrated in 1882, sits within this tradition. Taking after Mikhail Lermontov's poem of the same name, its setting is Georgia, since its annexation in 1801 a mainstay of Russian romantic yearning. Princess Tamara, the story goes, dwells atop a tower on the banks of a river in a deep gorge. Every night, she entices unsuspecting travelers to her lair. A night of passion ensues: "Burning hands intertwine, lips cling to lips, and strange, wild sounds resound through the night." Day comes and all goes silent. A traveler's corpse drifts noiselessly down the river. A voice calls out "Forgive me!" But even in death, the seduction only seems to begin again. "So tender was the farewell, so sweet sounded the voice, as though it promised a rapturous encounter and love's caress." Lermontov's poem shivers with eroticism, but Balakirev focuses more on physical energy. A dark, churning river gives way to a wild dance. Tamara is in many ways a conventional Orientalist seductress, but her location gives away her origins in the Russian imperial imagination: her tower sits along the Georgian Military Road, the series of mountain passes that made travel to—and rule of—Georgia possible.



Coronation of Tsar Alexander III in the Moscow Kremlin, May 1883, Vasily Vereshchagin, 1883

Rimsky-Korsakov's symphonic poem *Sadko* also revels in a certain exoticism, though of a different type. The story comes from a medieval *bylina* (folk epic). Sadko, a rich merchant and famous *guslar* (lyre player), is on a trading voyage when his ship suddenly stops. He and his crew decide that someone must be sacrificed to the Sea King. Sadko is thrown overboard and sinks into an underwater kingdom (this magical, other realm marked by use of the octatonic scale). Commanded by the Sea King, he begins playing his gusli and stirs up the ocean into a raucous dance. Years later, Rimsky-Korsakov expanded this short episode into an entire opera, in which Sadko marries the Sea King's daughter. At the end of the opera, this Princess Volkhova, the foreign, fantastic object of Sadko's desire, transforms into a river linking Novgorod to the sea. Tamara's longing for faraway others, so central to Romanticism's artistic reworking of imperial conquest, morphs into commerce, a longing for faraway others' money.

Rimsky-Korsakov dedicated *Sadko* to Balakirev, who in the early 1860s took the aspiring composer under his musical wing, a move that aligned him with Balakirev's circle. In the polemics of the decade, this camp "opposed" the cosmopolitan professionals grouped around Anton and Nikolai Rubinstein, founders of the St. Petersburg and Moscow Conservatories, respectively. This opposition between national versus cosmopolitan and amateur versus professional is perhaps overplayed, but the two groups did differ significantly. The emergence of the conservatories made it possible for composition to be a profession in its own right. Graduates of the conservatories earned the title of "free artist" and rank of "honored citizen," giving them, in theory, a fundamentally different social position from Balakirev's circle, all of whom held, at various times, nonmusical jobs.

Rimsky-Korsakov "defected" to the professional side in 1871, when he took a teaching position at the St. Petersburg Conservatory. This move led to the institutionalization of the Five's "national" style. Absorbed into the conservatory system, this style now came with "correct" technique, concrete and respectable social standing, and efficient working habits. Rimsky-Korsakov's Piano Concerto,



The Arrest of the Propagandist, Ilya Repin, 1888-89

for example, attests to both technical polish and significant, lingering traces of Balakirev's influence—in its modest length, in its debts to Liszt, and in the source of its theme (one of Balakirev's collections of folk tunes). In terms of professional stature, Rimsky-Korsakov was matched by his counterpart at the Moscow Conservatory, Tchaikovsky's former student Taneyev. Intellectually formidable, Taneyev also came to stand for rigor in Russian composition. His Fourth Symphony is a study in carefully worked-out thematic unity, densely woven counterpoint, and the energetic potential of contrary motion—an exemplar of academic symphonism and its ethos.

Unlike Tchaikovsky, who thrived on Alexander III's largesse and goodwill, Rimsky-Korsakov and Taneyev were both political liberals. They were, in that sense, typical of their era and position. In 1905, the political tensions smothered by Alexander III's conservative turn finally erupted in revolution, forcing his successor Nicholas II to allow an elected assembly, the Duma. The first elections returned a Duma dominated by Constitutional Democrats (Kadets), leading to the legislative body's premature demise. In 1905, Rimsky-Korsakov took the side of demonstrating students and was temporarily fired from his job at the conservatory. In Moscow, Taneyev voluntarily left his post in protest, never to return. The Revolution of 1905 signaled the beginning of a battle between an autocracy intent on protecting its prerogatives and a civil society made up of increasingly vocal intellectuals and professionals, whose ranks now included musicians. That battle finally came to a head in 1917, when the autocracy fell and the Russian music world, along with the rest of the country, once again broke in two, as the students of Rimsky-Korsakov and Taneyev variously fled abroad or stuck around to make a new world.

—Matthew R. Honegger, Princeton University

#### **PROGRAM FOUR**

#### The Legacy of Pushkin

Olin Hall

Sunday, August 12

10 am Performance with commentary by Emily Frey; with Christine Taylor Price, soprano; Nadezhda Babintseva, mezzo-soprano; Gerard Schneider, tenor; Andrey Valentiy, bass-baritone; Michael Katz, cello; and pianists Han Chen, Anna Polonsky, Liza Stepanova, and Erika Switzer

Mikhail Glinka (1804-57) From Ruslan and Lyudmila (1837-42)

Chernomor's March (arr. Liszt, 1843)

**PUSHKIN AND THE EXOTIC** 

Alexei Verstovsky (1799–1862) Old husband, cruel husband (1827)

Mily Balakirev (1837-1910) Georgian Song (1863)

Boris Asafiev (1884–1949) From The Fountain of Bakhchisarai (1932)

Adagio (Act 3), arranged for cello and piano

**PUSHKIN AND THE RUSSIAN ROMANCE** 

Mikhail Glinka I remember that wondrous moment (1840)

Boris Sheremetev (1822–1906) I loved you (1859)

César Cui (1835-1918) The statue at Tsarskoe-selo, Op. 57, No. 17 (1889)

Anton Rubinstein (1829-94) Night, Op. 44, No. 1 (1860)

Nikolai Rimsky-Korsakov (1844–1908) The chain of clouds is thinning, Op. 42, No. 3 (1897)

Sergei Rachmaninoff (1873–1943) Muse, Op. 34, No. 1 (1912)

Dmitri Shostakovich (1906-75) Premonition, Op. 46, No. 3 (1937)

**PUSHKIN AND OPERA** 

Mikhail Gnesin (1883-1957) Three Characteristic Melodies of Pushkin's

The Stone Guest, Op. 51 (1948)

Don Juan Donna Anna

Laura

Modest Mussorgsky (1839-81) From Boris Godunov (1869/1872)

Boris's monologue

Pyotr Tchaikovsky (1840–93) From Eugene Onegin (1878)

Lensky's aria

From The Queen of Spades (1890)

Polina's romance

Igor Stravinsky (1882–1971) From Mavra (1922)

Parasha's aria

Nikolai Rimsky-Korsakov From The Tale of Tsar Saltan (1899–1900)

The Swan Princess's aria



Alexander Pushkin in the Village of Mikhailovsky, Nikolai Ge, 1875

#### PROGRAM FOUR NOTES

In the popular Russian film *About Love*, a Japanese Russophile travels to Moscow in hopes of meeting a man who shares her passion for the Russian classics. She dates six Russian men of varying ages and backgrounds, all of whom prove objectionable in one way or another: one only has eyes for his pint of beer, another conveniently forgets his wallet, a third relieves her of a few spare rubles with a yarn about his ailing grandmother. The young woman takes these offenses in stride, waving them off as endearing national quirks. Less forgivable, however, are the blank expressions with which the men respond to her catalogue of favorite artists ("Chekhov? Tarkovsky? Pasternak? Lermontov? Rachmaninoff?"). Only one name penetrates this stupendous cultural illiteracy: "Pushkin! Of course, Pushkin!" "Oh-ho-ho, Pushkin!" "Pushkin, who doesn't know Pushkin?"

Pushkin's central position in the Russian cultural pantheon was not always so secure. The poet lived a scant 37 years, from 1799 to 1837, but that was long enough to see himself judged as past his prime, his sparkling verse out of tune with the realist aesthetic that was soon to dominate the Russian arts. Literary critics of the next generation, particularly those of a utilitarian, realist bent, tended to view Nikolai Gogol as the greater artist; the critic Dmitri Pisarev famously dismissed Pushkin's works as the apotheosis of a banal and meaningless status quo. In 1877, Tchaikovsky's patron, the liberal intellectual Nadezhda von Meck, could summon only the iciest of responses to his planned adaptation of Pushkin's novel *Eugene Onegin*: "I'm sure the music will be superior to the subject matter." Fifty years after the poet's death, only about 20 thousand copies of Pushkin's works were owned privately in Russia—a nation with a literate population of some 20 *million*. Pushkin's canonization as the patron saint of Russian letters would have a few more years to wait.

For one group of people, however, Pushkin never lost his appeal: Russian composers. One of Pushkin's singular gifts was his ability to forge limpid and graceful iambs out of Russian, a language whose

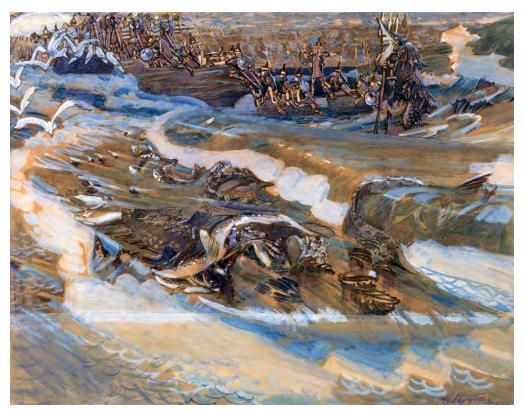


Set design for Ruslan and Lyudmila, Viktor Hartmann, 1870

arbitrary stress patterns bedevil every foreigner who attempts to learn it. Beyond the musical qualities of his writing, Pushkin also offered composers an exceptionally broad assortment of settings and genres, from fairy tales to Shakespearean political dramas, from tender lyric poetry to caustic satires, from ghost stories and exotic fantasies to true-life society tales. These factors, along with the poet's attractive concision relative to other 19th-century Russian writers (the word count of Eugene Onegin is 1/20th that of War and Peace) combined to keep Pushkin at the very center of the Russian musical tradition even when literary fashions ran in other directions. The canon of Russian vocal music would be threadbare indeed without this most musicalized of all Russian authors.

Pushkin's career coincided with the development of the Russian romance, a genre contemporary with the German lied and other European song forms. Usually composed for voice and piano or guitar, the romance struck a balance between the folkish and the cosmopolitan, uniting traditionally "Russian" melodic features with Western-style harmonization and accompaniment. An intimate genre designed for the intimate space of the middle-class home, the romance dealt primarily with material of a sentimental nature, sometimes enlivened with a splash of exotic local color. The love lyrics, elegies, and Orientalia typical of the young Pushkin made for ideal subject matter, and during the 1820s and 1830s, Pushkin's poems were regularly set by composers such as Alyabyev, Gurilyov, and Varlamov—the troika of Alexanders whose compositions defined the early idiom of the Russian romance. Texts by Pushkin have thus been a mainstay of the genre from its inception, and the "Pushkin romance" would remain a hallowed and prolific category well into the Soviet period. So strong was the association between Pushkin and the Russian romance that Tchaikovsky interpolated romances into both of his Pushkin operas, Eugene Onegin and The Queen of Spades. In those works the romance serves as an aural signifier of both a genteel domestic environment and a bygone, Pushkinian era.

In the realm of opera, Pushkin's works have been the basis for some of Russian music's boldest experiments. Mikhail Glinka's 1842 adaptation of the mock epic Ruslan and Lyudmila used novel and



The Tsar Saltan, Mikhail Vrubel, 1900

inventive harmonies to represent the supernatural world, a device that would be appropriated by later Russian composers from Alexander Dargomyzhsky to Igor Stravinsky. Chief among this throng was Nikolai Rimsky-Korsakov, whose two operas based on Pushkin fairy tales—*The Tale of Tsar Saltan* and *The Golden Cockerel*—both deck out their magic characters in avant-garde harmonic fashions. In 1869, Modest Mussorgsky transformed Pushkin's Shakespearean drama *Boris Godunov* into the 19th century's realist opera par excellence, capturing in music the rhythms and intonations of Russian speech. In the same year, Dargomyzhsky's radical adaptation of *The Stone Guest*—one of four verse dramas known collectively as the Little Tragedies—set Pushkin's words verbatim in continuous recitative, with musical repetition restricted to the places in which the original text repeats. (The remaining Little Tragedies would be set in similar fashion by Rimsky-Korsakov, César Cui, and Sergei Rachmaninoff at the turn of the 20th century.) Given this history, it was both ironic and inevitable that Stravinsky would turn to Pushkin for his own "reform" opera, *Mavra*—a neoclassical work designed specifically to refute the progressive, nationalist legacy of Dargomyzhsky and the Mighty Five.

"Pushkin—he is our everything," wrote Apollon Grigoriev in 1859. This statement was deliberately divisive: the conservative critic meant to defend art's right to autonomous beauty against those who would measure its worth in terms of social utility. In music, however, Pushkin has been a truly universal figure, transcending Russian music's seemingly unbridgeable gulfs: between the nationalists and the cosmopolitans, the autodidacts and the conservatorians, the classicists and the radicals.

—Emily Frey, Swarthmore College

#### PROGRAM FIVE

#### Moscow/St. Petersburg

Olin Hall

Sunday, August 12

1 pm Preconcert Talk: Kevin Bartig

1:30 pm Performance

Pyotr Tchaikovsky (1840-93)

Reinhold Glière (1875–1956) Ballade for Cello and Piano, Op. 4 (1902)

Michael Katz, cello Liza Stepanova, piano

SONGS ON POEMS BY ALEXEI TOLSTOY

Nikolai Rimsky-Korsakov (1844–1908) It was in early spring, Op. 43, No. 4 (1897)

On the golden cornfields, Op. 39, No. 3 (1897) It was in early spring, Op. 38, No. 2 (1878)

On the golden cornfields, Op. 57, No. 2 (1884)

Önay Köse, bass-baritone Anna Polonsky, piano

Anton Arensky (1861–1906) String Quartet No. 2 in A Minor, Op. 35 (1894)

Moderato

Variations on a Theme of Tchaikovsky

Moderato

Finale: Andante sostenuto

Members of the St. Petersburg String Quartet

Mikhail Veselov, cello

INTERMISSION

Alexander Glazunov (1865–1936) String Quartet No. 1 in D Major, Op. 1 (1882)

Andante moderato Scherzo: Vivace

Andante

Finale: Moderato

St. Petersburg String Quartet

Nikolai Rimsky-Korsakov Piano Trio in C Minor (1897; completed by M. Steinberg, 1939)

Allegro Allegro Adagio

Allegro—Adagio assai Lysander Piano Trio

#### **PROGRAM FIVE NOTES**

Beginning in the time of Tsar Peter I (1672–1725), Russian cultural history has been told as a tale of opposing pairs: Slavophile/Westernizer, cosmopolitan/nationalist, amateur/professional, and, of course, Moscow/St. Petersburg. In 19th-century musical life, another pair emerged as a personification of these oppositions: Rimsky-Korsakov and Tchaikovsky. In St. Petersburg, self-taught Nikolai Rimsky-Korsakov was a member of the nationalist *Moguchaya Kuchka* (Mighty Five), while in Moscow, many considered conservatory-educated Pyotr Tchaikovsky "Western" or "cosmopolitan." By the end of the century, however, this opposition was a relic of the past: Rimsky-Korsakov, once the amateur composer, had been teaching at the conservatory in St. Petersburg since 1871, and he and Tchaikovsky enjoyed a warm, collegial relationship. Both cities now had conservatories, attesting to the pervasive professionalization of musical life, and in chamber music—a genre formerly denigrated by the nationalists for its academicism—"cerebral" Western technique and "natural" Russian folk melodies had come to coexist.

Nevertheless, this was an age of circles, schools, and societies that gravitated toward Rimsky-Korsakov and Tchaikovsky, the institutional figures of Russia's two capitals. These groupings have helped to keep the outdated oppositions afloat, but they also enable us to trace lines of influence and artistic genealogy between these supposed poles. In St. Petersburg, Rimsky-Korsakov and his epigones convened for regular Friday evenings of chamber music ("les vendredis") in the house of their wealthy patron, Mitrofan Belyayev. The timber baron established a publishing house to support these composers, who became known as the "Belyayev circle," and although it grew out of the remnants of the Kuchka, this circle was far more eclectic in style and inclusive in membership than its nationalist forebear. This ethos of eclecticism and the practice of mentorship were crucial in mediating musical rivalries and bridging the 19th and 20th centuries: Rimsky-Korsakov's students, such as Anton Arensky, would go on to teach a new generation of composers, including Reinhold Glière, with whom our program begins. Glière would himself teach Sergei Prokofiev and Nikolai Myaskovsky and play an important role in the Soviet Union's musical program.

Perhaps the best test cases for the opposition posed between Rimsky-Korsakov and Tchaikovsky are their differing responses to the same poems by Alexei Tolstoy. Although he is less known in the English-speaking world than his second cousin, the great novelist Leo Tolstoy, Alexei's poetry was second only to Alexander Pushkin's in its importance for the Russian romance. Both settings of "It was in early spring" fit neatly into the domestic music-making tradition of the Russian romance. In a letter of 1897, Rimsky-Korsakov defended his return to more simplistic harmony and lyricism in his later romances, claiming that he now "strove to be more like Glinka," aiming for "melodiousness, richness, sweetness." This sweetness is bittersweet in both composers' nostalgic settings of "It was in early spring." Both linger on *nadezhda* (hope) and *iunost'* (youth) and balance the pervasive past tense of the poetry with more urgent interjections—"O life! O woods! O sunlight!" (O zhizn'! O les! O solntsa svet!)—as the emotions of the past rise to the surface.

The second Tolstoy poem, "On the golden cornfields," again fixes on reminiscence, and Rimsky-Korsakov sets the text with a tone of understated regret. Writing of melody in his later songs, Rimsky-Korsakov declared, "Without it, music's destiny is decadence." Perhaps the decadence he had in mind was Tchaikovsky's setting of the same text, which employs more operatic vocal writing and unstable harmony than typically found in the salon romance. Tchaikovsky adds to the musical scenery with an ominous bell figure in the piano part illustrating the tolling, which Tolstoy describes as resounding in the evening air. While Tchaikovsky was the more cosmopolitan of the two composers, no sound is more emblematic of Russianness than church bells, from Mussorgsky to Rimsky-Korsakov and, later, Rachmaninoff and Stravinsky.



A Small Yard in Moscow, Vasily Polenov, 1878

Both Rimsky-Korsakov and Tchaikovsky had profound impacts on Arensky, who was taught by the former in St. Petersburg, where he regularly took part in Belyayev's Friday evening gatherings. When Arensky took up a teaching post at the Moscow Conservatory in 1882, he became particularly close with Tchaikovsky, whose influence is felt most deeply in Arensky's String Quartet No. 2 in A Minor; Arensky wrote it in honor of the elder composer after Tchaikovsky's death in 1893. The quartet opens with a somber melody taken from a Russian funeral hymn, whose implied text—"we make the graveside sobbing our song"—sets the tone for the composition, enhanced by the darker quality of the unusual instrumentation of violin, viola, and two cellos. The second movement makes the connection to Tchaikovsky more explicit: Arensky uses the melody of Tchaikovsky's "Legend" from 16 Songs for Children as the stately theme for a set of variations. The final movement continues the use of citation, beginning with the melody of the kontakion hymn "With the saints give rest" from the funeral service and eventually arriving at the Russian folk melody "Slava," which had been used by Mussorgsky in Boris Godunov and would soon be used by Rimsky-Korsakov in The Tsar's Bride. This theme had also been used by Beethoven in the second of his "Razumovsky" quartets, and it is fitting that Arensky here returns it to a Russian context, connecting the work to various corners of Russian—and European—musical life.

Rimsky-Korsakov predicted that posterity would soon forget Arensky, whose problems with alcohol led him to an early grave. Rimsky-Korsakov's pupil Alexander Glazunov, however, was an altogether different story. A wunderkind of sorts, Glazunov made his debut in Belyayev's circle at the age of 16, and after a few lessons, Rimsky-Korsakov considered him more of a friend and colleague than student. Perhaps Glazunov's first biographer, Alexander Ossovsky, had the composer's first string



Nevsky Prospekt, St. Petersburg, Ilya Repin, 1887

quartet in mind when he wrote that "Glazunov has effected a reconciliation between the Russian music of his time and Western music." The rustic melodic snippets that pervade the first and fourth movements of the quartet, in particular, would have been at home in any of the nationalist operas by the Kuchka. Glazunov's treatment of them, however, as abstract objects to be filtered through a more "academic" style in a string quartet—the genre of connoisseurs—demonstrates how far Russian music had come from perceived "cosmopolitan" and "nationalist" factions.

This rapprochement occurred largely under Rimsky-Korsakov's leadership. As the most prolific member of the Kuchka, he had helped develop a nationalist idiom, yet as a professor at the St. Petersburg Conservatory, he taught an entire generation of composers in the German academic tradition. He inhabited the role of a mentor in Belyayev's circle, which welcomed visitors from Moscow, including Tchaikovsky toward the end of his life. That Rimsky-Korsakov saw his role in this circle as that of a teacher is attested to by the modesty with which he regarded his own chamber music. After premiering his Piano Trio in C Minor at a Friday gathering in 1897, along with his Quartet in G Minor, he wrote, "Both of these chamber music compositions proved to me that chamber music was not my field," and elected not to publish the trio. Rimsky-Korsakov's student and son-in-law, Maximilian Steinberg, eventually edited and completed the work in 1939, and it was not published until 1970. Rimsky-Korsakov's modesty about the trio belies a composition full of elegant lyricism contrasted with emotionally intense harmonies and sinewy counterpoint. Still, Rimsky-Korsakov was wise to view his own significance in a broader perspective. As he navigated a cultural landscape so often defined by binary oppositions, the highest achievement was that of reconciliation. Dostoevsky proclaimed in his influential 1880 speech on Pushkin that "to be a true Russian does indeed mean to aspire finally to reconcile the contradictions of Europe." It is in this spirit of striving for synthesis that we can best understand the chamber works of Rimsky-Korsakov in St. Petersburg, Tchaikovsky in Moscow, and the generation of composers under their dual mentorship in the late 19th century.

—David Salkowski, Princeton University

#### PROGRAM SIX

# The Piano in Russia

Sosnoff Theater Sunday, August 12

4 pm Preconcert Talk: Halina Goldberg

4:30 pm Performance

Nikolai Rimsky-Korsakov (1844–1908) From Four Pieces, Op. 11 (1876-77)

> Novelette Scherzino Fei-Fei, piano

Anton Rubinstein (1829–94) From Kamenniy-ostrov, Op. 10 (1853-54)

> No. 22 Rêve angélique Orion Weiss, piano

Sergei Prokofiev (1891–1953) Toccata in D Minor, Op. 11 (1912)

Piers Lane, piano

Modest Mussorgsky (1839-81) Pictures at an Exhibition (1874)

> Promenade I No. 1 Gnome Promenade II No. 2 The Old Castle Promenade III

No. 3 Tuileries (Children's Quarrel after Games)

No. 4 Cattle Promenade IV

No. 5 Ballet of the Unhatched Chicks No. 6 "Samuel" Goldenberg and "Schmuÿle"

Promenade V

No. 7 Limoges. The Market (The Great News)

No. 8 Catacombs (Roman Tomb)

No. 9 The Hut on Hen's Legs (Baba-Yaga)

No. 10 The Bogatyr Gates (In the Old Capital of Kiev)

Danny Driver, piano

INTERMISSION

Nikolai Medtner (1880-1951) Sonata tragica, Op. 39, No. 5 (1919-20)

Allegro risoluto—poco quasi recitativo—Tempo primo

Orion Weiss, piano

Vladimir Rebikov (1866-1920) From Feuilles d'automne, Op. 29 (c. 1909)

No. 5 Con tristezza e tenerezza

Fei-Fei, piano

Alexei Stanchinsky (1888–1914) From 12 Sketches, Op. 1 (1911–13)

No. 8 Molto vivace No. 10 Con moto *Andrey Gugnin, piano* 

Alexander Scriabin (1872–1915) Piano Sonata No. 2 in G-sharp Minor, Op. 19 (1897)

Andante Presto

Andrey Gugnin, piano

Sergei Rachmaninoff (1873–1943) Suite No. 2, Op. 17 (1901)

Introduction: Alla Marcia

Waltz: Presto

Romance: Andantino Tarantella: Presto Piers Lane, piano Fei-Fei, piano

#### **PROGRAM SIX NOTES**

Today it is impossible to imagine the piano repertoire, or indeed the entire landscape of professional piano playing, without thinking of Russian contributions. From Vladimir Putin's impromptu piano performance in 2017 while waiting to meet his Chinese counterpart, Xi Jinping, in Beijing—an instantly viral video clip—to the "World Cup" of piano competitions held in Moscow every four years, the piano stands as an inseparable part of Russian identity.

But the fathers of the Russian piano tradition came from the West. Irish pianist-composer John Field (1782–1837), who spent most of his last 35 years in Russia, and German-born Daniel Steibelt (1765–1823), who was invited by Tsar Alexander I to St. Petersburg in 1808 and remained there until his death, sowed the seeds of professional piano performance in the country. Before them, the harpsichord had been known in Russian courts, but keyboard music had not come close to the popularity of vocal genres (which were accompanied mainly on a zitherlike plucked instrument, the gusli). Near the end of the 18th century, collections of folk tunes provided composers with material for small-scale instrumental compositions, generally in the form of variations. There was nothing to compare, however, with the outpouring of keyboard repertoire centered in Vienna, Paris, and London.

The post-Napoleonic years saw an opening of channels of communication between East and West, including not only composers and musicians but also piano manufacturers. Between 1810 and 1830 more than a dozen piano workshops appeared across Russia, and thereafter manufacturers enjoyed imperial patronage and endorsement from prominent touring virtuosos—above all Franz Liszt, who took audiences by storm in the 1840s.

Meanwhile, the relatively undeveloped nature of Russian musical life meant that foreign visitors such as Field and Steibelt could enjoy unrivaled opportunities for teaching, composing, and performing. Field's nocturne style in particular, with its graceful proto-Chopinesque embellishments, resonated with the Russian predilection for vocal music. His cantabile technique and rich sonorous tone—inherited from his own teacher, Muzio Clementi (called "the father of the piano")—soon became a hallmark of Russian piano playing. Mikhail Glinka, who studied with Field, famously said



Catacombs Viktor Hartmann c 1865

of the Irishman's playing that "his fingers fell on [the keys] as large drops of rain scattered like pearls on velvet." Another famous pupil of Field's was Alexandre Dubuque, a French expatriate who also taught Mily Balakirev and Nikolai Zverev. Balakirev only had 10 lessons with Dubuque, but felt indebted to him for his technical skills and went on to compose an Everest of piano virtuosity in the shape of the oriental fantasy Islamey, which we heard in Program One. Zverev, along with Dubuque's other famous pupil, Alexander Villoing, the Russian-born son of another French émigré, became spearheads for the late-Romantic piano school, which included such luminous pianistcomposers as Anton Rubinstein, Vasily Safonov, Nikolai Medtner, Alexander Scriabin, and Alexander Siloti, who in turn taught Sergei Rachmaninoff.

A momentous stage in the professionalization of Russian music and piano playing came with the establishment of the St. Petersburg and Moscow Conservatories: the former in 1862 by Anton Rubinstein, the latter four years later by his brother Nikolai. Theirs were by no means the only initiatives of their kind. Pyotr Shostakovsky, for instance, the dedicatee of Rimsky-Korsakov's Four Pieces, Op. 11, was a pianist and conductor who left the Moscow Conservatory after falling out with Nikolai Rubinstein and opened his own music school in Moscow in 1878.

Anton Rubinstein was widely considered to be the finest pianist of his generation, alongside Liszt, and frequently toured Europe, coming into close contact with most of the important musical figures of the time. The influence of German music, in particular Schumann, became fundamental to his work, but his own compositions, though great in quantity, were not always as distinguished in quality. Nevertheless, Rubinstein enjoyed the patronage of such a highly placed figure as the Grand Duchess Elena Pavlovna, who invited him to spend the summer of 1852 in her palace of Kamenniy Ostrov (Rocky Island) outside St. Petersburg. Following his stay, Rubinstein began work on his grand collection of 24 music portraits of the women he had met during the visit.

A musical portrait of a very different stamp is Modest Mussorgsky's masterpiece, *Pictures at an Exhibition*, which testifies to the effect on him of the death of artist, architect, and designer Viktor Hartmann. Vladimir Stasov, the prominent critic and writer who in May 1867 had baptized Mussorgsky and four fellow composers as the Mighty Five, introduced Hartmann to Russian writers and artists in the late 1860s and mounted a memorial exhibition of the artist's works after his untimely death, apparently from an aneurysm. This occasion inspired Mussorgsky to compose his greatest contribution to piano music in a concentrated burst of inspiration during the first three weeks of June 1874. Of the 11 Hartmann artworks he represented, only six are preserved. However, Stasov's preface to the first publication of the composition in 1886 provides a useful description of each one. This edition became the basis for Maurice Ravel's orchestration in 1922. The 10 musical "pictures" (No. 6 is based on two paintings, both of which were owned by Mussorgsky) are linked by a series of "promenades" that depict the visitor walking from one object to another.

Such representational works had distant descendants in a number of Sergei Prokofiev's piano cycles (his *Visions fugitives* and *Sarcasms*, for example). But they are far from the only speciality of the Russian piano tradition. Even when Pyotr Tchaikovsky wrote his delectable series of 12 miniatures entitled *The Seasons* (one for each month of the calendar), his priority was evidently mood and expression rather than pictorialism. So it was, too, with Scriabin, Medtner, and Rachmaninoff.

Scriabin's early piano style was as indebted to Chopin as Chopin's was to Field. This is certainly true of the Second Sonata, also titled Sonata-Fantasy, which took Scriabin five years to complete (it was eventually published in 1898). Soon thereafter, he cast off all residues of his Chopin inheritance and gave full flight to the visionary elation that would eventually bring him to the brink of messianic megalomania.

Medtner, whom Rachmaninoff once described as "the greatest composer of our time," was a star pupil (alongside Scriabin) of the legendary Moscow Conservatory teacher Safonov, himself a disciple of Villoing. Medtner renounced the career of performing pianist and instead, with the help of Sergei Taneyev, devoted his energies to composition. His career continued in parallel with the rising reputations of Scriabin and Rachmaninoff and was destined to stay in their shadows. The piano is present in every one of his works. The three cycles of piano pieces, *Forgotten Melodies*, were composed from 1919, after the turmoil of war and revolution. The first cycle opens with the *Sonata reminiscenza*, while the second closes with the *Sonata tragica*.

Hyperimagination and an unfulfilled career come together in the figure of Alexei Stanchinsky, who in his short life produced a varied collection of piano music that testifies not only to the influence of his greatest contemporaries, from Scriabin to Stravinsky, but also to the mental instability that led to his early death. A pupil of Ziloti's disciple Konstantin Igumnov, Stanchinsky studied





Ballet of the Unhatched Chicks, c. 1870, and The Great Gate of Kiev, Viktor Hartmann, 1869

composition with Taneyev. He was found dead at the age of 26 beside a stream. A selection from 12 Sketches, Op. 1, was the only music of his to be published during his lifetime; nevertheless, by the time of his death, he had become a cult figure.

At the apex of the Russian tradition stand Rachmaninoff's four piano concertos, two sonatas, and two suites (for two pianos). The Second Suite, composed just before his Second Piano Concerto, marks his return to composition after a period of depression due to the failure of his First Symphony, and it shares with the concerto signs of newfound exuberance and confidence. On hearing the composer and Vladimir Horowitz playing the piece, Sergei Bertensson wrote: "Power' and 'joy' are the two words that come first to mind: expressive power and joy experienced by the two players, each fully aware of the other's greatness." Indeed, power and joy are two salient features of the continuation of the Russian piano tradition into the Soviet era, through Shostakovich and Prokofiev to Rodion Shchedrin and Sergei Slonimsky and beyond.

-Michelle Assay, Université Paris-Sorbonne







Silent Monastery, Isaak Levitan, 1890

# RIMSKY-KORSAKOV AND HIS FOLLOWERS

#### SPECIAL EVENT

# Film Showings

**LUMA** Theater Friday, August 17 Noon

### Mussorgsky (1950)

A film by Grigori Roshal, 120 minutes

#### Rimsky-Korsakov (1953)

A film by Grigori Roshal, 114 minutes

#### Snegurochka (The Snow Maiden) (1952)

Animated film by Ivan Ivanov-Vano and Alexandra Snezhko-Blotskaya, 70 minutes

#### PROGRAM SEVEN

# Russian Folk Music in the Mirror of Art Music

Sosnoff Theater

Friday, August 17

8 pm Performance with commentary by Marina Frolova-Walker; with The Virtual Village; Michael Brown, piano; members of the Daedalus Quartet with Karen Kim, violin; Monika Krajewska, mezzo-soprano; Yelena Kurdina, piano; Orion Weiss, piano

#### FOLK SONGS AND DANCES FROM THE RIAZAN, TVER, AND KURSK PROVINCES

Nikolai Rimsky-Korsakov (1844–1908) Selections from Collection of 100 Russian Folk Songs,

Op. 24 (1875-76)

Nikolai Lvov (1753-1803) and Selections from A Collection of Russian Folk Songs

Ivan Prach (c. 1750 – c. 1818) (1790/1806)

Nikolai Rimsky-Korsakov Lel's Third Song, from The Snow Maiden (1881)

Anatoly Lyadov (1855–1914) Cradle Song, from Eight Russian Folk Songs, Op. 58 (1905)

Ludwig van Beethoven (1770-1827) Scherzo, from String Quartet No. 8 in E Minor,

Op. 59, No. 2 (1807)

Igor Stravinsky (1882–1971) Danse russe, from Three Movements from Petrushka (1921)

Sergei Rachmaninoff (1873–1943) From Six Pieces for the Piano, Op. 11 (1894)

Thème russe Glory

#### **PROGRAM SEVEN NOTES**

I should confess that I have rarely heard such a voice: it was slightly broken and rang as if cracked; at first it even seemed a little sickly, but it also had a genuine and deep passion, youth, strength, sweetness, alongside some enticingly careless and melancholy sorrow. A true, ardent Russian soul sounded and breathed in this voice, and it could grip your Russian heart, grip the very heart-strings.

—"Singers," from A Sportsman's Sketches, by Ivan Turgenev

Turgenev's description of a singing competition witnessed by a gentleman in a rural tavern gives us a good idea of how the Russian gentry encountered and approached folk songs. The gentleman, struck to the core by a "sweet and mournful" song, hurries to leave the inn in order to nurture a connoisseurly delight in his own romantic sentiments, rather than stay longer to hear merrier songs and watch the peasants dance. He is not there to learn about the culture of his serfs, but to feed his fantasy of an ideal Russian people, the supposed repository of the great "Russian soul."

By the time of the story's writing, in the middle of the 19th century, such encounters had been happening for at least 70 years—from the moment when simple folk began to be seen as the carriers of national identity. The philosopher Johann Gottfried von Herder had helped to spark a spate of folk-song collecting in Germany, and Russian intellectuals now started collecting on their own estates, notating and publishing the results for performance in the salons of St. Petersburg and Moscow. The first published collection appeared in 1790, compiled by the scholar and artist Nikolai Lvov and arranged by the composer Ivan Prach. The fashion for folk song in Europe made this collection so popular that even Beethoven used a couple of Lvov-Prach songs in his quartets, honoring Count Razumovsky, the Russian ambassador to Vienna. Late in his career, Beethoven was still interested enough to accept a commission for variations on Russian, Scottish, Irish, and Tyrolean songs, in conformity with Herder's vision of a multicolored, multivoiced world of distinct nations.

In the meantime, Russian cultural nationalism was steadily growing. In opera and other large-scale genres, folk songs at first had a merely decorative function, or at best provided some local color. Mikhail Glinka was the first important Russian figure to realize that composers could draw upon folk song as a treasury of unusual musical idioms and as a stimulus for compositional invention. His experiments in this vein became a matter of duty for the composers of the *Moguchaya Kuchka* (Mighty Five), who systematically mined Russian folk songs for musical gems, whether melodic figures or unusual meters. These newly discovered devices helped them in their quest for a music that was audibly and demonstrably different from European music. The cultivation of a distinct musical path chimed well with the ideas of the Slavophiles, who believed Russia's destiny was distinct from the West's because it would be guided by Orthodox Christianity and a utopian idea of communal organization.

The salon versions were as remote from the peasant originals as the aristocracy and gentry were from their serfs. The rough, "cracked" voices of the peasants were replaced by smooth Italianate voices, and the semi-improvised polyphony of village singers was replaced by guitar or piano



Vechornitsy, Ilya Repin, 1881

harmonizations with standard progressions. The composers of the Kuchka were no less ignorant of the polyphonic village forms of folk songs, but they wanted to change the accompaniments so that they did not simply follow standard European progressions. The resulting Russian-style accompaniments were not the outcome of research in the villages, but simply the Kuchka's own arbitrary innovations in harmony, and sometimes they would even modify the folk melody so that it would better fit the "Russian" harmonization.

Even if Russian composers had wanted to emulate the peasants' musical practices, the difficulty of transcribing the movements of several voices by ear, in the absence of any rule book, was enormous and defeated the most dedicated of collectors. On seeing the first collection that came close to an accurate representation of folk polyphony, Rimsky-Korsakov declared the music to be "barbaric." His conception of the Russian folk song had been formed long before, and he had written many songs and arias according to this conception. His aesthetic sense could not have encompassed the reality of village music making, which was utterly alien to him.

At the dawn of the 20th century, collectors were able to equip themselves with portable recording devices, and the true character of Russian folk song could no longer be denied or avoided by composers. The "barbaric" sound that had disturbed Rimsky-Korsakov became a desirable quality for his pupil Stravinsky, who could soon present it in modernist works as a counterpart to Picasso's Africanmask faces. But like his predecessors, Stravinsky was more interested in taking folk song as a starting point for his imagination.

This fascination with folklore produced a spectrum of musical styles over the decades: polished and Italianate; gentle, poetic, and stylized; or deliberately coarse. At every stage, the representation of folklore in art music conformed to whatever sophisticated urban artists and intellectuals wanted of the peasantry, whether mystical or grotesque—anything but to sleep under the same roof as actual peasants and their livestock.

—Marina Frolova-Walker, Cambridge University; Scholar in Residence, Bard Music Festival 2018

#### **PANEL TWO**

# From the Romanovs to the Revolution: Art and Politics in Russia

Olin Hall

Saturday, August 18

10 am – noon

Marina Frolova-Walker, moderator; Sean McMeekin; Richard Taruskin

#### PROGRAM EIGHT

# Domestic Music Making in Russia

Olin Hall

Saturday, August 18

1 pm Preconcert Talk: Christopher H. Gibbs

1:30 pm Performance

Nadezhda Rimskaya-Korsakova (1848–1919) Scherzo (n.d.)

Danny Driver and Anna Polonsky, piano

FROM LES VENDREDIS (1899-1903)

Felix Blumenfeld (1863–1931) Sarabande in G Minor Anatoly Lyadov (1855–1914) Mazurka in D Major

Mazurka III D Major

Members of the Daedalus Quartet

with Karen Kim, violin

Nikolai Rimsky-Korsakov (1844–1908) Song of the Varangian Guest, from *Sadko* (1896)

Alexander Borodin (1833–87) Prince Galitsky's Aria, from *Prince Igor* (1887/1890)

Modest Mussorgsky (1839–81) Varlaam's Drinking Song, from Boris Godunov (1869/1872)

Mikhail Svetlov, bass Anna Polonsky, piano

César Cui (1835–1918) From 25 Preludes, Op. 64 (1903)

No. 1 in C Major No. 9 in E Major No. 21 in B-flat Major *Danny Driver, piano* 

FROM LES VENDREDIS

Nikolai Sokolov (1859–1922) Canon a 3 voci in D Major Alexander Glazunov (1865–1936) Courante in G Major

Members of the Daedalus Quartet

with Karen Kim, violin



Vladimir Stasov (center, seated), Fyodor Chaliapin (standing behind piano player), César Cui (leaning with right arm on piano), Nikolai Rimsky-Korsakov (left, at back), 1901

Igor Stravinsky (1882–1971) Scherzo, from Piano Sonata in F-sharp Minor (1903-4)

Danny Driver, piano

Nikolai Rimsky-Korsakov My dreams, Op. 40, No. 3 (1897) (Maykov)

The swift parade of clouds, Op. 42, No. 3 (1897) (Pushkin)

Mily Balakirev (1837–1910) Spanish song, from 3 Forgotten Songs (1855) (Mikhailov)

Christine Taylor Price, soprano

Anna Polonsky, piano

FROM LES VENDREDIS

Nikolai Sokolov Mazurka in A Minor Lyadov/Sokolov/Glazunov Polka in D Major

Members of the Daedalus Quartet

with Karen Kim, violin

INTERMISSION

Nikolai Rimsky-Korsakov Mozart and Salieri (1897) (Pushkin)

> Mozart Gerard Schneider, tenor Salieri Mikhail Svetlov, bass Members of The Orchestra Now Members of the Bard Festival Chorale Zachary Schwartzman, conductor

#### **PROGRAM EIGHT NOTES**

Domestic venues played an enormously important role in 19th-century musical life. Amid the political repression of Clemens von Metternich's Vienna during the 1820s, for example, Schubertiades provided a sanctuary for a circle of friends and music lovers. Fryderyk Chopin found intimate Parisian salons far more congenial than performing in concert halls. In Russia—which for the Bard Music Festival this summer means principally St. Petersburg—private homes provided a place for composers to learn, experiment, and socialize. The evenings that Nikolai Rimsky-Korsakov either participated in or hosted tended to run long and go late, complemented with food and "laced with abundant libations," as he reported in his memoirs.

The program this afternoon features all of the *Moguchaya Kuchka* (Mighty Five) composers as well as some of Rimsky-Korsakov's less well-known colleagues and an assortment of his students (Alexander Glazunov, Anatoly Lyadov, Felix Blumenfeld, and Igor Stravinsky). The concert mirrors the arc of his life and career, from amateur to professional, bachelor to family man, naval officer to distinguished professor at the St. Petersburg Conservatory.

Much of the initial interaction among the Five occurred at the home of Mily Balakirev, their strong-willed—not to say dictatorial—leader. As César Cui recalled in a memoir: "Since there was nowhere to study (the conservatory didn't exist) our *self-education* began. It consisted of playing through everything that had been written by all the greatest composers, and all works were subjected to criticism and analysis in all their technical and creative aspects. We were young and our judgments were harsh. We were very disrespectful in our attitude toward Mozart and Mendelssohn; to the latter we opposed Schumann, who was then ignored by everyone. We were very enthusiastic about Liszt and Berlioz. We worshiped Chopin and Glinka."

The focus of Rimsky-Korsakov's domestic encounters shifted in the mid-1880s from this Russian version of homeschooling to a more professional realm at the palatial home of the music patron Mitrofan Belyayev. This wealthy timber merchant became so enthusiastic about Glazunov's music in particular that he founded a publishing house for Russian music, which was based in Leipzig for reasons of copyright. Belyayev's Friday soirées initially centered on the string quartet repertory, with Belyayev himself playing the viola part. Beethoven had elevated the string quartet to the highest artistic stature and devoted the final years of his life solely to their composition. String quartets became a proving ground for Schubert, Mendelssohn, Schumann, Brahms, and many others. Russians had cultivated the genre less, although Pyotr Tchaikovsky and Alexander Borodin made important and well-received early contributions, as we heard on Program Two. Rimsky-Korsakov, who attended regularly, recalled that the "evenings usually opened with Haydn, then came Mozart, then Beethoven, and last some quartet of post-Beethoven music." In this concert we hear six pieces, mostly by students of Rimsky-Korsakov, from *Les Vendredis* (Fridays). Some of the works in the collection were composed collaboratively, some feature movements in dance forms, and others explore Baroque contrapuntal techniques.

In contrast with the earlier Balakirev circle gatherings, which Rimsky-Korsakov said represented "the period of storm and stress in the evolution of Russian music," the cause was now largely won and things were calmer. The Balakirev circle was "revolutionary," "exclusive and intolerant," while Belyayev's was "progressive," "more indulgent and eclectic." Rimsky-Korsakov states that the former "consisted of musicians of feeble technique, amateurs almost, who were pioneering by sheer force of their creative talents," while the latter "consisted of composers and musicians technically trained and educated . . . [the group] respected not only its musical fathers, but its grandfathers and great-grandfathers as well, going back as far as Palestrina." Rimsky-Korsakov and Lyadov were the

composers common to both circles, as was the critic Vladimir Stasov, the one who years earlier had ironically named the Mighty Five. Mussorgsky died early and Borodin followed; Balakirev was antagonistic and disdainful; Cui relatively aloof and focused on music abroad.

If chamber music dominated at Belyayev's, piano and vocal music prevailed at the third-leading domestic venue: the composer's own St. Petersburg apartment, which today houses the Rimsky-Korsakov Museum. Beginning in the later 1890s, these occasions usually took place on Wednesday

nights, lasting until the wee hours of the morning, and typically having some two dozen guests, sometimes many more. Among the keyboard music heard there were pieces by the composer's wife, Nadezhda Rimskaya-Korsakova, née Purgold, and by his young pupil Igor Stravinsky, whose Piano Sonata in F-sharp Minor premiered in February 1905. The vocal selections were primarily romances, opera excerpts, and occasionally entire operas with piano accompaniment. Romances, the central genre of vocal music, represented the Russian version of the German lied, combining folkish elements with urban sophistication and drawing upon a wide range of poetry, preeminently by Alexander Pushkin as we saw on Program Four.

A regular guest at Rimsky-Korsakov's was the magnificent young bass Fyodor Chaliapin (1873–1938) for whom the composer wrote several major operatic roles. The three arias on this program, from Rimsky-Korsakov's Sadko, Borodin's Prince Igor, and Mussorgsky's Boris Godunov, were some of Chaliapin's staples. Among the operas performed at the apartment was Mozart and Salieri, a brief chamber drama featuring just the title characters. Based on one of Alexander Pushkin's four Little Tragedies, Rimsky-Korsakov set the text almost verbatim, as decades earlier Alexander Dargomyzhsky had done in the Mozartean companion piece, The Stone Guest, an unfinished setting of another of the Little Tragedies, which Rimsky-Korsakov had completed and orchestrated. Mozart and Salieri, dedicated to the memory of Dargomyzhsky, makes allusions to that score as well as to various works by Mozart, most notably to the Requiem, and unfolds in a similar declamatory recitative-arioso style that savors every one of Pushkin's words.

Rimsky-Korsakov composed the role of Salieri for the 25-year-old Chaliapin. The opera was played through (twice) at Rimsky-Korsakov's apartment in November 1897. Although Chaliapin did not sing that night, he did so at other times, including in 1906, when, renowned for the range, flexibility, and lyricism of his voice, he performed both roles, turning Rimsky-Korsakov's duodrama into a one-man show. Chaliapin had already accomplished this



Nadezhda Zabela-Vrubel as Princess Volkhova in Sadko, Mikhail Vrubel, 1898

feat in August 1898 at another domestic setting in Moscow, a few months before the public premiere, with Sergei Rachmaninoff accompanying. The premiere in Moscow that November helped bring Chaliapin his initial fame. He went on to have a brilliant international career and for decades owned most of the leading bass roles in the Russian repertory. (At the Moscow premiere Rachmaninoff performed the offstage keyboard part.)



Vasily Shkafer as Mozart (left) and Fyodor Chaliapin as Salieri (right) in Savva Mamontov's Moscow Private Opera production of Mozart and Salieri, 1898

The opera opens with a lengthy monologue in which Salieri laments that despite all of his study, dedication, and hard work he is nonetheless envious of Mozart's divine gifts and immortal genius. Mozart enters and the two have an exchange in which Salieri tells him that he is a god but does not even know it, to which Mozart replies "Bah, really? This may be so, but my divinity is getting hungry." Salieri invites him to dinner, which prompts Mozart to go off to tell his wife he will be busy for the evening. The first scene concludes with another Salieri soliloquy stating that he has reached the breaking point and plans to poison Mozart. The setting shifts to a tavern. Salieri observes that Mozart seems upset about something, which turns out to be the mysterious commission he has received to compose the Requiem. Mozart asks Salieri about his collaboration with Pierre Beaumarchais and whether there is any truth to the rumor that the great French playwright had poisoned someone, genius and villainy being incompatible. Salieri slips poison in Mozart's glass as the latter begins playing his Requiem at the piano, which elicits Salieri's tears before Mozart departs for a long sleep.

The Salieri role is far more substantive than Mozart's much briefer tenor part, although the latter shines more musically. The two-scene opera addresses fascinating and crucial aesthetic questions that came at a key point in the composer's career. While he worshipped the divine Mozart, Rimsky-Korsakov, who admitted to "Salierism" in his own attitude toward some fellow composers and musicians, portrays the Italian composer sympathetically. Rimsky-Korsakov first explored issues of craft and art, amateur and professional, talent and genius at home with the gang of Five, and over the decades, he repeatedly returned to these questions as he found new answers.

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

#### PROGRAM NINE

# The Classical, the National, and the Exotic

Sosnoff Theater

Saturday, August 18

7 pm Preconcert Talk: Michael Beckerman

8 pm Performance: Members of the Bard Festival Chorale, James Bagwell, choral director;

American Symphony Orchestra, conducted by Leon Botstein, music director

Alexander Dargomyzhsky (1813–69) Bolero (1839)

Alexander Borodin (1833–87) In the Steppes of Central Asia (1880)

Anatoly Lyadov (1855–1914) Eight Russian Folk Songs, Op. 58 (1905)

Religious Chant

Carol

Melancholy Song

Humorous Song: "I Danced with a Mosquito"

Legend of the Birds

Cradle Song Dance Song

Round Dance Song

Nikolai Rimsky-Korsakov (1844–1908) The Snow Maiden Suite (1895)

Introduction

Dance of the Birds

Cortege

Dance of the Tumblers

INTERMISSION

Nikolai Rimsky-Korsakov From Homer, Op. 60 (1901)

Serena Benedetti, soprano

Rebecca Ringle Kamarei, mezzo-soprano

Katherine Pracht, mezzo-soprano

Scheherazade, Op. 35 (1888)

The Sea and Sinbad's Ship

The Story of the Kalender Prince

The Young Prince and the Young Princess

Festival at Baghdad. The Sea. The Ship Breaks against a

Cliff Surmounted by a Bronze Horseman

Eric Wyrick, violin solo



The Doors of Tamerlane, Vasily Vereshchagin, 1871–72

#### PROGRAM NINE NOTES

The composers featured in the first part of tonight's concert represent Nikolai Rimsky-Korsakov's inner circle of friends and disciples who were genuinely dedicated to Russian nationalism, and who displayed a quite inclusive picture of what "Russian" meant. Like the other members of the Mighty Five, a group of nationalist composers so named by the critic Vladimir Stasov, Rimsky-Korsakov was concerned with the creation of a truly Russian national style and expressed anxiety about the influence of European art on that of Russia. "The trouble is," he said, "we Russians have assimilated Western culture too quickly; we have fermented too quickly—what if the excess of yeast should lead to a reverse course, to complete disintegration?" His fears were exaggerated, but not baseless:

situated between the West and the East, 19th-century Russia was steeped in Western culture. In music, this influence manifested itself in the importation of Western genres, including Italian opera and the German symphony, and a preponderance of European harmonic language. Russian Slavophiles (including Mily Balakirev) blamed the reforms of Peter the Great for distancing educated Russians from the common people. So, to assert Russia's particular identity, Russian nationalist composers often confined themselves to music representing distant times (pre-Petrine and pre-Christian or pagan Russia) or the Orient, which they claimed was intrinsically and historically connected to the Russian past and present.

Alexander Dargomyzhsky's *Bolero* is one of the earliest and finest examples of the early-19th-century Russian fascination with Spain. Dargomyzhsky—a contemporary of Alexander Pushkin and Mikhail Lermontov and a friend of Mikhail Glinka—was a highly respected composer among the Five since he laid the base for the tradition of realistic opera in Russia. In 1839, when he composed *Bolero*, his first orchestral piece, he was still far from this operatic reform and remained under the influence of Glinka. Popularized in the 1820s as a genre of vocal music, in the early 1830s the bolero merged with another Polish dance, the polonaise, and later the bolero-polonaise hybrid completely lost its national connotation and was used in Russian vaudevilles without Spanish or Polish referents. Like its early-19th-century counterparts, Dargomyzhsky's *Bolero* presents a mixture of both dances and vaudeville qualities. Spain was also an inspiration for Glinka, Balakirev, Pyotr Tchaikovsky, Rimsky-Korsakov, and other composers and became a classical Russian theme, which provided a means of escape to the world of the exotic.

Where Bolero evokes the external Russian exotic other, Alexander Borodin turns inward. More than any other Mighty Five composer, Borodin, who was of Georgian-Tatar-Russian descent, sought to incorporate exotic/oriental elements into his conception of the Russian self. As Balakirev recalled, when he approached his oriental friend with The Tsar's Bride as a subject for an opera, Borodin "spurned" it, since it did not include "an Eastern element." In 1879, when Borodin was commissioned to create a tableau vivant describing Tsar Alexander II's advances into Central Asia, he composed his musical picture in record time. Despite the "unpopular program of the piece" (depicting an Asian caravan "escorted by a guard of Russian soldiers," hinting at Russia's success in Asia at the height of its confrontation with Britain), Borodin's In the Steppes of Central Asia became an instant hit in Russia and abroad. As Borodin biographer Sergei Dianin observed, "The work resisted any national or imperialist tendencies, and avoided any suggestion of 'the power of the oppressors," since the Russian theme in no sense overrides the oriental one. Borodin minimizes the tension between the "colonizers" and the "colonized" (these words were carefully omitted from the later version of the piece's program) by presenting Russian soldiers through a typical folk melody, and by avoiding any conflict between the themes that conjure Russian and Asian worlds and interweaving them in a peaceful counterpoint at the end of the piece.

One of Rimsky-Korsakov's best students, Anatoly Lyadov, held a fairly liberal position on musical nationalism: like his aging teacher, he considered many national tendencies in music to be "obsolete" and "artificially stilted." However, when the Russian Geographical Society commissioned him to arrange Russian folk songs in order to "popularize folklore" (or rather to boost Russian official nationalism) at schools, in the troops, and among amateur artists and singers, he accepted the offer and arranged more than 200 songs without undertaking extensive fieldwork, instead relying, as Rimsky-Korsakov did, on ready-made transcriptions. Despite being far from the actual sound of Russian song practiced in the village, Lyadov's arrangements were proclaimed the epitome of national folk-song spirit. The Eight Russian Folk Songs he selected for orchestration as a concert

suite combine national melodies with Western harmony and academic polish, and represent Lyadov's own aesthetic vision of Russian religious songs, lullabies, humorous songs, and dances.

Rimsky-Korsakov's opera *Snegurochka* (Snow Maiden) can rightly be ranked as one of the greatest expressions of Russianness. The story of the 15-year-old daughter of Winter and Spring, who decides to cross over into the world of humans to experience their passions, attracted the composer because it provided an opportunity to set to music pre-Christian Russian traditions associated with spring, and to turn Alexander Ostrovsky's version of a popular fairy tale into a pantheistic myth, in which three distinct worlds (mythical, real, and in-between) overlap with each other in a complex web of musical materials. To render ancient Russian pagan society, Rimsky-Korsakov borrowed Russian folk songs from different collections (including the themes used in the "Dance of the Birds" and the "Dance of the Tumblers") and created a number of other "melodies in the folk spirit," which his audience mistook for genuine folk melodies.

Despite Rimsky-Korsakov's devotion to Russian traditions, some contemporary critics noticed his heavy dependence on Western music. Mythological subjects, the presence of leitmotifs, and his avoidance of closed numbers (an opera's finale with the death scene) prompted comparisons with Wagner, while his harmonic language reminded some of Liszt's favorite devices. Yet, audacious harmonies à la Wagner became more pronounced in Rimsky-Korsakov's late works, including his unfinished opera *Nausicaa*, the introduction to which he reworked into the prelude-cantata *From Homer*. Rimsky-Korsakov's interpretation of the "stormy sea and Odysseus tossed thereon" at the beginning of the prelude reveals his study of Wagner's *Die Walküre*, and the following trio of singing dryads "meeting the sun's emergency and welcoming the rosy-fingered Dawn" nods to the Rhinemaidens in *Das Rheingold*.

At the end of his life, Rimsky-Korsakov's attitude toward nationalism changed considerably. He denied the existence of a specifically Russian style in music, declaring that "both harmony and melody are one, pan-European" and asserting that, in order to create any local color, one needed to "avoid certain musical devices" not associated with that particular tradition. He was disillusioned with his own attempts to create "authentic" oriental music and, just before his death, declared that his Orient was "somewhat far-fetched and speculative" since it "was not in his blood." Despite Rimsky-Korsakov's personal preferences and self-image, his Western audience has been most fascinated with those works that evoke exotic lands, including his symphonic suite Scheherazade. As he wrote in his autobiography, while composing Scheherazade he was guided by "unconnected episodes and pictures from The Arabian Nights: ....[I] the sea and Sinbad's ship. [II] the fantastic narrative of the Prince Kalender, [III] the Prince and the Princess, [IV] the Baghdad festival and the ship dashing against the rock with the bronze rider upon it."The composer later rejected all subtitles and even denied the existence of leitmotifs, calling them "nothing but purely musical material" for symphonic development. Nonetheless, it is hard to resist hearing Shahryar, "Scheherazade's stern spouse," in the opening unison played by the brass, and it is all but impossible not to visualize Scheherazade in the beautifully lyrical violin solo. As these motifs appear in all four movements, they create the effect of a dialogue between two people conversing about exotic lands and "magical wonders" and unite all of Scheherazade's fairy tales with exquisite craftsmanship.

—Adalyat Issiyeva, McGill University

#### PROGRAM TEN

### **Russian Choral Traditions**

Sunday, August 19

Olin Hall

10 am Performance with commentary by James Bagwell; with the Bard Festival Chorale, James Bagwell, choral director

Nikolai Rimsky-Korsakov (1844–1908) Our Father, Op. 22, No. 7 (1883)

> Let all mortal flesh keep silent, Op. 22b, No. 3 (1884) Behold, the bridegroom comes, Op. 22b, No. 4 (1884)

Dimitri Bortniansky (1751–1825) It is truly fitting (n.d.)

All of creation rejoices (n.d.) Stepan Smolensky (1848–1909)

Alexei Lvov (1799-1870) God save the Tsar (1833)

Pyotr Tchaikovsky (1840-93) From Liturgy of Saint John Chrysostom, Op. 41 (1878)

> No. 3 Oh come, let us worship No. 8 I believe in one God

Mily Balakirev (1837-1910) The prophets proclaimed Thee (n.d.)

Mikhail Ippolitov-Ivanov (1859–1935) Bless the Lord, oh my soul, Op. 37, No. 2 (c. 1903)

From Liturgy of Saint John Chrysostom No. 1, Op. 13 (1897) Alexander Grechaninov (1864–1956)

No. 12 Praise the Lord from the heavens

No. 13b Glory

Maximilian Steinberg (1883-1946) From *Passion Week*, Op. 13 (1923–27)

No. 1 Alleluia

No. 4 When the glorious disciples

No. 8 The wise thief

No. 9 Do not lament me, Mother

Sergei Rachmaninoff (1873-1943) From Vsenoshchnoye bdeniye, Op. 37 (1915)

No. 1 Oh come let us worship

No. 6 Rejoice, oh Virgin

No. 8 Praise the name of the Lord No. 9 Blessed art Thou, oh Lord No. 15 To Thee, the victorious leader

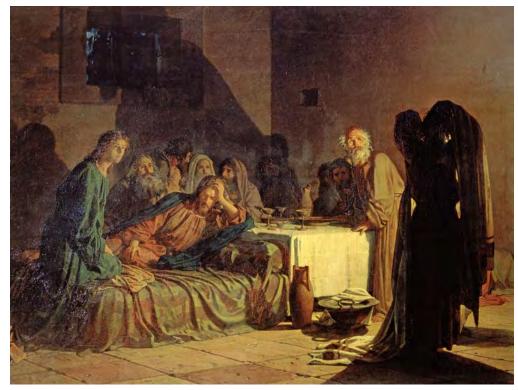
#### **PROGRAM TEN NOTES**

Upon Nikolai Rimsky-Korsakov's death in 1908, one critic wrote of his accomplishments in sacred music: "He uttered a new word and showed a new direction, and the works of his students and followers responded to the authoritative word of the artist." Given that Rimsky-Korsakov was an avowed atheist, and his compositions for the church were few in comparison with his work in other genres, this eulogy is somewhat puzzling. The critic goes on to praise Pyotr Tchaikovsky for playing an equal role in ending a "dark age" in Russian church music that had reigned for decades. It is significant that our critic credits Rimsky-Korsakov with a "new direction," for this became the appellation for the group of composers engaged in an unprecedented revival of Russian sacred music at the turn of the century. Rimsky-Korsakov and Tchaikovsky came to be seen as precursors of this so-called New Direction, although neither man considered himself a church composer. Both helped cultivate a uniquely Russian choral idiom, but perhaps even more important were their respective roles in dismantling and rebuilding the institutions that had contributed to the "dark age" of church music.

When medieval Rus' adopted Christianity in 988 CE, it inherited with it the musical traditions of Byzantium. These Byzantine roots, planted in Russian soil, developed into a unique style of liturgical chant, so the story goes, until successive waves of Western influence—Polish, German, and eventually Italian—diluted it over the centuries. The last of these Western incursions was institutionalized in the figure of Dmitri Bortniansky. Born in Ukraine, Bortniansky studied under Italian opera composers and was made the director of the Court Cappella (chapel) in St. Petersburg in 1796 by Tsar Paul I. Bortniansky's legacy is a complex one: appointed during a period when many aspects of Russian court life were being Westernized, he helped introduce an Italian-influenced musical aesthetic. Though this would be a source of anguish to musical nationalists, he also was the first major composer of Russian sacred music, and his music would form the backbone of the repertoire for generations.

Under Bortniansky's tenure, Tsar Paul issued the fortuitous decree that all music to be used in Russian churches must be approved by the director of the Cappella. This censorship authority was strengthened under subsequent directors, including Alexei Lvov, and expanded to include authority over publication of church music, resulting in a somewhat barren field of new sacred composition. Throughout much of the 19th century, very few works were approved other than those by the director of the Cappella himself. Lvov's tsarist anthem *Bozhe, Tsarya khrani* (God save the Tsar) is also a reminder of the strong but lopsided bond between church and state in this period: since the director of the Cappella was a direct appointee of the tsar, the state held ultimate authority over the sounds of Russian Orthodoxy.

Meanwhile, the conditions for a revival of sacred music were slowly germinating. Throughout the 19th century, interest in pre-Petrine traditions steadily grew, and with it the quality of scholarly research on liturgical manuscripts. By the dawn of the 20th century, studies of medieval Russian chant, fueled by an ideological drive to cleanse Russian sacred music of Western influences, had helped inspire a wave of new compositions. This scholarly crusade was led by Stepan Smolensky, whose project was at once imaginative and retrospective. He advised composers of the New Direction to begin with the chants found in medieval manuscripts and work these out based on harmonic principles that avoided tendencies of European counterpoint and adhered to medieval church modes. While Smolensky's theories were at times motivated more by his ideals than his scholarly findings, his own music skews to the conservative side of this spectrum, as heard in the pious chant setting "All of creation rejoices."



The Last Supper, Nikolai Ge, 1863

Before this New Direction could ensue, however, the Court Cappella's censorial control would have to be broken, a task unexpectedly accomplished by Tchaikovsky. Throughout the 1870s, his letters exhibit a growing interest in religion, both spiritual and aesthetic. In a letter to his patron, Nadezhda von Meck, he writes: "For me [the church] has preserved a great deal of poetic beauty. I attend Liturgy very often; in my opinion the Liturgy of St. John Chrysostom is one of the greatest artistic creations of all time." When Tchaikovsky set this liturgy to music in 1878, the work easily passed through the Moscow Office of Sacred Censorship on the basis of its text, but the real battle lay in the approval of the director of the Court Cappella, Nikolai Bakhmetev. Claiming the work was inappropriate for liturgical use, Bakhmetev secured a police order to confiscate all copies of Tchaikovsky's liturgy. Tchaikovsky and his publisher filed a lawsuit and won, contending that the work was intended for concert rather than liturgical performance, a move that effectively broke the Court Cappella's monopoly on church music. Tchaikovsky soon followed his liturgy, composed freely with a chantlike aesthetic in mind, with his "All-Night Vigil" setting based on chant melodies. Both would serve as templates for the New Direction.

In this atmosphere of growing interest in church music, Rimsky-Korsakov took up a post in 1883 at the Court Cappella, where he was the assistant to its new director, Mily Balakirev. Rimsky-Korsakov quickly set about rebuilding its educational program, bringing the professionalism of the St. Petersburg Conservatory, where he also taught, to the next generation of church singers and composers. In a way, Rimsky-Korsakov also brought the Cappella closer to the conservatory, for although Tchaikovsky's two major sacred cycles would be held up as models for the New Direction, many contributors to this trend—Alexander Grechaninov, Mikhail Ippolitov-Ivanov, and Maximilian Steinberg—had been students of Rimsky-Korsakov at the conservatory. Furthermore, Rimsky-Korsakov's own sacred compositions helped solidify the practice of harmonizing traditional chants as one of the chief stylistic resources of the New Direction.



Vision of the Young Bartholomew, Mikhail Nesterov, 1889–90

Ironically, having destabilized the institutional hegemony of the Court Cappella, Tchaikovsky soon joined the advisory committee of its rival institution in Moscow, the Synodal College of Church Singing. Unlike the Cappella of previous years, however, the Synodal College, with Smolensky at its head, actively promoted new compositions, and its choir performed the works of Tchaikovsky alongside those of Balakirev, Grechaninov, and Ippolitov-Ivanov at home and abroad. Aesthetically and ideologically, Smolensky and the composers in his orbit toed a fine line as they sought to establish a new national tradition of church music through a return to medieval sources. Carried to its logical end, this practice would result only in plainchant, leaving little room for creativity. Instead, the New Direction attempted to imagine what Russian church music *could* have sounded like had it developed its own methods of harmonization, free from Western influence.

The renaissance in Russian sacred music reached its zenith in Sergei Rachmaninoff's *All-Night Vigil*, which alternates between free composition and chant harmonization, absorbing medieval melodic strains into a choral sound that his contemporaries described as "symphonic." Rachmaninoff's fame was already at a high point, and when the work was premiered by the Synodal Choir in 1915, in the midst of war, nationalist sentiments further contributed to its success. At the time, Rachmaninoff could not have known the fate that would come to him, nor that of sacred music, after the impending revolution. Rachmaninoff, like many Russians born into the landed aristocracy, would flee the country, and Bolshevik rule prohibited further developments in sacred music. It is somewhat astonishing that Steinberg, Rimsky-Korsakov's student and son-in-law, composed his chant-based Passion Week cycle in this environment. The work saw almost no chance of performance in the Soviet Union, so Steinberg arranged for its publication in Paris, yet not until 2014 in Portland, Oregon, was the work finally premiered. If Rimsky-Korsakov had "uttered a new word" in Russian sacred music, it seems that Steinberg gave the last words of the movement. But although this music was dramatically silenced by political circumstances, it has had long, if scattered, echoes.

#### PROGRAM ELEVEN

# The Spectacular Legacy of Rimsky-Korsakov

Olin Hall

Sunday, August 19

1 pm Preconcert Talk: Richard Wilson

1:30 pm Performance

Igor Stravinsky (1882–1971) Firebird (1910; trans. Guido Agosti, 1928)

Danse infernale—Berceuse—Finale

Andrey Gugnin, piano

Ottorino Respighi (1879–1936) From Five Pieces, for violin and piano (1906)

No. 4 Berceuse No. 5 Humoresque Min-Young Kim, violin Brian Zeger, piano

Claude Debussy (1862–1918) Symphony in B Minor, for piano four hands (1880–81)

Fei-Fei and Piers Lane, piano

Lazare Saminsky (1882–1959) Hebrew Rhapsody, for violin and piano, Op. 3, No. 2 (c. 1923)

Min-Young Kim, violin Brian Zeger, piano

Mikhail Gnesin (1883–1957) Requiem, for piano quintet, Op. 11 (c. 1913)

Members of the Daedalus Quartet with Karen Kim, violin

Brian Zeger, piano

Sergei Prokofiev (1891–1953) From Ten Pieces for Piano, Op. 12 (1906–13)

No. 7 Prelude

Andrey Gugnin, piano

Alexander Tcherepnin (1899–1977) From Bagatelles for Piano, Op. 5 (1912–18)

No. 1 Allegro marciale

No. 8 Allegro No. 10 Presto

Allegra Chapman '10, piano

Nikolai Myaskovsky (1881–1950) Cello Sonata No. 2 in A Minor, Op. 81 (1948–49)

Allegro Moderato Andante cantabile Allegro con spirito *Nicholas Canellakis, cello* 

Piers Lane, piano

#### **PROGRAM ELEVEN NOTES**

Although a founding member of the *Moguchaya Kuchka* (Mighty Five), a group of composers committed to creating authentic Russian music freed from the constraints of European influence, Nikolai Rimsky-Korsakov was as stimulated by his extensive travels abroad as by his native Russia. His compositions were influenced by the operas of Gaetano Donizetti, Mikhail Glinka, and Giacomo Meyerbeer as well as by the instrumental works of J. S. Bach, Ludwig van Beethoven, and Robert Schumann. His omnivorous approach in turn guided other composers. The works featured in this program—in an array of styles ranging from neoclassicism in Paris to Italian nationalism and Russian Jewish music—are inspired to varying degrees by Rimsky-Korsakov, and many were composed by his students.

As a 20-year-old composer, Igor Stravinsky met Rimsky-Korsakov in Heidelberg in 1902. The encounter coincided with one of the latter's most prolific periods and benefited both composers. At the time, Rimsky-Korsakov wrote that he was "trying to do something [compositionally] that is new for me." Despite his avowed nationalist sentiments, he was attempting to step beyond the narrow aesthetics of the Kuchka and embrace more experimental possibilities in his music. The fruits of this evolution would become evident in his last opera, The Golden Cockerel. No doubt Stravinsky was inspired by the elder composer's musical ideas, as he eagerly set to work on a number of projects under his tutelage. Rimsky-Korsakov gave Stravinsky private composition lessons until his death in 1908. Stravinsky was determined to compose a fitting tribute to his mentor. He wrote Funeral Sona, which premiered in January 1909 but was lost until 2015. That work in turn pointed to his ballet Firebird, which Sergei Diaghilev's Ballets Russes premiered in Paris in June 1910. Firebird was an immediate success and catapulted Stravinsky to stardom. The ballet borrows a common theme from some of Rimsky-Korsakov's operas in depicting evil and magical themes with chromaticism, while good and human elements are represented using diatonic harmonies or melodies derived from folk songs. The striking 1928 piano transcription that we hear today of three sections of Firebird by Italian composer Guido Agosti distills the drama of the original.

While still finishing his studies in violin and viola at the conservatory in Bologna, another Italian composer, Ottorino Respighi, was temporarily employed as principal violist with the Russian Imperial Theatre in St. Petersburg and studied composition with Rimsky-Korsakov. Although they spent only a brief period together, Respighi said that the few lessons he took significantly influenced his approach to orchestration. The rewards of this study became evident when Respighi completed his graduation project—Prelude, Chorale, and Fugue—under Rimsky-Korsakov's guidance. He would later become known for his Italian nationalist leanings and his so-called Roman Trilogy of symphonic tone poems, *Le fontane di Roma*, *I pini di Roma*, and *Feste Romana*. His earlier Five Pieces for violin and piano were completed in 1906 following his studies with Rimsky-Korsakov. The fourth piece, a berceuse, is lyrical and soaring, a contrast to the migratory abstract patterns and chromatic flourishes that characterize the berceuse in Stravinsky's *Firebird*. A variant on the lullaby, the berceuse was defined by the solo piano works of Chopin and Liszt. Opening with a dazzling violin cadenza, the fifth and final piece, Humoresque, is perhaps the most substantial of the set. Its main theme is reminiscent of a Slavic folk melody.

Much has been made of the impression that hearing Rimsky-Korsakov conduct two concerts of Russian music at the 1889 World's Fair had on Claude Debussy. But nearly a decade earlier, the young composer had been employed for three summers as an accompanist by Nadezhda von Meck, Tchaikovsky's patron, and was immersed for those months in the work of the Russian composer. It is likely that Debussy's "Symphony" in B minor, which is actually a piano duet (perhaps meant to be

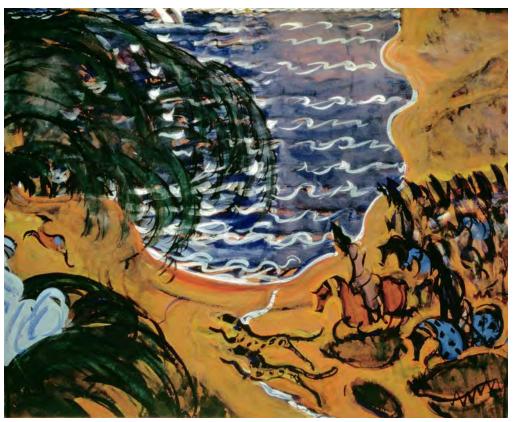


Left to right: Igor Stravinsky, Nikolai Rimsky-Korsakov, Nadezhda Steinberg (Rimsky-Korsakov's daughter), Maximilian Steinberg, and Yekaterina Stravinsky, 1908

played with von Meck), was composed during the first of those summers. It is unclear if Debussy ever planned to complete the piece or score it for orchestra, though the title page of the manuscript that was discovered in 1925 and published in 1933 lists three additional movements, the second of which has also been found.

Sometimes known as the "Jewish Glinka," Mikhail Gnesin was a student of Rimsky-Korsakov's at the St. Petersburg Conservatory. Despite his success, he and other Jewish musicians faced discrimination from tsarist and Soviet authorities opposed to the Jewish nationalist music movement, even as Russian Jewish performers received national and international recognition. Gnesin's Requiem for piano quintet reveals his expert use of Romantic melodic contours and also hints at the Futurist aesthetics that were beginning to take hold in Italy, France, and Russia. Gnesin became a central figure in the growth of Jewish music in Russia and founded the Society for Russian Folk Music, along with Lazare Saminsky—who, like Gnesin, studied at the St. Petersburg Conservatory with Rimsky-Korsakov. In addition to composition, he pursued mathematics and philosophy and conducted ethnomusicological research on religious chant from communities of Transcaucasian Jews. Saminsky eventually emigrated to the United States and in 1924 became the music director at Temple Emanu-El in New York City. The violin's haunting, lilting theme in his "Hebrew Rhapsody" is illustrative of Saminsky's expert knowledge of Jewish folk and liturgical music.

Subtitled "Harp," Sergei Prokofiev's Prelude from Ten Pieces is an étude styled as a fantasia, with free-flowing and playful arpeggiations. Prokofiev began his studies at the St. Petersburg Conservatory in 1904 and took orchestration with Rimsky-Korsakov for one year. In 1905 Rimsky-Korsakov was fired from the conservatory for siding with the student protesters during the Russian Revolution.



Curtain design for *Scheherazade*, Valentin Serov, 1910

Although he was eventually reinstated to his post after a public outcry, there is little evidence to suggest that the older composer mentored Prokofiev. Nonetheless, Prokofiev acknowledged that Rimsky-Korsakov's works, particularly his later operas, served as a model for some of his own compositions.

Alexander Tcherepnin had a haphazard formal musical training, but his education was enriched by Rimsky-Korsakov's frequent visits to his home. Rimsky-Korsakov taught composition to Tcherepnin's father, Nikolai, and the younger Tcherepnin also showed a penchant for composition, writing several piano pieces by the age of 14. He is best known for his Bagatelles, which were published in 1922 in Paris. Tcherepnin's cultured childhood hinted at his cosmopolitan adulthood; the composer lived in Georgia, France, China, and Japan before moving to Chicago in 1949 to teach composition at DePaul University.

Finally, Nikolai Myaskovsky was a contemporary of Prokofiev's at the St. Petersburg Conservatory. He studied composition first with a pupil of Rimsky-Korsakov's and then with the composer himself. In his adult life, Myaskovsky struggled with Soviet authorities who accused him of formalism and attempted to stifle his creative output. His Second Cello Sonata, written during the late 1940s, was dedicated to Mstislav Rostropovich, who described him as a "real Russian intellectual." With lush Romantic harmonies, Myaskovsky's retrospective compositional style harks back to Rimsky-Korsakov and the heyday of Russian nationalist composition.

—Sophie A. Lewis, Princeton University

#### PROGRAM TWELVE

### The Tsar's Bride

Sosnoff Theater

Sunday, August 19

3:30 pm Preconcert Talk: Marina Frolova-Walker

4:30 pm Performance: Bard Festival Chorale, James Bagwell, choral director; The Orchestra Now, conducted by Leon Botstein, music director; directed and designed by Doug Fitch; lighting design by Anshuman Bhatia; projection design by Brian McSherry; costume design by Moe Schell

### Nikolai Rimsky-Korsakov (1844–1908)

#### The Tsar's Bride (1898) (Mey)

Vasili Sobakin Andrey Valentiy, bass-baritone Marfa Lyubov Petrova, soprano Grigori Gryaznoy Efim Zavalny, baritone Malyuta Skuratov Yakov Strizhak, bass-baritone Gerard Schneider, tenor

Ivan Lykov

Lyubasha Nadezhda Babintseva, mezzo-soprano

Yelisei Bomelius Joel Sorensen, tenor

Domna Saburova Teresa Buchholz, mezzo-soprano Dunyasha Katherine Pracht, mezzo-soprano Petrovna Heather Petrie '05, contralto

Act 1 The Feast Act 2 The Love Potion

#### INTERMISSION

Act 3 The Best Man Act 4 The Bride

#### **SYNOPSIS**

#### Act 1

Grigori Gryaznoy, a high-ranking member of Tsar Ivan's secret police, the oprichniks, is expecting guests. Brooding over his failure to win over Marfa, the daughter of the merchant Sobakin, with whom he is in love, he seeks to gain the trust of Ivan Lykov, the man Marfa is promised to, and to be introduced to Bomelius, the tsar's German physician. Gryaznoy is determined to prevent the marriage between Lykov and Marfa, no matter what it takes. The guests assemble, led by the oprichnik Malyuta Skuratov, Lykov, and Bomelius and are entertained with songs and dance. When the guests depart, Bomelius stays behind at the host's request. Gryaznoy asks the physician for a love potion, promising to pay generously for the service. Their conversation is overheard by Lyubasha, Gryaznoy's lover. She fears that he has fallen in love with someone else and confronts him. He pushes her away and leaves the house. Alone, Lyubasha swears to find her unknown rival and destroy her.

### Act 2

A street in Moscow. Marfa, headed home with her friend Dunyasha, sings longingly about Lykov. The girls' conversation is interrupted by the appearance of two men on horseback, one of whom stares intently at Marfa. It is Tsar Ivan (the Terrible), incognito. Marfa does not recognize him but is frightened by his fixed stare. Sobakin and Lykov join the girls and they all enter Sobakin's residence. Lyubasha appears outside. She's been watching and suspects that Marfa is the woman Gryaznoy is in love with. Staggered by Marfa's beauty, she realizes that she cannot compete with her and decides to replace the love potion obtained by Gryaznoy with poison. Bomelius is ready to fulfill her request, but asks for her love in exchange. Mad with grief, Lyubasha agrees.

#### Act 3

The merchant Sobakin is receiving guests at his home. Sobakin is discussing Marfa and Lykov's wedding with Lykov, at which Gryaznoy, at Sobakin's insistence, will be the best man. But the betrothal cannot be announced until Tsar Ivan has chosen a new bride. It seems that he has inspected 2,000 beautiful women from all over Russia and has narrowed the search down to 12, among them Marfa and Dunyasha. Saburova, Dunyasha's mother, enters, boasting that her daughter seems to have caught the tsar's eye. Believing that the tsar has chosen someone else, Sobakin proposes a toast to celebrate his daughter's engagement to Lykov. Using the opportunity, Gryaznoy pours the potion into Marfa's glass, unaware that Lyubasha has substituted the potions. But with the celebration underway, Skuratov appears and announces that the tsar has chosen Marfa as his bride.

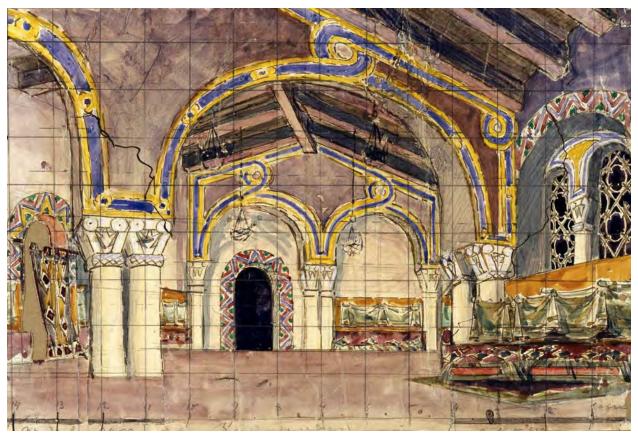
#### Act 4

A hall in the tsar's palace. Marfa has become seriously ill and no one can find the cause. Gryaznoy appears and reports to Marfa that, under torture, Lykov has confessed to poisoning Marfa and that he has been executed. Marfa is unable to tolerate the sorrow and faints. When she is revived she mistakes Gryaznoy for Lykov and speaks to him with great love. Seeing Marfa's madness, Gryaznoy is overcome with guilt and confesses that he put something into Marfa's drink thinking that it was a love potion. He turns himself over to Skuratov and asks for severe punishment. Lyubasha suddenly appears and admits that she has replaced the potions. Frenzied, Gryaznoy kills Lyubasha. Gryaznoy is taken prisoner. He bids farewell to Marfa and is led away.

#### **PROGRAM TWELVE NOTES**

Nikolai Rimsky-Korsakov's *The Tsar's Bride* represents a turning point in the composer's oeuvre that surprised friend and foe alike. Premiered in 1899 at Savva Mamontov's Private Opera in Moscow, it marked his return to the historical genre, a quarter of a century after his operatic debut, *The Maid of Pskov*, in 1873. At a superficial glance, the opera would seem to offer precisely what one would expect from classic Russian opera: a subject drawn from the time of Ivan the Terrible, opportunities to showcase ancient customs and folk songs, and even an appearance of the "Slava" tune made famous by Beethoven and Mussorgsky. These aspects, however, relate only tangentially to what the composer was trying to achieve in this work.

The peculiar nature of *The Tsar's Bride* can already be sensed from its libretto, which, like *The Maid of Pskov*, is based on a play by Lev Mey (1822–62) and inspired by history. Like King Henry VIII in England, Tsar Ivan IV of Russia had many wives, more than the church would condone. The first two, Anastasia and Maria, died at the ages of 30 and 25, respectively; both were suspected to have been poisoned. Soon after Maria's death in 1569, Ivan's loyal troops, the oprichniks, were ordered to scour the country for potential new matches. In contrast to the 18th and 19th centuries, when the Romanovs drew their fiancées from Western European royalty, in those days it was still common for the Russian ruler to marry a bride from within the Empire and to employ the Byzantine tradition of the "bride-show" to choose one. On this occasion, the oprichniks reportedly presented no fewer than 2,000 suitable maidens to their sovereign. Ivan chose Marfa Sobakina, a merchant's daughter from Novgorod, and simultaneously selected a partner by the name of Yevdokiya Saburova (the



Set design for The Tsar's Bride, Mikhail Vrubel, 1899

opera's Dunyasha) for his heir. But in spite of examinations by the court physician, Yelisei Bomelius, and the protection of the tsar's most trusted circles, Marfa's health began to decline rapidly after the bride-show; she died within days of the marriage, fueling the tsar's paranoia and providing pretext for torture and executions.

Such dramatic episodes understandably sparked the imagination of later generations. In both *The Tsar's Bride* and *The Maid of Pskov*, Mey wrote fictional plots to "explain" the historical events, but the differences between the two works are significant. In *The Maid of Pskov*, Tsar Ivan is the central protagonist who confronts a popular uprising and delivers an extensive monologue with weighty reflections on his own role in history. In *The Tsar's Bride*, by contrast, Ivan is a mute character who appears on stage just once, and the plot is a complex love intrigue culminating in a mad scene of the kind familiar from operas by Vincenzo Bellini and Gaetano Donizetti. These differences reflected changes in the political climate: both the play and the opera *The Maid of Pskov* were produced in the liberal age of Tsar Alexander II, whereas censorship was decidedly more strict at the times when Mey and Rimsky-Korsakov wrote their treatments of *The Tsar's Bride*.

Nevertheless, Rimsky-Korsakov's choice of this particular subject was part of a conscious aesthetic stance. Significantly, after giving his previous works colorful subtitles such as "spring fairy tale," "magical opera-ballet," "carol come to life," *The Tsar's Bride* was simply marked "opera." As he explained to his wife, it represented "a bright and frank turn to singing," which he considered vital to rescue contemporary opera from the "swamp" in which it threatened to perish. The piece was a determined attempt to prove the continued viability of traditional opera.

As a member of the Mighty Five, Rimsky-Korsakov had never had the opportunity to contemplate a work of this kind. Russian opera, as envisioned by the group's mentor and ideologue Vladimir Stasov, was defined by the pursuit of realism and the opposition to anything that resembled Italian opera. Stasov had a distaste for plots that centered on love and, as Rimsky-Korsakov later recalled, "recoiled from the word 'melody' like the devil from incense." The use of ensembles, in particular, he denounced as unrealistic. Yet now Rimsky-Korsakov seemed to take particular pleasure in them, writing trios, a quartet, a quintet, and even a brief sextet in his new opera. *The Tsar's Bride* also sports a few moments resembling a fugue, which Stasov considered the pinnacle of dry, German academicism. Contrary to Wagnerian ideals, which were increasingly in vogue in late-1890s Russia, *The Tsar's Bride* is unapologetically a number opera, with a clear alternation between recitatives and set pieces, even if the orchestra provides a rich tapestry of leitmotifs that pervade both styles.

This radical break with his past was prompted not only by his dissatisfaction with Stasov's teaching, but also by a profound pessimism about the future of music. As the 19th century came to a close, Rimsky-Korsakov became increasingly preoccupied with the notion of "decadence," feeling that his contemporaries were sacrificing certain fundamental principles of music in their quest for innovation. Younger composers like Richard Strauss and Vincent d'Indy were the worst perpetrators, but in retrospect he also found much fault with Richard Wagner and his own compatriots Alexander Dargomyzhsky and Modest Mussorgsky.

The solution, Rimsky-Korsakov believed, would have to be found in "pure melody" and "singing." A breakthrough in his own vocal writing came in the summer of 1897, when he produced a spate of songs that he considered genuinely suited to the voice, in contrast to his earlier melodic writing, which he now felt had been essentially instrumental in conception. His new vocal ideals were personified by the soprano Nadezhda Zabela, wife of the well-known painter Mikhail Vrubel; her fragile and ethereal sound was a major source of inspiration in this period. With her voice in mind—the ideal Marfa—he would write *The Tsar's Bride* in a style he described as "cantilena *par excellence*."

The undisputed highlights of the score are Marfa's two arias: the loving depiction of her childhood romance with Lykov in Act 2, and its distorted reminiscence when all has gone awry in Act 4, which the critic Ernest Newman declared "one of the purest and profoundest expressions of purely melodic ecstasy in the whole of music." But the work offers much more to enjoy. The ingenue Marfa, who endures her fate passively, even unknowingly, is contrasted with her jealous rival Lyubasha, a strong-willed mezzo who refuses to accept her lover Gryaznoy's unfaithfulness, and whose powerful outpourings of feeling may well win her the sympathy of the audience. Equally notable is the unaccompanied folk song (or rather, a credible imitation of one) with which Lyubasha is introduced in Act 1. After decades of debate about the appropriate ways to harmonize Russian folk music, the composer chose to dispense with the accompaniment altogether, making the song stand out from its surroundings and contributing to its powerful effect. The opera's first performers dreaded the prospect of having to sing these long stanzas without any support, but the piece was written in such a way that it was perfectly possible to stay in tune until the orchestra returned.

In spite of all its wonderful singing, however, *The Tsar's Bride* was not able to turn the tide of Modernism. In fact, Rimsky-Korsakov himself—ever questioning the premises and the direction of his own work—soon conducted his own experiments with the boundaries of harmony in *Kashchei the Immortal* (1902) and proved himself an adept Wagnerian in the lush score of *The Legend of the Invisible City of Kitezh* (1907). But the newfound lyricism remained and arguably found its most moving expression in *The Tsar's Bride*, its retrospective musings a melancholy memento of what music had lost by the turn of the 20th century.

—Rutger Helmers, University of Amsterdam



Ivan the Terrible and his Son Ivan on November 16, 1581, Ilya Repin, 1885

#### **Biographies**

Byron Adams was awarded the first Ralph Vaughan Williams Research Fellowship, in 1985. He is coeditor of *Vaughan Williams Essays* and contributed entries on William Walton and Sylvia Townsend Warner to the revised *New Grove Dictionary of Music and Musicians*. He has published articles and reviews in journals such as 19th-Century Music, Music and Letters, and the John Donne Journal, and has contributed to Queer Episodes in Music and Modern Identity (2002), Vaughan Williams Studies (1996), The Cambridge Companion to Elgar (2004), and Walt Whitman and Modern Music (2000). He is the editor of the Bard Music Festival volume Edward Elgar and His World (2007).

Mezzo-soprano Nadezhda Babintseva is a soloist of the Perm Opera and Ballet Theatre and Ekaterinburg State Academic Opera and Ballet Theatre, Russia. After graduating from the Urals Mussorgsky State Conservatory, where she studied under Nikolai Golyshev, she performed numerous roles with Perm Opera, including Jeanne d'Arc in Maid of Orleans, Cléopâtre in Massenet's Cléopâtre, Prince in Massenet's Cendrillon, and La Musica in Monteverdi's L'Orfeo. In Ekaterinburg, she performs Marfa in Khovanschina, Olga in Eugene Onegin, Polina in The Queen of Spades, Lel in The Snow Maiden, Cherubino in Le nozze di Figaro, Lyubasha in The Tsar's Bride, Yaroslavna in Prince Igor, Liza in The Passenger, Kasturbai in Satyagraha. She has won awards at the Glinka International Vocal Competition in Chelyabinsk and in Perm for her interpretation of Bradamante in Alcina and Death in Le rossignol. Babintseva was nominated for a Golden Mask in 2010 for her work in Cherubino.

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

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

Kevin Bartig, associate professor of musicology at Michigan State University, has written widely on Russian and Soviet music. His books include Composing for the Red Screen: Prokofiev and Soviet Film (2013) and Sergei Prokofiev's "Alexander Nevsky" (2017), both published by Oxford University Press. Other publications tackle music diplomacy, audiovisual aesthetics, and the reception of Russian music in various contexts. He is currently editing a volume of essays, with theater historian Dassia Posner, in conjunction with the centenary of the premiere performance of Prokofiev's opera The Love for Three Oranges.

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

Serena Benedetti has been heralded as a singer whose "pure-toned soprano ... soared radiantly in the high climaxes," and the New York Times has praised her "warmly lyrical performance of Barber's 'Knoxville: Summer of 1915' ... a lissome, sweetly sung account." She has appeared with the National Symphony, Orchestra Sinfonica Siciliana, Opole Philharmonic Symphony, Danish Radio Symphony, Atlanta Symphony, Eugene Symphony, and many others. Highlights include the role of Frantik in the New York Philharmonic's production of Janáček's The Cunning Little Vixen, Susanna in Le nozze di Figaro, Musetta in La bohème, Fiordiligi in Così fan tutte, Marzelline in Fidelio, and many others. She also recently appeared in Luigi Nono's Intolleranza 1960 with the American Symphony Orchestra under Leon Botstein. Benedetti appeared in Bach's Magnificat and Mozart's Mass in C Minor with the Greenwich Choral Society, and is making her summer debut at the Bard Music Festival.

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

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

Pianist-composer **Michael Brown**, winner of a 2018 Lincoln Center Award for Emerging Artists and recipient of a 2015 Avery Fisher Career Grant, is an artist of the Chamber Music Society of Lincoln Center, performing regularly at Alice Tully Hall and on tour. His engagements have taken him across four continents, with regular appearances with orchestras such as the Seattle, Grand Rapids, New Haven, North Carolina, Maryland, and Albany Symphonies, and recitals at Carnegie Hall, Wigmore Hall, and the Louvre. He was selected by pianist Sir András Schiff to perform on an international solo recital tour. A consummate chamber musician, Brown also performs regularly with his longtime duo partner, cellist Nicholas Canellakis. Brown is 2017–19 composer in residence at the New Haven Symphony and has received commissions from the Maryland Symphony Orchestra, Bargemusic, Concert Artists Guild, Shriver Hall Concert Series, Norton Building Concert Series, and pianists Jerome Lowenthal, Roman Rabinovich, Adam Golka, and Orion Weiss, among others.

Versatile mezzo-soprano **Teresa Buchholz** enjoys success in the realms of opera, art song, and oratorio. She recently performed Verdi's Requiem with True Concord Voices and Orchestra (Tucson, Arizona) and the Helena Symphony (Montana) and recently soloed with the New Jersey Choral Society in a concert featuring

Beethoven's Symphony No. 9 and Choral Fantasy. Last season, she soloed in Handel's *Messiah* at the Bardavon in Poughkeepsie and was heard as Anne in Virgil Thomson's *The Mother of Us All* in a highly acclaimed production at Hudson Hall, in Hudson, New York; in Beethoven's Symphony No. 9 with The Orchestra Now at Bard College; and in the role of Berta in a concert version of the rarely heard opera *Il grillo del focolare* by Riccardo Zandonai. Other recent performances include Zofia in Monuiskzo's opera *Halka* at the Bard Music Festival, and Verdi's Requiem at the Festival Como Città della Musica (Italy) and with the Spokane Symphony and the New Jersey Choral Society.

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

Described as "brilliant" (San Francisco Classical Voice), pianist Allegra Chapman '10 has given concerts at Alice Tully Hall, the Dame Myra Hess Memorial Concert Series, New York City Center's Fall for Dance Festival, and Bard Music Festival. She performs regularly with San Francisco Contemporary Chamber Players, Firesong, and Tenth Avenue Players, and has collaborated with Blair McMillen and Ian Swensen. She is a faculty member at California Music Preparatory Academy and the Xi'an International Music Festival. Passionate about performing and promoting the music of today, Chapman has worked with composers Joan Tower and Charles Wuorinen and premiered the works of many young composers. Her teachers include Jeremy Denk and Peter Serkin (Bard College Conservatory of Music) and Seymour Lipkin and Julian Martin (The Juilliard School). Chapman is artistic/executive director and cofounder, with Laura Gaynon, of Bard Music West in San Francisco.

Han Chen is a pianist with "a graceful touch ... rhythmic precision ... hypnotic charm" (New York Times) who is also "impressively commanding and authoritative" (Gramophone). His debut CD, of Liszt operatic transcriptions, was released in January 2016 by Naxos Records. International Piano magazine wrote that "[Chen] displayed extraordinary strength, talent, and flair." A native of Taichung, Taiwan, he graduated from The Juilliard School and New England Conservatory. His teachers included Yoheved Kaplinsky and Wha Kyung Byun. He is currently pursuing his doctor of musical arts degree at the CUNY Graduate Center with Kaplinsky and Ursula Oppens.

Since winning the Banff International String Quartet Competition in 2001, the Daedalus Quartet (Min-Young Kim and Matilda Kaul, violin; Jessica Thompson, viola; Thomas Kraines, cello) has performed in the world's leading musical venues including Carnegie Hall, Lincoln Center, Musikverein in Vienna, and Concertgebouw in Amsterdam. The quartet has won plaudits for its adventurous exploration of contemporary music and has forged associations with some of America's leading classical music and educational institutions. Among the highlights of the 2016–17 season were the sold-out performance of "Black Angels and Secrets" at Philadelphia's Penn Museum and the premiere of Fred Lerdahl's Chaconne in celebration of the quartet's 15th anniversary. The 2017–18 season included a collaboration with the University of Pennsylvania to present the complete Beethoven string quartets, a 22-concert tour of Germany, and the world premiere of Vivian Fung's Frenetic Memories at the Chamber Music Society of Lincoln Center.

The appreciation of audiences and critics around the world has cemented **Danny Driver**'s reputation as a versatile and creative pianist of sophistication,

interpretative insight, and musical depth. Concerto engagements in his native Britain have included the Orchestra of the Age of Enlightenment, Bournemouth Symphony, BBC Scottish Symphony, Royal Philharmonic Orchestra, and two appearances at the BBC Proms; recital highlights have included the Southbank Centre International Piano Series and frequent visits to London's Wigmore Hall. Driver has recorded a wide-ranging solo and concerto discography for Hyperion, including three Gramophone Award–nominated titles. In North America, Driver has appeared frequently at the Bard Music Festival, including concertos with the American Symphony Orchestra and The Orchestra Now. Other engagements have included Tchaikovsky's First Piano Concerto with the Minnesota Orchestra, and recitals at Music Toronto and Montreal's Salle Bourgie. He was appointed professor of piano at London's Royal College of Music in 2016.

Praised for her "bountiful gifts and passionate immersion into the music she touches" (Cleveland *Plain Dealer*), pianist **Fei-Fei** is a winner of the Concert Artists Guild Competition and a finalist at the 14th Van Cliburn International Piano Competition. Upcoming concerto highlights include a fall 2018 Cliburn Laureates concert with the Fort Worth Symphony and her Carnegie Hall Stern Auditorium debut with the award-winning New York Youth Symphony (followed by a tour of Spain with them). Fei-Fei's busy 2018–19 recital itinerary features performances from coast to coast in the United States as well as throughout China. Born in Shenzhen, China, Fei-Fei began piano lessons at the age of 5. She moved to New York to study at The Juilliard School, where she earned her bachelor and master of music degrees under the guidance of Yoheved Kaplinsky.

Visual artist, designer, and director **Doug Fitch** is best known for his opera productions, but his body of work runs through several mediums, from drawing and sculpture to theater, architecture, and food. The cofounder, with producer and filmmaker Edouard Gétaz and multimedia entrepreneur Frederic Gumy, of the theater and entertainment company Giants Are Small, he is also cofounder, with Mimi Oka, of the collaborative art partnership known as Orphicorps. As director, Fitch has created productions for LA Opera (*Hansel and Gretel*), New York Philharmonic (*A Dancer's Dream; Le grand macabre; The Cunning Little Vixen; Histoire du soldat*), Los Angeles Philharmonic (*Peter and the Wolf*), Santa Fe Opera (*Turandot*), Royal Stockholm Philharmonic (*Das Rheingold*), Bard Music Festival (*Persephone; Oedipus Rex; El retablo de maese Pedro*), among many others.

Directors he has worked with include Peter Sellars, Robert Wilson, and puppeteer Jim Henson (the Muppets, Sesame Street).

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.

Emily Frey is visiting assistant professor of Russian at Swarthmore College. She earned her PhD in music history and literature at the University of California, Berkeley, where her dissertation on opera and psychological prose in 19th-century Russia was supported by an Alvin H. Johnson AMS 50 Fellowship. Her articles have appeared in the Journal of the American Musicological Society and 19th-Century Music, and she is completing a book entitled Russian Opera in the Age of Tolstoy and Dostoevsky.

Marina Frolova-Walker is professor of music history at the faculty of music, University of Cambridge, and fellow of Clare College. She is the author of Russian Music and Nationalism from Glinka to Stalin (2007); Stalin's Music Prize: Soviet Culture and Politics (2016); coauthor (with Jonathan Walker) of Music and Soviet Power, 1917–32 (2012); and coeditor (with Patrick Zuk) of Russian Music after 1917:

Reappraisal and Rediscovery. In 2015, she was awarded the Edward J. Dent Medal by the Royal Musical Association for "outstanding contribution to musicology." She is scholar in residence of the 2018 Bard Music Festival and editor of Rimsky-Korsakov and His World.

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, with Richard Taruskin, of *The Oxford History of Western Music* (2012). Since 2000 he has written the program notes for the Philadelphia Orchestra. He is coeditor, with Dana Gooley, of *Franz Liszt and His World* (2006). He was the scholar in residence (along with Morten Solvik) for the BMF's 25th anniversary, *Schubert and His World*.

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

Pianist Andrey Gugnin earned second prize at the 2013 International Beethoven Piano Competition Vienna, the gold medal at the 2014 Gina Bachauer International Piano Competition, and first prize in the 2016 Sydney International Piano Competition, which brought him an invitation to perform with Valery Gergiev and the Mariinsky Orchestra. He has also performed with the London Philharmonic Orchestra, State Academic Symphony Orchestra of Russia, orchestra of the St. Petersburg Cappella, Utah Symphony, Israel Camerata Jerusalem Orchestra, Sydney Symphony, Tokyo New City Orchestra, Netherlands Symphony, Asko|Schönberg, and Camerata Salzburg and has appeared at the Verbier, Ruhr Piano, Mariinsky International Piano, Dubrovnik Summer, Musical Olympus International, and Art November International Festivals, among many others. Forthcoming and recent engagements include performances with the Wuhan Philharmonic, Bangkok Symphony, L'Orchestre de Chambre de Genève, Svetlanov State Symphony Orchestra, West Australian Symphony Orchestra, and Australian Youth Orchestra, as well as at the Malta International Music, Bard Music, Newport, and Duszniki International Chopin Piano Festivals. He can be heard performing the Shostakovich concerti on the soundtrack of Steven Spielberg's film Bridge of Spies.

Mezzo-soprano Rebecca Ringle Kamarei's performances have brought her acclaim on operatic and concert stages. The 2017–18 season included Catherine Wright 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. Additional recent highlights include Maddalena in Rigoletto with Baltimore Concert Opera, Beethoven's Ninth Symphony with the Phoenix Symphony, Mahler's Symphony No. 2 with the Cheyenne Symphony, Verdi's Requiem with the Midcoast Symphony Orchestra, Handel's Messiah with Omaha and Jacksonville Symphonies, Mendelssohn's Elijah with the Bach Festival Society of Winter Park, Mozart's Mass in C Minor with the New West Symphony, and productions of Cyrano de Bergerac, The Death of Klinghoffer, Manon, and Elektra with the Metropolitan Opera. Upcoming engagements include a Shadow Marnie in Marnie and the cover of Rossweisse in Die Walküre with the Metropolitan Opera.

Described by the press as "outstanding" and "warm-toned," Israeli cellist

Michael Katz has appeared as a soloist and chamber musician around the world.

He has performed at music festivals such as Ravinia, Yellow Barn, Sarasota, Orford, and has presented recitals in various venues in the United States, Canada, Netherlands, Czech Republic, and Israel. He has performed with many conductors, including James DePreist, David Stern, and Menachem Nebenhaus. As a chamber musician he has performed at Carnegie Hall's Weill Recital Hall, Lincoln Center's Alice Tully Hall, Kennedy Center, Jordan Hall, Peter Jay Sharp Theatre, Merkin Hall, Muziekgebouw Frits Philips Eindhoven, and Jerusalem Music Center. Born in Tel Aviv, Katz began his cello studies at age 7. He received his bachelor of music degree from the New England Conservatory, where he studied with Laurence Lesser and graduated with academic honors, and his master of music degree from The Juilliard School, where he studied with Joel Krosnick.

Grammy Award—winning violinist **Karen Kim** is widely hailed for her sensitive musicianship and passionate commitment to chamber and contemporary music. Her performances have been described as "compellingly structured and intimately detailed" (*Cleveland Classical*) and having "a clarity that felt personal, even warmly sincere" (*New York Times*). She has performed in such prestigious venues and series as Carnegie Hall's Stern Auditorium and Zankel and Weill Recital Halls; Celebrity Series of Boston; Philadelphia Chamber Music Society; Vienna Musikverein; London's Wigmore Hall; Musée d'Orsay in Paris; Seoul Arts Center; and Angel Place in Sydney, Australia. As a member of the Parker Quartet, she received the Grammy Award for Best Chamber Music Performance in 2011 for recordings of the complete quartets of György Ligeti. She is a member of the Jasper String Quartet, Third Sound, Talea Ensemble, and Deviant Septet, and frequently performs with such groups as the East Coast Chamber Orchestra, Ensemble Échappé, and Novus NY.

A graduate of Harvard University and The Juilliard School, violinist Min-Young Kim has toured extensively with Musicians from Marlboro, the Orpheus Chamber Orchestra, and American Chamber Players, and has collaborated with members of the Guarneri, Juilliard, Cleveland, and Takács Quartets. She made her New York recital debut at Weill Recital Hall at Carnegie Hall in 2001 as a winner of the Artists International Competition, and has performed as soloist with Apollo's Fire, the Cleveland Institute of Music Orchestra, and Harvard-Radcliffe Orchestra. Strongly committed to education, she taught music in inner city classrooms and was one of the first recipients of the Morse Fellowship at Juilliard. Kim is a member of the Daedalus Quartet and has served on the faculties of Columbia University and the School for Strings. Her principal teachers have been Donald Weilerstein, Robert Mann, and Shirley Givens.

Turkish bass Önay Köse is a member of Berlin's famed Komische Oper, where he has performed a variety of roles, including the Nightwatchman in *Die Meistersinger von Nürnberg*, Prince Gremin in *Eugene Onegin*, Sarastro in *Die Zauberflöte*, Pluto in the Katz-Chernin version of Monteverdi's *Orpheus*, the Commendatore in *Don Giovanni*, and Julian Pinelli in *Die Gezeichneten*. Köse made his Oper Frankfurt debut in 2017 as Sparafucile in its new production of *Rigoletto*. The 2017-18 season also included debuts with the Tulsa Opera as Méphistophélès in Gounod's *Faust* and with the Bard Music Festival. Future engagements include Timur in *Turandot* with Oper Köln, Oroveso in a new production of *Norma* with Ópera Nacional de Chile, and his debut with the Canadian Opera Company as Colline in *La bohème*.

Mezzo-soprano Monika Krajewska is an accomplished and versatile artist who has performed at Carnegie Hall on many occasions and appeared with opera companies and festivals around the world in the role of Carmen and as Princess Marina in Boris Godunov. She specializes in performing and lecturing on Jewish and Slavic music. Her book American Jewish Music and Its Practical Performance was published in 2014 and nominated for an award by the Ministry of Poland. Krajewska has released several CDs and for her outstanding contribution to the arts and the community, she was honored in 2013 by the Connecticut Immigrant and Refugee Coalition as an Immigrant of the Year.

Pianist, recitalist, coach, prompter, and assistant conductor, **Yelena Kurdina** is among the most sought-after collaborators in the opera world today. A specialist in Russian repertoire at the Metropolitan Opera for over 25 years, she was

Plácido Domingo's private coach for his preparation of Gherman in Tchaikovsky's *Queen of Spades*, and the coach and consultant for Renée Fleming's recording *Night Songs* as well as for her televised appearance as Tatiana in *Eugene Onegin* with the New York Philharmonic on PBS's *Great Performances*. She also has given recitals with Dmitri Hvorostovsky. Kurdina has been the assistant to a host of extraordinary conductors, among them Seiji Ozawa, Vladimir Jurowski, James Conlon, and Valery Gergiev, and she has collaborated with Leon Botstein on SummerScape productions of *The Nose* and *Oresteia*. Originally from St. Petersburg, Kurdina is a protégé of John Wustman, with whom she studied at the University of Illinois. She is a regular guest of the Domingo Young Artist Programs at the Washington National Opera and LA Opera.

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

Praised by the Strad for "incredible ensemble, passionate playing, articulate and imaginative ideas and wide palette of colours," the Lysander Piano Trio (Liza Stepanova, piano; Yevgeny Kutik, guest violin; Michael Katz, cello) is a winner of the 2012 Concert Artists Guild Competition. The trio's subsequent debut recording, After a Dream (CAG Records), features music by Ravel, Haydn, and Schubert and was acclaimed for its "polished and spirited interpretations" (New York Times). The trio commissions new works and creates programs that mix the music of today with well-loved masterworks. Their latest addition is Gilad Cohen's Around the Cauldron, co-commissioned by CAG and premiered at Weill Recital Hall. Other recent premieres include Ghostwritten Variations, by Reinaldo Moya, and Jakub Ciupinski's The Black Mirror (also co-commissioned by CAG and premiered at Weill Recital Hall). These new pieces will be featured on the trio's next CD. Formed at The Juilliard School in 2009, the Lysander Trio takes its name from Shakespeare's A Midsummer Night's Dream.

Olga Manulkina is associate professor at St. Petersburg State University, director of its music criticism MA program, and also teaches at St. Petersburg State Conservatory. She is editor in chief of the journal *Opera Musicologica* and series editor at Academic Studies Press. A Fulbright alumna, Manulkina was a music critic for the Russian newspaper *Kommersant* and *Afisha* magazine. She is author of *Ot Ayvza do Adamsa: Amerikanskaya muzïka XX veka* (From Ives to Adams: American music of the 20th century), and of numerous articles on Russian and American music, including "Leonard Bernstein's 1959 Triumph in the Soviet Union" (in *The Rite of Spring at 100*) and "Foreign' versus 'Russian' in Soviet and Post-Soviet Musicology and Music Education" (in *Russian Music since 1917*). She compiled and edited the Russian edition of Gerard Mortier's *The Dramaturgy of a Passion*, among other books.

Sean McMeekin is Francis Flournoy Professor of European History and Culture at Bard College. He previously taught at Koç University, Istanbul; Bilkent University, Ankara; and Yale University. He is author of The Russian Revolution: A New History; The Ottoman Endgame: War, Revolution, and the Making of the Modern Middle East, 1908–1923; July 1914: Countdown to War; The Russian Origins of the First World War; The Berlin-Baghdad Express: The Ottoman Empire and Germany's Bid for World Power, 1898–1918; History's Greatest Heist: The Looting of Russia by the Bolsheviks; The Red Millionaire: A Political Biography of Willi Münzenberg; Moscow's Secret Propaganda Tsar in the West; and numerous articles and book chapters. Awards and fellowships include the Henry Chauncey Jr. '57 Fellowship

at Yale; postdoctoral fellowship at the Remarque Institute, New York University; German Chancellor's Fellowship, Humboldt Foundation; and the FLAS award for Russian language study in Moscow.

Brian McSherry is a graphic designer who lives and works in New York City and Fairfield County, Connecticut. He has designed print and web projects for nonprofit organizations, corporations, local communities, government agencies, and individuals. His personal work is shown in galleries in and around the New York area. He holds a bachelors of fine art in communication design, masters of fine art, and juris doctorate with a focus on intellectual property from University at Buffalo.

Simon Morrison is professor of music and Slavic languages and literatures at Princeton University, specializing in Russian and Soviet music and ballet. He is author of Russian Opera and the Symbolist Movement (2002), The People's Artist (2008), The Love and Wars of Lina Prokofiev (2013), and Bolshoi Confidential (2016). Last year he restored the music of Cole Porter's ballet-pantomime Within the Quota for performance by Princeton University Ballet and London's Penguin Cafe Orchestra. He was scholar in residence of the 2008 Bard Music Festival and editor of the accompanying volume, Sergey Prokofiev and His World.

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

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 will continue its residency at Harvard University. The 2018–19 season includes 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.

Hailed as "a true contralto," **Heather Petrie '05** was a finalist and prize winner in the 2017 Lyndon Woodside Oratorio-Solo Competition at Carnegie Hall. As a soloist she has appeared with the American Symphony Orchestra, Connecticut Lyric Opera, Voices of Ascension, and Sacred Music in a Sacred Space. She performs frequently with the New York Philharmonic, Choir of St. Ignatius Loyola, Essential Voices USA, and Musica Sacra, and recently toured Russia with the Clarion Music Society. She has been a member of the opera chorus at Bard SummerScape and the Princeton Festival, as well as New York City Opera, and is currently a member of the Metropolitan Opera Extra Chorus. She is a founding member of the critically acclaimed Etherea Vocal Ensemble. Petrie holds a BA in voice from Bard College, and a master of music in opera performance from the Conservatory of Music at Purchase College.

*Opera News* hailed **Lyubov Petrova** as a "soprano of ravishing, changeable beauty, blazing high notes and magnetic stage presence." In the 2017–18 season, she sang

Susanna in *Le nozze di Figaro* with the Metropolitan Opera, Freia in *Das Rheingold* with both the London Philharmonic and Odense Symphony Orchestra, and returned to the Metropolitan Opera for its production of *Così fan tutte*. She also sang Shostakovich's *From Jewish Folk Poetry* with Music@Menlo, and returned to La Jolla Music Festival for performances of Villa-Lobos's *Bachianas Brasileiras*. Other recent performances include Tatyana in *Eugene Onegin* (Florida Grand Opera); Sophie in *Der Rosenkavalier* (Bolshoi); Sofia in Prokofiev's *Semyon Kotko* (Radio Filharmonisch Orkest, Concertgebouw); the Four Heroines in *Les contes d'Hoffmann* (Israeli Opera); Despina in *Così fan tutte* (Hyogo Performing Arts Center, Japan); Violetta in *La traviata* (Korean National Opera); *Manon* (Teatro Massimo Palermo); and Juliette in *Roméo et Juliette* (Nederlandse Opera, Dallas Opera).

Pianist Anna Polonsky has appeared with the Moscow Virtuosi, St. Paul Chamber Orchestra, Buffalo Philharmonic, Columbus Symphony Orchestra, St. Luke's Chamber Ensemble, and others. She has collaborated with the Daedalus, Guarneri, Orion, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, Yo-Yo Ma, Emanuel Ax, Richard Goode, Peter Serkin, Arnold Steinhardt, Jaime Laredo, and Peter Wiley. She regularly performs at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, and Bard. Polonsky has given concerts in the Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill Recital, and Zankel Halls, and has toured throughout the United States, Europe, and Asia. She received her bachelor of music diploma from Curtis Institute of Music, and continued her studies at The Juilliard School. Polonsky was a recipient of a Borletti-Buitoni Trust Fellowship in 2003, and Andrew Wolf Chamber Music Award in 2011. She also serves on the piano faculty of Vassar College and, in summers, of the Marlboro and Kneisel Hall Music Festivals.

Mezzo-soprano Katherine Pracht made her Kennedy Center debut in the 2016–17 season as soloist in Philip Glass's Symphony No. 5 with the Washington Chorus and sang the U.S. premiere of Richard Wernick's "... and a Time for Peace" with Leon Botstein and the American Symphony Orchestra at Carnegie Hall. Her 2017–18 season engagements included workshops of Opera Philadelphia's We Shall Not Be Moved by Daniel Bernard Roumain; a debut with American Opera Projects as Mariam in Sheila Silver's opera A Thousand Splendid Suns; the role of Lady Wang in Bright Sheng's epic opera Dream of the Red Chamber on a China tour in Changsha, Beijing, and Wuhan; and her critically acclaimed title-role debut in Elizabeth Cree by Kevin Puts and Mark Campbell for Chicago Opera Theater. Upcoming roles include Charlotte in Sondheim's A Little Night Music with Madison Opera, and Ottavia in Monteverdi's L'incoronazione di Poppea with Florentine Opera.

Tulsa native Christine Taylor Price, soprano, earned her master's degree and artist diploma of opera studies at The Juilliard School. Recent engagements include the Governess in Benjamin Britten's *Turn of the Screw* with Opera Columbus and Susanna in *Le nozze di Figaro* with Opera in Williamsburg. At Juilliard, Price performed Pamina in *Die Zauberflöte*, Frau Fluth in Nicolai's *Die lustigen Weiber von Windsor*, Serpetta in Mozart's *La finta giardiniera*, and Lucia in Britten's *The Rape of Lucretia*. Concert work includes Mahler's Symphony No. 4 under Edward Gardner, Mendelssohn's *A Midsummer Night's Dream* with the New York Philharmonic, Handel's *Messiah* with Portland Baroque Orchestra, and a Carnegie Hall debut singing Beethoven's *Missa Solemnis*. Price was a semifinalist in the Metropolitan Opera National Council Auditions and is the proud recipient of a Novick Career Advancement Grant. She has participated in live-streamed masterclasses with Joyce DiDonato, Gerald Finley, Fabio Luisi, Pablo Heras-Casado, and Emmanuel Villaume.

Costume designer **Moe Schell** heads the costume department at the Fisher Center for the Performing Arts. Recent projects include *Halka* at the Bard Music Festival; *The Laramie Project* and *The Laramie Project 10 Years Later* with Moises Kaufman and members of the Tectonic Theater Project at BAM; *The Magic Fish* and *Good People* with Half Moon Theatre; *The Rivalry, Tomorrow in the Battle* for Play by Play Festival; *Divine Sister*, and *Tennis in Nablus* for Stageworks/Hudson; *The Good Person of Szechwan* with Atlantic Theater Company; *Pentecost* with the Barrow Group, directed by Seth Barrish (Drama Desk Nomination); and *Benten* 

*Kozo* at the Flea Theater, directed by Jim Simpson (Obie Award). Schell is a graduate of Rutgers University.

Austrian-Australian tenor **Gerard Schneider** is acknowledged as a preeminent singer of opera, operetta, and song. He has appeared throughout the world, including major debuts at the Sydney Opera House, Carnegie Hall, Wexford Festival Opera, and the Salzburger Festspiele in repertoire spanning the bel canto, Romantic, and verismo styles. In the 2018–19 season, he will join the ensemble at Oper Frankfurt, performing the Prince in *Rusalka* and the Shepherd in *Król Roger*. He will also make his debut in the title role of Gounod's *Faust* in a new production at Opera Omaha. In the 2017–18 season, Schneider found great success at the Wexford Festival Opera for his portrayal of Prince Dimitri in Alfano's *Risurrezione*. Other recent debuts included the Metropolitan Opera as the tenor soloist for the annual New York Philharmonic Concerts in the Parks, Nicias in Massenet's *Thaïs* with Minnesota Opera, and Osaka in *Iris* at Bard SummerScape.

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

Joel Sorensen, praised for the clarion quality of his voice and superlative vocal technique, is recognized as one of the finest tenors to specialize in character repertoire. In recent seasons, he excelled in performances worldwide as Andres in Wozzeck, Herod in Salome, and Loge and Mime in Der Ring des Nibelungen. The Independent said, "Joel Sorensen, well known to both New York City and Metropolitan Opera audiences, is a beautifully expressive tenor, gifted at characterization, who made Mime rise above caricature to emerge as a surprisingly lyrical, put-upon creature." This season, Sorensen sang Pong in Turandot with San Diego Opera and San Francisco Opera, where he also sang Spoletta in Tosca and performed in the highly anticipated San Francisco Opera production of Der Ring des Nibelungen.

The **St. Petersburg Quartet** (Alla Aranovskaya and Luis Salazar, violin; Boris Vayner, viola; Thomas Mesa, cello) is one of the world's most esteemed chamber ensembles. Its rise to fame has included a Grammy nomination, "Best Record" honors in both *Stereo Review* and *Gramophone*, an opening night performance at Mostly Mozart at Lincoln Center, a five-year residency at Oberlin Conservatory of Music, and hundreds of concerts at many of the most prestigious series and festivals in North America, Europe, and Asia. The quartet has collaborated with eminent musicians such as Leon Fleisher, Michael Tree, Ruth Laredo, and Peter Donohoe, among many others. The ensemble's recordings include a complete Shostakovich cycle on Hyperion, as well as Quartets Nos. 1 and 2 by Prokofiev along with the premiere recording of Quartet No. 1 by Georgian composer Zurab Nadarejshvili (Delos), and a Glazunov CD (Delos).

Praised by the New York Times for her "thoughtful musicality" and "panache," pianist Liza Stepanova has performed as a soloist with Juilliard Orchestra and Südwestdeutsche Philharmonie Konstanz with conductors James DePreist and Nicholas McGegan; in venues including the Berlin Philharmonie, Avery Fisher Hall, Zankel Hall at Carnegie Hall, Alice Tully Hall, Kennedy Center, and live on WQXR, WFMT, and WETA. Other recent highlights include performances at Weill Recital Hall at Carnegie Hall, Atlanta's Spivey Hall, Philadelphia Chamber Music Society, and as a guest artist with New York Philharmonic Chamber Ensembles at Merkin Hall. Her debut solo CD, Tones & Colors (CAG Records) explores the

relationship between music and visual art with pieces ranging from Bach to George Crumb. Stepanova studied at the Hanns Eisler School of Music in Berlin, and earned a DMA from The Juilliard School, where she subsequently taught for four years. Previously a visiting artist in piano at Smith College, she is currently an assistant professor of piano at University of Georgia.

Bass Yakov Strizhak is a soloist of Zazerkalie Opera Theatre in St. Petersburg. He was a soloist for St. Petersburg Opera, N.A. Rimsky-Korsakov Opera and Ballet Theatre, Jerusalem Chamber Opera Theater, and Komische Oper Berlin as well as a choral soloist for Mariinsky Theatre. His repertoire includes King René in *Iolanta*; Prince Gremin in *Eugene Onegin*; Archbishop in *The Maid of Orleans*; Don Pasquale in *Don Pasquale*; Don Bartolo in *Le nozze di Figaro*; Don Alfonso in *Così fan tutti*; Don Basilio in *Il barbiere di Siviglia*; Sparafucile in *Rigoletto*; Cesare Angelotti in *Tosca*; Commissioner in *Madama Butterfly*; Zuniga in *Carmen*; Pop in Shostakovich's *The Tale of the Priest and of His Workman Balda*; and Old Waiter, Bolkonsky's valet, Tikhon Shcherbaty, and Second Staff Officer in *War and Peace*. Strizhak, a graduate of St. Petersburg State Conservatory, won the 2008 International S. Rachmaninoff Musical Competition and the 2010 International Festival Competition of the Arts.

Bass Mikhail Svetlov's international career began with a debut at the Wexford Festival in Ireland. He is a winner of the Viotti International Music Competition, a Grammy nominee, and was also honored with two Télérama Awards for world premiere recordings of Sergei Rachmaninoff's Miserly Knight and Alexander Serov's Judith. A principal soloist of the Bolshoi Theatre in Moscow and Metropolitan Opera in New York City, he has been a guest artist at many of the world's opera companies, festivals, and orchestras, performing at venues such as the Royal Opera House at Covent Garden, Carnegie Hall, Arena di Verona, Deutsche Oper Berlin, Hamburg Staatsoper, Teatro Colón, Salzburger Landestheater, Bregenzer Festspiele, Santa Fe Opera, Genoa's Teatro Carlo Felice, New York City Opera, San Diego Opera, Florida Grand Opera, and Opera de Bellas Artes in Mexico City, among many others.

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

**Richard Taruskin** is professor of music emeritus at University of California, Berkeley, where he taught from 1987 to 2014 after 26 years at Columbia University. He is the author of the *Oxford History of Western Music*, monographs on Stravinsky and Mussorgsky, and several books on the history of Russian music and on the theory of musical performance. He was for many years a regular contributor to the *New York Times* and other general-interest periodicals.

Bass Andrey Valentiy's recent and upcoming roles include Prince Ivan Khovansky in Khovanshchina, Gremin in Eugene Onegin, Zaccaria in Nabucco, King Rene in Iolanta, Galitsky in Prince Igor, Timur in Turandot, Ramfis in Aida, and Sarastro in Die Zauberflöte. He made his professional debut at the Bolshoi in 2005 as Mussorgsky in Desyatnikov's Children of Rosenthal. He has since performed in Nabucco, War and Peace, Boris Godunov, Queen of Spades, Turandot, and The Legend of the Invisible City of Kitezh. He has also appeared at the Savonlinna Festival, Ljubljana Music Festival, and Teatro alla Scala, Milan. Since 2009, Valentiy has been soloist of the ensemble of National Opera and Ballet Theatre of Belarus. His operatic repertoire also includes Basilio in The Barber of Seville, Sobakin in The Tsar's Bride, Colline in La bohème, Grandfather Frost in Rimsky-Korsakov's The Snow Maiden, and Dosifey in Khovanshchina,

Cellist Mikhail Veselov has performed around the world as a soloist and chamber musician. He has appeared with Cantus Firmus Moscow Chamber Orchestra, Vasilevskiy Chamber Orchestra (St. Petersburg), Brown University Orchestra, Golden Valley Orchestra, San Diego State Symphony, Fall River Symphony, and Rhode Island Youth Symphony. A passionate chamber musician, Veselov is the founding cellist of the Neave Trio, which has been hailed by Fanfare Magazine as "having exceeded the gold standard and moved on to platinum." The group has performed at Syracuse Friends of Chamber Music, La Jolla Music Society, 92nd Street Y, Rockport Chamber Music Festival, Laguna Beach Livel, La Jolla Athenaeum, Music at Kohl Mansion, RIT Music Program Performing Artist Concert Series, Kalliroscope Gallery, and California Center for the Arts, among others, and records on the Azica and Chandos labels. Veselov is a member of the faculty of the Longy School of Music of Bard College.

Created in 2005 by ethnomusicologists from the Moscow Conservatory, Virtual Village ensemble specializes in the performance of authentic Russian and Ukrainian folk songs and music. It interprets songs and rituals that were part of everyday peasant life—ancient seasonal and wedding songs and dances—and uses traditional musical instruments. The ensemble has been invited to numerous international folk and classical music festivals, including Choral Biennale (Haarlem), Vibration du Monde (Lyon), Fusion (Geneva). It has also played at prestigious halls such as St. Petersburg and Paris Philarmonics and Moscow Art Theater. Dressed in colorful, authentic handmade costumes, the artists (Svitlana Kontsedalova, Olga Lapshina, Aleksandr Poliachok, Olga Velitchkina) offer the public a vibrant and renewed expression of this timeless musical tradition. Its artistic director is Sergey Starostin, singer, composer, researcher, and multi-instrumentalist as well as laureate of the BBC Award for world music (2003).

One of the most sought-after soloists of his generation, American pianist Orion Weiss has performed with the country's major orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His 2017-18 season began with a performance of Beethoven's Triple Concerto with the St. Paul Chamber Orchestra and ended with the Colorado Symphony and Mozart's majestic Concerto in C Major. Weiss's recordings include Christopher Rouse's Seeing (2015) and a recital album of Dvořák, Prokofiev, and Bartók released in 2012. That same year he also recorded the complete Gershwin works for piano and orchestra with the Buffalo Philharmonic and JoAnn Falletta. Named the Classical Recording Foundation's Young Artist of the Year, Weiss made his debut with the Boston Symphony Orchestra at Tanglewood as a last-minute replacement for Leon Fleisher in 2011. He attended the Cleveland Institute of Music, where he studied with Paul Schenly, Daniel Shapiro, Sergei Babayan, Kathryn Brown, and Edith Reed, and graduated from The Juilliard School, where he studied with Emanuel Ax.

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

Efim Zavalny, baritone, graduated from Komi Republic College of Arts, Russia, received his master's degree at Herzen State Pedagogical University of Russia, and continued his education at Elena Obraztsova International Music Academy under Vladimir Vaneev. He started his career at Komi Opera and Ballet Theatre as Onegin in Eugene Onegin, Mizgir in The Snow Maiden, and Prince Orlofsky in Die Fledermaus. Since 2016, he has been a soloist at Mariinsky Theatre, where his roles include Angelotti in Tosca, Paolo in Simon Boccanegra, Bonze in Madama Butterfly, Ping in Turandot, Moralès in Carmen, and Michonnet in Adriana

Lecouvreur. The singer's repertoire also includes the title role in Don Giovanni, Ibn-Hakia in Iolanta, and Aleko in Aleko. Zavalny has won several prizes, including first at the 2014 International Boris Shtokolov Vocalists' Competition and second at the fifth International Georgy Sviridov Chamber Singing Competition. He is the recipient of the 2013 Komi Republic Governmental Award for Dramaturgy and Performing Arts.

Widely recognized as one of today's leading collaborative pianists, **Brian Zeger** has performed with many of the world's greatest singers, including Marilyn Horne, Deborah Voigt, Anna Netrebko, Susan Graham, René Pape, Dame Kiri Te Kanawa, Frederica von Stade, Piotr Beczala, Bryn Terfel, Joyce DiDonato, Denyce Graves, and Adrianne Pieczonka in a career that has taken him to concert halls throughout the United States and abroad. Among his most recent recordings are *All Who Wander* with mezzo-soprano Jamie Barton; *Preludios*, Spanish songs with Isabel Leonard; a recording of Strauss and Wagner lieder with Pieczonka; and *Dear Theo: 3 Song Cycles by Ben Moore* with Paul Appleby, Susanna Phillips, and Brett Polegato, all for the Delos label. He is artistic director of the Marcus Institute for Vocal Arts at The Juilliard School and previously served as executive director of the Metropolitan Opera Lindemann Young Artists Development Program.

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

Founded in 1962 by Leopold Stokowski, the American Symphony Orchestra (ASO) performs primarily at Carnegie Hall. Since 1992, its artistic director and principal conductor has been Leon Botstein. ASO has also performed at SummerScape and the Bard Music Festival at the Richard B. Fisher Center for the Performing Arts at Bard College, and has appeared in benefits for PBS, the Jerusalem Foundation, Korea Society, and Shaare Zedek Medical Center, with such artists as Glenn Close, Liv Ullmann, Yo-Yo Ma, Wynton Marsalis, Sarah Chang, and Song Zuying. The American Symphony Orchestra has had an illustrious history of music directors and guest conductors. Succeeding Stokowski were Kazuyoshi Akiyama (1973–78), Sergiu Comissiona (1978–82), Moshe Atzmon and Giuseppe Patanè (codirectors 1982-84), John Mauceri (1985-87), and Catherine Comet (1990-92). Notable guest conductors have included Leonard Bernstein, Karl Böhm, Aaron Copland, Morton Gould, Aram Khachaturian, James Levine, André Previn, Yehudi Menuhin, Gunther Schuller, Leonard Slatkin, Michael Tilson Thomas, and Sir William Walton. Recordings with Leon Botstein include Strauss's Die ägyptische Helena with Deborah Voigt (Telarc); music by Copland, Rands, Perle, and Sessions (New World); Dohnányi's Concertino for Harp and Orchestra (Bridge); Strauss's Die Liebe der Danae with Lauren Flanigan (Telarc); Franz Schubert: Orchestrated (Koch International); and Johannes Brahms: Serenade No. 1 in D Major, Op. 11 for Orchestra (Vanguard Classics). Recordings of many of ASO's live performances are available for download.

#### **Bard Festival Chorale**

James Bagwell, Choral Director

#### SOPRANO

Nonie Donato
Margaret Dudley (Prog. 8)
Jennifer Gliere
Sarah Griffiths (Prog. 10)
Aine Hakamatsuka (Prog. 8)
Heather Hill
Melissa Kelley (Prog. 10)
Michele Kennedy
Lauren-Rose King
Liz Lang (Prog. 10)
Kathryn McCreary
Katherine Peck (Prog. 10)
Tami Petty (Prog. 10)
Rachel Rosales

Elizabeth Smith (Prog. 10)

**Christine Sperry** 

#### ALTO

Maya Ben-Meir
Sishel Claverie
Michele Eaton (Prog. 10)
Katharine Emory
Catherine Hedberg
Helen Karloski (Prog. 10)
Erin Kemp
Erica Koehring (Prog. 10)
Mary Marathe (Prog. 10)
Sarah Nordin
Margaret O'Connell
Heather Petrie '05 (Prog. 10)
Suzanne Schwing (Prog. 10)
Nancy Wertsch
Abigail Wright (Prog. 8)

#### TENOR

Jack Colver (Prog. 8)
Jack Cotterell
Joseph Demarest (Prog. 10)
Matthew Deming
Ethan Fran
John Kawa (Prog. 10)
Chad Kranak (Prog. 10)
Matthew Krenz (Prog. 10)
Eric William Lamp
Adam MacDonald
Mukund Marathe (Prog. 10)
Wright Moore
Douglas Purcell (Prog. 10)
Nathan Siler

#### BASS

David Asch Jordan Barrett (Prog. 10) Blake Burroughs Benjamin Cohen James Gregory (Prog. 10) Nicholas Hay Paul Holmes (Prog. 10) Steven Hrycelak Juan José Ibarra Douglas Manes (Prog. 8) Steven Moore (Prog. 10) Wayne Paul Jose Pietri-Coimbre Michael Riley (Prog. 10) Charles Sprawls (Prog. 10) Emerson Sieverts (Prog. 8 and 10) Jason Thoms (Prog. 8 and 10)

### CHORAL CONTRACTOR

Nancy Wertsch

# PRINCIPAL MUSIC COACH

David Sytkowski

#### ASSISTANT TO THE CHORAL DIRECTOR

Jackson McKinnon '18

### **American Symphony Orchestra**

Leon Botstein, Music Director

#### VIOLIN

Eric Wyrick, Concertmaster (Prog. 3) Cyrus Beroukhim, Concertmaster (Prog. 9) Robert Zubrycki, Violin II Principal John Connelly Patricia Davis Yana Goichman Yukie Handa Ashley Horne Lucy Morganstern (Prog. 3) Wende Namkung Elizabeth Nielsen (Prog. 3) Ragga Petursdottir (Prog. 3) Dorothy Strahl Heidi Stubner (Prog. 9) James Tsao (Prog. 9) Alexander Vselensky (Prog. 3) Pauline Kim Harris (Prog. 9) Mara Milkis Philip Payton (Prog. 3) Bruno Peña (Prog. 9) Brendan Speltz (Prog. 9) Lisa Steinberg (Prog. 9) Heidi Stubner (Prog. 9) Nazig Tchakarian Mayumi Wyrick Ming Yang

# VIOLA\*

William Frampton, *Principal* Adria Benjamin Sally Shumway Nikki Federman (Prog. 9) Anna Heflin (Prog. 3) Jen Herman Jason Mellow

CELLO\*

Eugene Moye, Principal Annabelle Hoffman Maureen Hynes (Prog. 3) Deborah Assael Tatyana Margulis Anik Oulianine (Prog. 9)

BASS\*

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

**FLUTE** 

Laura Conwesser, *Principal* Rie Schmidt Diva Goodfriend-Koven, *Piccolo* 

OBOE

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

CLARINET\*

Shari Hoffman, *Principal* Lino Gomez Benjamin Baron (Prog. 9) Amalie Wyrick-Flax '14 (Prog. 3)

BASSOON

Oleksiy Zakharov, *Principal*Gilbert Dejean, *Contrabassoon* (Prog. 3)
Thomas Sefcovic, *Contrabassoon* (Prog. 9)
Maureen Strenge

HORN\*
Zohar Schondorf, *Principal* (Prog. 3)

David Peel, Principal (Prog. 9) David Smith (Prog. 3) Shelagh Abate (Prog. 9) Kyle Hoyt Chad Yarbrough Sara Cyrus, Assistant

TRUMPET

Carl Albach, *Principal* (Prog. 3) James Ross, *Principal* (Prog. 9) John Dent

Thomas Hoyt, *Cornet I* Matthew Gasiorowski, *Cornet II* 

TROMBONE\*

Thomas Hutchinson, *Principal* (Prog. 3) Richard Clark, *Principal* (Prog. 9) Jeffrey Caswell Andrea Neumann (Prog. 3)

David Read (Prog. 9)

TUBA

Kyle Turner, Principal

TIMPANI

Ian Sullivan, Principal

PERCUSSION\*

David Nyberg, Principal (Prog. 3) Javier Diaz, Principal (Prog. 9) Matthew Beaumont (Prog. 9) Simon Boyar (Prog. 3) Charles Descarfino (Prog. 9) James Musto (Prog. 3) Sean Statser

HARP

Sara Cutler, *Principal* (Prog. 3) Victoria Drake (Prog. 9)

**ASSISTANT CONDUCTOR** Zachary Schwartzman

LIBRARIAN Marc Cerri

PERSONNEL MANAGER
Matthew Dine

\*Section players listed alphabetically, members first.

The Orchestra Now

Leon Botstein, Music Director

VIOLIN

Hyunjae Bae Coline Berland Clara Engen Diego Gabete Fangxi Liu '16 Yurie Mitsuhashi Jiyoung Moon Leonardo Pineda '15 Jiayu Sun '16 Lila Vivas Blanco Weiqiao Wu Drew Youmans Yuqian Zhang

VIOLA Emmanuel Koh Chi Lee Yuan Qi

CELLO Kyle Anderson

Lauren Peacock Alana Shannon Jinn Shin Zhilin Wang

BASS

Joshua DePoint William McPeters Paul Nemeth Luke Stence

**FLUTE**Matthew Ross
Denis Savelyev

ОВОЕ

Regina Brady James Jihyun Kim Kelly Mozeik

CLARINET

Micah Candiotti-Pacheco

BASSOON Carl Gardner Adam Romey

HORN Ethan Brozka Shannon Hagan Anna Lenhart Jamie Sanborn

**TROMBONE**Gabe Cruz
Matt Walley

Federico Ramos, Bass Trombone

**тива** Dan Honaker

TIMPANI/PERCUSSION
William Kaufman
Miles Salerni

**Guest Musicians** 

VIOLIN

Jessica Belflower
Dillon Robb
DeLaney Harter
Haemi Lee MM '18
David Marks
Scot Moore '14 MM '18
Heather Frank Olsen
Jessica Park
Carolin Pook
Mitsuko Suzuki
Wei Tan

VIOLA

William Frampton Elise Fraley Rick Quantz Greg Williams Jiawei Yan

**CELLO**Adele Mori
Hikaru Tamaki
Theo Zimmerman

BASS

Milad Daniari '14 MM '18 Evan Runyon

FLUTE

Leah Stevens

**CLARINET**Benjamin Baron
Viktor Tóth '16

BASSOON

Cornelia McGiver '85

HORN

Cameron West '15

TRUMPET
Alex Bender
Angela Gosse

Zachary Silberschlag MM '18

PERCUSSION

David Degge Charles Kiger Marielle Metivier David Stevens

HARP

Parker Ramsay Kathryn Sloat Jane Yoon

**KEYBOARD**Jingwen Tu

Since the summer of 2003 the Fisher Center has been presenting and commissioning art for the enrichment of society and the enjoyment and education of our community. We thank the late Richard B. Fisher and the many others who believe quality arts experiences are vital to our lives. Please show your support and join the members below. Call 845-758-7987 or make a gift online at fishercenter.bard.edu/support.

#### **Donors to the Fisher Center**

#### LEADERSHIP SUPPORT

**Anonymous** 

Carolyn Marks Blackwood and Gregory Quinn

The Ettinger Foundation

Emily H. Fisher and John Alexander

Jeanne Donovan Fisher

Estate of Richard B. Fisher

Ford Foundation

Gagosian

S. Asher Gelman '06 and

Mati Bardosh Gelman

Barbara and Sven Huseby

Nathan M. and Rebecca Gold Milikowsky

Millbrook Tribute Garden

The Morningstar Foundation

Nancy and Edwin Marks Family

Foundation

O'Donnell-Green Music and Dance

Foundation

Denise S. Simon and

Paulo Vieiradacunha

Martin and Toni Sosnoff

Felicitas S. Thorne

T. S. Eliot Foundation

Virginia B. Toulmin Foundation Andrew E. Zobler and Manny Urquiza

#### **GOLDEN CIRCLE**

Carl Marks & Co.

The Educational Foundation of America

Britton and Melina Fisher

National Endowment for the Arts (NEA)

Thendara Foundation

Trust for Mutual Understanding

## DIRECTOR

Jamie Albright and Stephen Hart

Anonymous

Alicia Davis and Steve Ellis

Dionis Fund of Berkshire Taconic Community Foundation

The Educational Foundation of America

Elizabeth W. Ely '65 and

Jonathan K. Greenburg

Catherine C. Fisher

Dr. Terry S. Gotthelf

Amy and Ronald Guttman

Jane and Richard Katzman

King's Fountain

Leo Shull Foundation for the Arts

Prof. Nancy S. Leonard and

Dr. Lawrence Kramer

Virginia and Timothy Millhiser

New England Foundation for the Arts

New Music USA, Inc.

New York State Council on the Arts

Gary Newman

Mr. and Mrs. James H. Ottaway Jr.

Amanda J. Rubin

Bonnie and Daniel Shapiro Stephen Simcock

Sarah and David Stack Trust for Mutual Understanding

#### **PRODUCER**

Barbara Bell Cumming Charitable Trust Cultural Services of the French Embassy

Gary DiMauro Real Estate

Knight Family Foundation

Samuel and Ellen Phelan Fiona and Eric Rudin

Ted Ruthizer and Jane Denkensohn

Ted Snowdon

Bob Bursey and Leah Cox Johan de Meij and Dyan Machan

Enjoy Rhinebeck

Beverly Fanger and Dr. Herbert S. Chase Jr.

I. Bruce Gordon

Bryanne and Thomas Hamill

Chris Lipscomb and Monique Segarra

Dr. Abraham and Mrs. Gail Nussbaum

Myrna B. Sameth

David A. Schulz

### Donors to the SummerScape Gala

## LEADERSHIP COMMITTEE

#### **PLATINUM**

Carolyn Marks Blackwood and **Gregory Quinn** 

Stefano Ferrari Jeanne Donovan Fisher

Christopher Lipscomb and

Monique Segarra

Martin and Toni Sosnoff

#### GOLD

Fiona Angelini and Jamie Welch

Gagosian

Barbara and Sven Huseby

Denise S. Simon and

Paulo Vieiradacunha

Felicitas S Thorne

Manny Urquiza and Andrew E. Zobler

Illiana van Meeteren and

Terence Boylan '70

Elizabeth Weatherford

### SILVER

John and Sandra Blair Emily H. Fisher and John Alexander

Gary DiMauro Real Estate Alan Hilliker and Vivien Liu

Mr. and Mrs. James H. Ottaway Jr.

## BENEFIT COMMITTEE

George Ahl

Jamie Albright and Stephen Hart Helen and Roger Alcaly

Mara Alcaly and Joel Weaver

Kathleen Augustine

Roland Augustine Diana and Jonathan Cohen

Marisa Driscoll '87 Robert Duffy

Mary-Jean Eastman and Edward Mills

S. Asher Gelman '06 and

Mati Bardosh Gelman Judith and Alan H. Fishman

Anne E. Impellizzeri

Susan and Roger Kennedy

Jamie Kibel and Michael DeCola James LaForce and Stephen Henderson

Dr. Nancy Leonard and

Dr. Lawrence Kramer

Gary Lippman Nathan M. and Rebecca Gold Milikowsky

Anthony Napoli

Bonita Roche

Margo and Anthony Viscusi

## Donors to the Bard Music Festival

#### LEADERSHIP SUPPORT

The Andrew W. Mellon Foundation Bettina Baruch Foundation

Robert C Edmonds '68

Jane W. Nuhn Charitable Trust Mr. and Mrs. James H. Ottaway Jr.

Felicitas S. Thorne

# Levin Vadim

GOLDEN CIRCLE Helen and Roger Alcaly

Jeanne Donovan Fisher

Dr. Barbara Kenner The Kenner Family Fund of the JCF National Endowment for the Arts (NEA)

# The Wise Family Charitable Foundation

DIRECTOR

The Ann and Gordon Getty Foundation

Joshua J. Aronson

Michelle Clayman

Amy K. and David Dubin Carlos Gonzalez and Katherine Stewart

Thomas Hesse and Gwendolyn

Bellmann

Susan and Roger Kennedy

Amy and Thomas O. Maggs Drs. M. Susan and Irwin Richman

David E. Schwab II '52 and

Ruth Schwartz Schwab '52 Denise S. Simon and Paulo Vieiradacunha

**PRODUCER** Anonymous

Stephen Fillo

John Geller

Matthew M. Guerreiro and Christina Mohr

Dr. Harriette Kaley '06 Edna and Gary Lachmund Andrew Solomon and John Habich Solomon Sarah and Howard Solomon

Stewart's Shops Stony Brook Foundation

#### PATRON

Anonymous

Lydia Chapin and David Soeiro

Helena and Christopher Gibbs

Elena and Fred Howard

Anne E. Impellizzeri

Ruth Ketay and Rene Schnetzler Alison L. and John C. Lankenau

Raymond J. Learsy Stephen Mazoh and Martin Kline

Andrea and Kenneth L. Miron

Martin L. and Lucy Miller Murray

Raymond Nimrod and Marika Lindholm Alexandra Ottaway

Edwin Steinberg

Dr. Sanford B. Sternlieb

Allan and Ronnie Streichler

United Way of the Capital Region Olivia van Melle Kamp

XGEN 2 LLC

Irene Zedlacher Bill Zifchak

# Donors to the Bard Music Festival Gala

DIRECTOR Felicitas S. Thorne

PATRON Denise S. Simon and Paulo Vieiradacunha

BENEFACTOR Jeanne Donovan Fisher Edna and Gary Lachmund

SUSTAINER Helen and Roger Alcaly Rachel and Dr. Shalom Kalnicki

SUPPORTER Susan and Roger Kennedy

Pavel Lvov

Mr. and Mrs. James H. Ottaway Jr. David E. Schwab II '52 and Ruth Schwartz Schwab '52

# Margo and Anthony Viscusi

ASSOCIATE Joshua J. Aronson

Margaret and Alexander Bancroft Dr. Miriam Roskin Berger '56 Amy and David Dubin

Marieluise Hessel and Edwin L. Artzt

Martin Holub and Sandra Sanders Denise Kahn

Danielle Korwin and Anthony DiGuiseppe Mary Ellen Ross and Vern J. Bergelin **Edwin Steinberg** Ronnie and Allan Streichler Patricia Ross Weis '52 Rosemary and Noel Werrett

#### JUNIOR CIRCLE

Derek B Hernandez '10 Lucas Pipes '08 and Sarah Elizabeth Coe Paden '09 Joseph M. Stopper Miranda Wei '12

List current as of July 26, 2018

#### **Boards**

#### BARD COLLEGE **BOARD OF TRUSTEES**

Charles P. Stevenson Jr., Chair Emeritus James C. Chambers '81, Chair George F. Hamel Jr., Vice Chair Emily H. Fisher, Vice Chair Elizabeth Ely '65, Secretary; Life Trustee Stanley A. Reichel '65, Treasurer; Life Trustee Fiona Angelini Roland J. Augustine Leon Botstein+, President of the College Stuart Breslow+ Mark E. Brossman Thomas M. Burger+ Marcelle Clements '69, Life Trustee Craig Cogut The Rt. Rev. Andrew M. L. Dietsche, Honorary Trustee Asher B. Edelman '61, Life Trustee Paul S. Efron Robert S. Epstein '63

Barbara S. Grossman '73, Alumni/ae Andrew S. Gundlach Sally Hambrecht Marieluise Hessel Maja Hoffmann Matina S. Horner+ Charles S. Johnson III '70 Mark N. Kaplan, Life Trustee George A. Kellner Fredric S. Maxik '86 James H. Ottaway Jr., Life Trustee

Martin Peretz, Life Trustee Stewart Resnick, Life Trustee David E. Schwab II '52

Roger N. Scotland '93, Alumni/ae Trustee

Jonathan Slone '84 James A. von Klemperer Brandon Weber '97, Alumni/ae Trustee

Susan Weber Patricia Ross Weis '52

# FISHER CENTER

## ADVISORY BOARD

Jeanne Donovan Fisher, Chair Carolyn Marks Blackwood Leon Botstein+ Stefano Ferrari Alan Fishman Neil Gaiman S. Asher Gelman '06 Rebecca Gold Milikowsky Denise S. Simon Martin T. Sosnoff Toni Sosnoff Felicitas S. Thorne

### BARD MUSIC FESTIVAL BOARD OF DIRECTORS

Andrew E. Zobler

Denise S. Simon, Chair Roger Alcaly Joshua J. Aronson

Leon Botstein+ Michelle R. Clayman David Dubin

Robert C. Edmonds '68 Jeanne Donovan Fisher

Christopher H. Gibbs+ Carlos Gonzalez

Paula K. Hawkins Thomas Hesse

Susan Petersen Kennedy Barbara Kenner

Gary Lachmund Thomas O. Maggs Robert Martin\*

Kenneth L. Miron Christina A. Mohr

James H. Ottaway Jr. Felicitas S. Thorne Siri von Reis

### LIVE ARTS BARD CREATIVE COUNCIL

Alicia Davis Jeanne Donovan Fisher Dr. Terry S. Gotthelf Richard and Jane Katzman Stephen Simcock Sarah and David Stack

### AMERICAN SYMPHONY ORCHESTRA **BOARD OF TRUSTEES**

Dimitri B. Papadimitriou, Chair Thurmond Smithgall, Vice Chair Miriam R. Berger Michael Dorf Rachel Kalnicki Jack Kliger Shirley A. Mueller, Esq. Debra R. Pemstein Eileen Rhulen

**Honorary Members** Joel I. Berson, Esa. L. Stan Stokowski

+ ex officio

\* emeritus

#### Administration

#### BARD COLLEGE

SENIOR ADMINISTRATION Leon Botstein, President

Coleen Murphy Alexander '00, Vice President for Administration

Myra Young Armstead, Vice President for Academic Inclusive Excellence

Norton Batkin, Vice President; Dean of **Graduate Studies** 

Jonathan Becker, Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement

James Brudvig, Vice President for Finance and Administration; Chief Financial Officer

Erin Cannan, Vice President for Student Affairs; Dean of Civic Engagement Deirdre d'Albertis, Dean of the College Malia K. Du Mont '95, Chief of Staff Mark D. Halsey, Vice President for Institutional Research and Assessment

Max Kenner '01, Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative

Robert Martin, Vice President for Policy and Planning; Director, Bard College Conservatory of Music

Dimitri B. Papadimitriou, President, Levy Economics Institute

Debra Pemstein, Vice President for Development and Alumni/ae Affairs Taun Toay '05, Vice President for Enrollment and Strategic Initiatives

Stephen Tremaine '07, Vice President for Early Colleges

#### FISHER CENTER

Debra Pemstein, Vice President for Development and Alumni/ae Affairs, Bard College Bob Bursey, Executive Director

Jeannie Schneider, Business Manager Michael Hofmann VAP '15, Executive Assistant

#### **Artistic Direction**

Leon Botstein, President, Bard College Gideon Lester, Artistic Director, Theater

Caleb Hammons, Senior Producer Jesse Heffler, Assistant Producer Nunally Kersh, Producer, SummerScape

Justin Vivian Bond, Spiegeltent Curator and Host

Richard Suchenski, SummerScape Film Series Curator

#### **Bard Music Festival**

Leon Botstein, Artistic Director Christopher H. Gibbs, Artistic Director Marina Frolova-Walker, Scholar in Residence 2018

Irene Zedlacher, Executive Director Raissa St. Pierre '87, Associate Director James Bagwell, Director of Choruses

Susana Meyer, Vocal Casting Nunally Kersh, Producer, Staged Concerts Stephen Dean, Production Coordinator

### Program Committee BMF 2018

**Byron Adams** Leon Botstein Marina Frolova-Walker Christopher H. Gibbs Richard Wilson Irene Zedlacher

#### Development

**Assistant** 

Director of Development and **Partnerships** Kieley Michasiow-Levy, Individual Giving Manager Franchesca Chorengel '18, Development

Zia Affronti Morter '12, Assistant

## Theater & Performance and **Dance Programs**

Jennifer Lown, Program Administrator

#### Production

Vincent Roca, Production Manager Hellena Schiavo, Assistant Production Manager Stephen Dean, Production Coordinator, Concerts and Lectures Rick Reiser, Technical Director Josh Foreman, Lighting Supervisor Moe Schell, Costume Shop Supervisor Seth Chrisman, Audio/Video Supervisor

#### Communications

Mark Primoff, Associate Vice President of Communications Eleanor Davis, Director of Public Relations Darren O'Sullivan, Senior Public Relations Associate Brittany Brouker, Marketing Associate Amy Murray, Videographer Anneke Stern '18, SummerScape Marketing Intern

## **Publications**

Mary Smith, Director of Publications Diane Rosasco, Production Manager Cynthia Werthamer, Editorial Director James Rodewald, Editor

# **Audience and Member Services**

David Steffen, Director of Audience and Member Services Nicholas Reilingh, Database and

Systems Manager

Maia Kaufman, Audience and Member Services Manager

Triston Tolentino '18, Audience and Member Services Assistant Maria Whitcomb, Senior House

Manager Jesika Berry, House Manager Joao De La Cruz '20, Assistant House Manager

Cemre Erim '20, Assistant House Manager

Rebecca Rivera, Assistant House Manager

Hazaiah Tompkins '18, Assistant House Manager

#### **Facilities**

Mark Crittenden, Facilities Manager Ray Stegner, Building Operations Manager

Doug Pitcher, Building Operations Coordinator

Chris Lyons, Building Operations
Assistant

Robyn Charter, Fire Panel Monitor Bill Cavanaugh, Environmental Specialist

Drita Gjokaj, Environmental Specialist

# AMERICAN SYMPHONY ORCHESTRA ADMINISTRATION

lynne Meloccaro, Executive Director Oliver Inteeworn, General Manager Brian J. Heck, Director of Marketing Nicole M. de Jesús, Director of Development Sebastian Danila, Library Manager Alice Terrett, Marketing Manager Carissa Shockley, Operations Assistant

James Bagwell, *Principal Guest* Conductor

Zachary Schwartzman, Assistant Conductor

Richard Wilson, Composer-in-Residence

# THE ORCHESTRA NOW ADMINISTRATION

Lynne Meloccaro, Executive Director Oliver Inteeworn, Managing Director Brian J. Heck, Director of Marketing Nicole M. de Jesús, Director of Development

Sebastian Danila, Music Preparation and Researcher

Marielle Metivier, Orchestra Manager Alice Terrett, Marketing Manager Benjamin Oatmen, Librarian Hsiao-Fang Lin, Assistant Orchestra Manager

Kristin Roca, Administrative Assistant

# SUMMERSCAPE SEASONAL STAFF Bard Music Festival

Rosa Tulyaganova, *Diction Coach* Yelena Kurdina, *Diction Coach* Lisa Jablow, *Supertitles* Hsiao-Fang Lin, *Stage Manager*, *Sosnoff* 

Theater

Lisa Krueger Chandler, Stage Manager, Olin Hall

Emily Beck, *Stage Manager*Madison Bruno, *Assistant Stage Manager* 

Robert Strickstein, *Opera Pit Stage Manager* 

John Fortunato, *Stage Manager*, The Tsar's Bride

Chase Conatser, *Assistant to the Director*, The Tsar's Bride

David Nagy '13, Assistant to Executive Director

Kristin Roca, Production Coordinator Paul LaBarbera, Director of Audio Visual Services

Marlan Barry, Recording Engineer, Orchestral Concerts

Dennis Villiers, Audio Visual Services, Olin Hall

Jacob Grover, Audio Visual Services, Olin Hall

Kara Kuhn '18, Office Assistant
Claire Worsey '18, Driver
Yichun (Helen) Wu '21, Concession Sales
Eric Brodbeck, Stagehand
Amy Cassiere, Stagehand
Jon Collazo, Stagehand
Sam Gohl, Stagehand
Jarvis Harrison, Stagehand
Valory Height, Stagehand
Scot Moore '14 MM '18, Stagehand
Michael Rau, Stagehand
Fennel Skellyman, Stagehand

#### **Company Management**

Matt Strieder, Stagehand

Mu-Ying Tsai '18, Stagehand

Stacey-Jo Marine, Company Manager Jacob Schott, Assistant Company Manager

Kerry Frye, Company Management
Intern

Lisa Hornick, Company Management
Intern

#### Spiegeltent

Hannah Gosling-Goldsmith, Venue Manager

Laura Hirschberg, *Production Stage Manager* 

Audrey Rosenblith '17, Artist Services
Coordinator

Eric Oloffson, Site Supervisor Chelsea Rose, Host Captain Arti Tripathi '18, Host Captain Olivia Berkey '20, Host Liam Mayo '22, Host

Jada Smiley '16, Host

Micah Thomas '17 Host Gemma Goodspeed '20, Merchandiser

### Scene Shop

Ryan Naso, Assistant Technical Director
Mark Quiles, Seasonal Assistant
Technical Director
Hickory Renadette, Head Rigger/Flyman
Shane Crittenden, Assistant
Rigger/Flyman
Sheridan Alexander, Stage Carpenter

Bradley Armstrong, Stage Carpenter
Andrew Boucher, Stage Carpenter
Nicola Gillotte, Stage Carpenter
JP Misciagnia, Stage Carpenter
Michael Murphy, Stage Carpenter

Robert Strickstein, *Stage Carpenter* Sam Dickson '19, *Stage Carpenter Intern* Mitch Hoover, *Stage Carpenter Intern* Alex Theisen, *Stage Carpenter Intern* 

#### Electrics

Nick Ligon, Sosnoff Master Electrician Matthew Holcombe, LUMA Master Electrician

Matthew Griffen, Sosnoff Programmer Shane Crowley '18, LUMA Programmer Stephanie Lutz, Spiegeltent Lighting Designer

Zack Riviere, Spiegeltent Electrician and Programmer

Faith Craig, Stage Electrician
Walter Daniels, Stage Electrician
Connor Gibbons, Stage Electrician
Dale Gibbons, Stage Electrician
Emily Quigley, Stage Electrician Intern
Nicole Sliwinski, Stage Electrician Intern
Maggie Turoff, Stage Electrician Intern

#### Wardrobe

Joy Havens, Opera Supervisor
Anna Hafner, Assistant Opera Supervisor
Miranda Loeber, LUMA Supervisor
Abigail Hackney, Head Stitcher
Addie Rose Forstman, Stitcher
Asa Thornton, Draper
Jaclyn Vela, Opera Dresser
Amanda Finamore, Sosnoff Wardrobe

Aishe Roche Garcia, Sosnoff Wardrobe Intern

Emma Holyst '18, Sosnoff Wardrobe Intern

Victoria Lowell, Sosnoff Wardrobe Intern Sydney Martin, LUMA Wardrobe Intern Sharon Green '20, Stitching Intern Caleb Krieg, Stitching Intern Isabella Yannoni '18, Stitching Intern

## Audio

Connor Martin, Sosnoff Theater Audio 1
Henry Birdsey '17, Sosnoff Theater Audio 2
Ryan Burgdorf, LUMA Theater Audio 1
Vincent Laino, LUMA Theater Audio 2
Kurt Fischer, Spiegeltent Audio Engineer
Jesse Chason, Spiegeltent Audio 2
Nina Field, Sosnoff Audio Intern
Owen True, LUMA Audio Intern
Telo Hoy '18, Audio Intern

#### **Properties**

Victoria Ross, Peter Pan Properties

Master

Patrice Escandon Demon Properties

Patrice Escandon, Demon *Properties Master* 

Abigail Cain, Assistant Properties Master Nicholas LaBarbera, Properties Artisan Intern

#### Hair and Makeup

Lesley Bush, Assistant Hair and Makeup Designer Emily Malin, Assistant Hair and Makeup Designer Anika Seitu, Assistant Hair and Makeup Designer Shelley Carpenter, Hair and Makeup Staff Artist

# Audience and Member Services House Staff

Samuel Abate '20, Usher Douglas Appenzeller, Usher Emily Appenzeller, Usher Midori Barandiaran '20, Usher Isabella Barbuto, Usher Mia Barbuto, Usher Anna Billeci, Parking Attendant Nellie Bowen '20, Usher Madison Clark-Bruno '20, Usher Miles DeMartino, Parking Attendant Natalie Durkin '20, Usher Abigail Foster, Parking Attendant Jacob Foster, Parking Attendant Samantha Gorga, Parking Attendant Mara Halas, Usher Harrison Husten Haskin, Usher Natalie Hayes, Usher Kevin Horiszny, Usher Brynlie Sage Johnston '18, Usher Isabelle LaBarbera, Usher Summer Lown, Usher, Parking Attendant Meghan Mercier '19, Usher Sondai NaNaBuluku '20, Usher Jack Pagliante '20, Usher, Parking Attendant Kristyna Petišková '20, Usher Michael Picciuolo, Usher, Parking Attendant Heather Pinchbeck, Usher Willa Pruitt, Usher Taylor Quinland '18, Usher Connor Redmond, Parking Attendant Alexander Rivera, Usher Aliya Rodriguez, Parking Attendant Evan Rohrmeier, Usher Anthony Sava, Usher Frederick Schultz, Parking Attendant Thai Singer '20, Usher Alexandra Snyder, Usher Kalo Talley '21, Usher, Parking Attendant Henry Tynes, *Usher, Parking Attendant* 

# Audience and Member Services Representatives

Kristen Westerduin '19, Usher, Parking

Morgan Volk, Usher

Esme White '18, Usher

Attendant

Aurora Amidon '20
Jackson Blau '18
Salim Chagui '18
Jonathon Comfort '19
Rachael Gunning '19
Megan Halm
Emma Houton '20
Leor Miller '19
Sam Olin-Hitt '20
Mia Schiffer '20
Paulina Swierczek '19
Cree Vitti '22
Lindsey Williams '20
Payton Smith '19, Bus Ambassador

PE 2019

JULY-AUGUST 2019

Highlights include

Erich Wolfgang Korngold's opera Das Wunder der Heliane

The 30th Bard Music Festival Korngold and His World

845-758-7900 | fishercenter.bard.edu

Erich Wolfgang Korngold, 1927

# **About Bard College**

Bard College is a four-year residential college of the liberal arts and sciences with a 158-year history of academic excellence. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 park-like 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 B.A./B.S. in economics and finance, and at the Bard College Conservatory of Music, where students earn a bachelor's degree in music and a B.A. 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 12 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 A.A. 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 10:1. For more information about Bard College, visit bard.edu.

©2018 Bard College
Published by the Bard Publications Office
Printed by Quality Printing, Pittsfield, MA
Good-faith efforts have been made to trace holders of copyright.
We regret any inadvertant omissions.

Cover: St. Petersburg Conservatory, Russia/HIP/Art Resource, NY

Inside front and back covers: Musée des Arts Decoratifs, Paris, France/Bridgeman Images

Page 2: Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 5: State Museum of Theatre and Music, St. Petersburg, Russia/Rimsky-Korsakov Museum

Page 7 (top to bottom)

Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Lebrecht Music Arts/Bridgeman Images

Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 8 (top to bottom)

 $Nikolai\ Rimsky-Korsakov, \textit{From the Correspondence with His Family}\ (Kompositor, 2008)$ 

Kremlin Museums, Moscow, Russia/Bridgeman Images

State Russian Museum, St. Petersburg, Russia/Bridgeman Images

Page 9 (top to bottom)

Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 10 (top to bottom)

Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 11 (top to bottom)

State Russian Museum, St. Petersburg, Russia/Bridgeman Images

 ${\it Tretyakov Gallery, Moscow, Russia/HIP/Art\ Resource, NY}$ 

Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 12 (top to bottom)

Tretyakov Gallery, Moscow, Russia/Bridgeman Images Tretyakov Gallery, Moscow, Russia/Bridgeman Images

A. A. Bakhrushin State Central Theatre Museum, Moscow, Russia/akg-images

Page 13 (top to bottom)

State Russian Museum, St. Petersburg, Russia/Bridgeman Images

State Russian Museum, St. Petersburg, Russia/Bridgeman Images

©McNay Art Museum, San Antonio, Texas/Art Resource, NY

Page 14: A. A. Bakhrushin State Central Theatre Museum, Moscow, Russia/Sputnik/Lebrecht Music Arts/Bridgeman Images

Page 17: Pushkin State Museum, Moscow, Russia/Bridgeman Images

Page 21: Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 22: Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 24: Tretyakov Gallery, Moscow, Russia/akg-images

Page 25: State History Museum, Moscow, Russia/HIP/Art Resource, NY

Page 26: Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 28: Kharkov Art Museum, Ukraine/akg-images

Page 29: Pushkin State Museum, Moscow, Russia/Heritage Images/Fine Art Images/ akg-images

Page 30: Pushkin State Museum, Moscow, Russia/Heritage Images/Fine Art Images/ akg-images

Page 33: Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 34: State Russian Museum, St. Petersburg, Russia/akg-images

 ${\it Page 37: State Russian Museum, St. Petersburg, Russia/Sputnik/Bridgeman Images}$ 

Page 39: Private Collection/Sputnik/Bridgeman Images

Page 40: Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 42: Tretyakov Gallery, Moscow, Russia/akg-images

Page 45: Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 49: State Russian Museum, St. Petersburg, Russia/HIP/Art Resource, NY

Page 50: Fedor Chaliapin, A Story About Life (Perm Publishing House, 1966)

Page 52: Tretyakov Gallery, Moscow, Russia/HIP/Art Resource, NY

Page 57: State Russian Museum, St. Petersburg, Russia/Bridgeman Images

Page 58: Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 61: Art Resource, NY

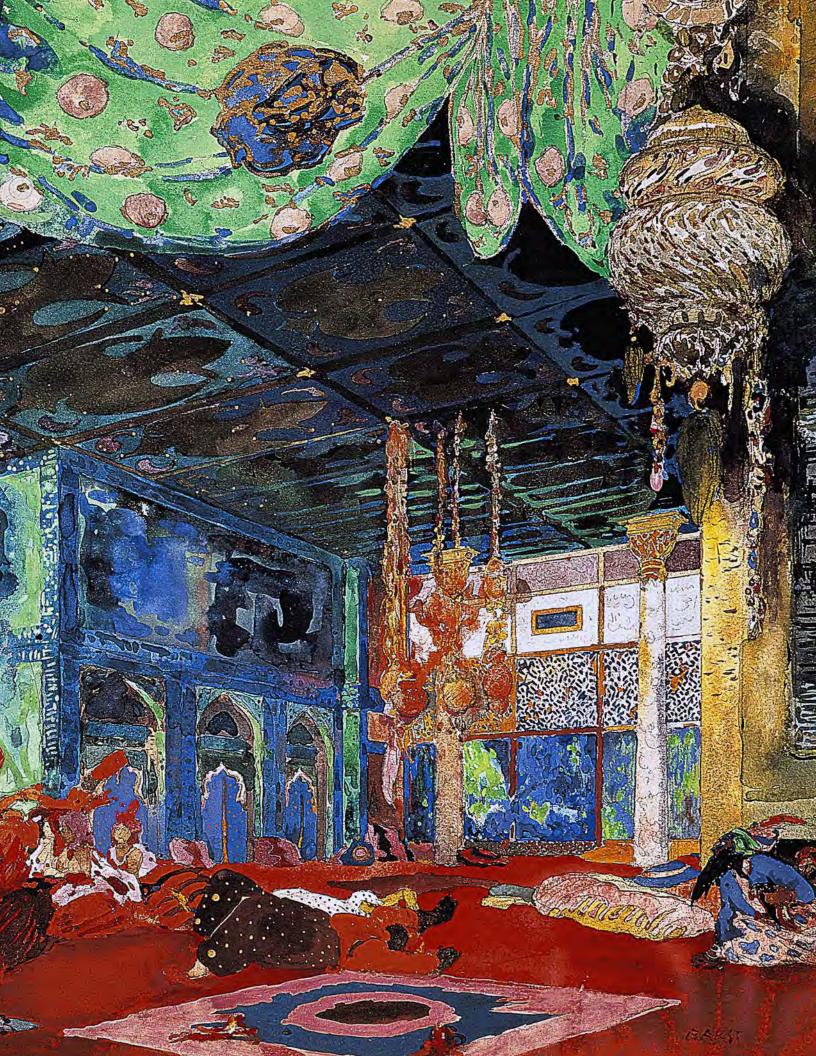
Page 62: State Russian Museum, St. Petersburg, Russia/Bridgeman Images

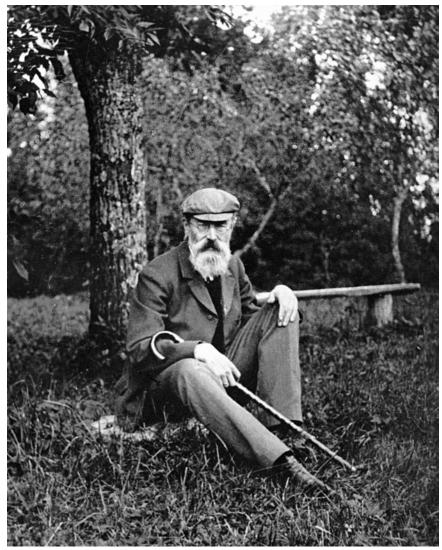
Page 65: Tretyakov Gallery, Moscow, Russia/HIP/Art Resource, NY

Page 67: Tretyakov Gallery, Moscow, Russia/Bridgeman Images

Page 79: akg-images

Back cover: Sputnik/Bridgeman Images





Nikolai Rimsky-Korsakov, 1903

