

Bard College Conservatory of Music Graduate Vocal Arts Program
presents an Opera Triple Bill

Pulcinella

Igor Stravinsky

Full Moon in March

John Harbison

Svadba

Ana Sokolović



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Dawn Upshaw, *Artistic Director*

Kayo Iwama, *Associate Director*

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PULCINELLA

Igor Stravinsky

FULL MOON IN MARCH

John Harbison

Intermission

SVADBA

Ana Sokolović

Bard College Conservatory Orchestra

James Bagwell, *Conductor*

Jackson McKinnon '16, *Conductor*

Alison Moritz, *Stage Director*

March 9, 2018 7:30 pm

March 11, 2018 3 pm

Sosnoff Theater

Richard B. Fisher Center for the Performing Arts at Bard College

Welcome to Our Unique Triple Bill of One-Act Operas

There's a lot to celebrate here today: we are only a couple of years shy of the 100th anniversary of the Igor Stravinsky/Sergei Diaghilev *Pulcinella* premiere; we have been inspired by the powerful and thoughtful work of director Alison Moritz, who has brought together in such an imaginative way these seemingly disparate works; we are thrilled to honor two of the evening's composers with performances of their work while they are in the midst of exciting birthday years (John Harbison's 80th and Ana Sokolović's 50th); and—quite unbelievably to me—it was only 10 years ago, in March 2008, that our Graduate Vocal Arts Program presented its first evening of fully staged operas. May this decade be the first of many more to come!

—Dawn Upshaw, *Artistic Director, Graduate Vocal Arts Program, Bard College Conservatory of Music*

Bard College Conservatory of Music

Singers of the Graduate Vocal Arts Program

Bard College Conservatory Orchestra

Conductors James Bagwell, Jackson McKinnon

Stage Director Alison Moritz

Producer Tricia Reed

Stage Manager and Assistant Director Emily Cuk

Director of Orchestral Studies Erica Kiesewetter

Orchestra Manager Marielle Metivier

Orchestra Manager Hsiao-Fang Lin

Librarian Sebastian Danila

Musical Coaches Kayo Iwama, Erika Switzer, Dawn Upshaw

Serbian Diction Coach Nadja Milatović-Sekicki

Hair and Make-up Tyler Holland

Costumes Matthew Pederson

Scenic Design Kate Noll

Lighting Design Anshuman Bhatia

Properties Manager Hellena Schiavo

Surtitles Bethany Pietroniro

Assistant Conductors Pavlos Kordis, Renée Louprette

Rehearsal Pianists Szu-Ying Huang, Hsin-Chiao Liao, Florence Mak, Sam Oram,

Bethany Pietroniro, Wan-Shyuan Wu

Production Assistant Kristin Roca

Richard B. Fisher Center for the Performing Arts Production Staff

Production Manager Vincent Roca

Assistant Production Manager Hellena Schiavo

Production Coordinator, Concerts and Lectures Stephen Dean

Technical Director Rick Reiser

Lighting Supervisor Josh Foreman

Costume Shop Supervisor Moe Schell

Audio/Video Supervisor Seth Chrisman

Director's Note

Today, you'll be enjoying music by Igor Stravinsky, John Harbison, and Ana Sokolović. But are you experiencing three operas, or one? Each of these acts is a striking piece of music-theater in its own right, and my central task has been connecting them into a cohesive unit. Opera is, after all, an extravagant act of synthesis: music, theater, dance, and design merge to create an illuminating whole.

When I began preparing these operas, I was immediately captivated by the history surrounding Stravinsky's ballet with singers: *Pulcinella*. This divertissement was commissioned in 1920 by ballet impresario Sergei Diaghilev for his legendary company, the Ballet Russes. Diaghilev and his cohorts were, in fact, the first to give young music student Stravinsky a major commission (*The Firebird*), and their other successes with the composer included *Petrushka*, *The Rite of Spring*, and *Les noces*. In an interesting twist, I found that Canadian-Serbian composer Sokolović has cited *Les noces* as a direct inspiration for her contemporary a cappella opera *Svadba* (Wedding), the third act of this evening's program. Upon discovering this connection, I knew that I wanted to create a production that traced the artistic lineage from the Ballet Russes's *Pulcinella*, through Harbison's brutalist fairy tale *Full Moon in March*, all the way to Sokolović's *Svadba*.

Each act of this triptych highlights a different traditional style or trope used by Diaghilev and the Ballet Russes: *Pulcinella* (a neoclassical commedia dell'arte); *Full Moon in March* (inspired by popular ballets based on exotic themes and characters such as *Cléopâtre*, *Schéhérazade*, and *Thamar*); and *Svadba* (a twist combining *Les Sylphides* and *The Rite of Spring*).

My hope is that we can begin to see even the most avant-garde or stylized art as an extension of the more common habits, rites, and rituals that we use every day to give structure and meaning to our own lives.

—Alison Moritz

Pulcinella

Music by Igor Stravinsky (1882–1971)
after the music of Giovanni Battista Pergolesi (1710–36)

James Bagwell, *Conductor* | **Alison Moritz**, *Stage Director*

Silvia Angela Hendryx
Silvio Eric Finbarr Carey
Pimpinella SarahAnn Duffy
Pulcinella Mark Chan

The Company Jonathon Comfort, Addie Rose Forstman, Zoe Johnson, Sun-Ly Pierce

ORCHESTRA

Violin I Alex van der Veen, *Concertino*, Bihan Li, *Principal*, Zongheng Zhang, Gigi Hsueh, Helli Fang
Violin II Avery Morris, *Concertino*, Eliot Roske, *Principal*, Tristan Flores, Liliya Milcheva, Anna Hallett
Viola Hsin-Fang Wu, *Concertino*, Javen Lara, *Principal*, Mercer Greenwald, Yushi Pan, Mengshen Li
Cello Lily Moerschel, *Concertino*, Nathan Matsubara, *Principal*, Chang Pan, Christopher Beroes-Haigis
Bass Stephen Jones, *Concertino*, Andrew Behrens, *Principal*, Baylor Brown, Nathaniel Savage
Flute Gabriela Rosada Torres, *Principal*, Isabela Cruz-Vespa
Oboe Amy Cassiere, *Principal*, Cree Vitti
Bassoon Daniel Goldblum, *Principal*, Gabrielle Hartman
Horn Liri Ronen, *Principal*, Zachary McIntyre
Trumpet Guillermo Garcia Cuesta, *Principal*
Trombone Henry Shankweiler, *Principal*

Stage Manager Stephen Dean

Orchestra Managers Marielle Metivier, Hsiao-Fang Lin

Synopsis

A touring ballet company arrives in a new theater to prepare for a performance of three entertainments in their repertoire: a comedy (*Pulcinella*), a tragic fairy tale (*Full Moon in March*), and a ballet blanc (*Svada*). Almost immediately, the impresario and his troupe begin rehearsals for the first act: *Pulcinella*. Onstage, the details of the *Pulcinella* story emerge amidst the company's interruptions for costume fittings and cigarette breaks: a shepherd loves a shepherdess, but mistakenly thinks she is being false to him when he sees her with an old fool (the titular *Pulcinella*, or Punch) from the village. *Pulcinella*'s wife becomes jealous of the beautiful shepherdess but, as in all comedies, the story ends with two loving couples being reunited. Finally, rehearsals and preparations come to an end, and the ballet company performs a manic pantomime. Almost as soon as the performance begins, it is over.

—Alison Moritz

Full Moon in March

Music by John Harbison (b. 1938)
with a libretto adapted from the play by W. B. Yeats (1865–1939)

James Bagwell, *Conductor* | **Alison Moritz**, *Stage Director*

Attendant I Seol Ah Yoo (3/9)/Natalie Trumm (3/11)
Attendant II Eric Finbarr Carey
Queen Chloë Schaaf (3/9)/Paulina Swierczek (3/11)
Swineherd Luke MacMillan (3/9)/Jonathon Comfort (3/11)

ORCHESTRA

Violin Alex van der Veen
Viola Hsin-Fang Wu
Cello Chang Pan
Flute Emma Neiman
Oboe Theresa Lin
Bass Clarinet Anya Swinchoski
Percussion Dániel Matei
Piano Samuel Oram

Stage Manager Stephen Dean

Orchestra Managers Marielle Metivier, Hsiao-Fang Lin

Synopsis

A veiled Queen awaits candidates in a singing competition, having promised both her hand in marriage and her kingdom to the winner. A ragged Swineherd arrives alone to sing for the Queen, having heard she will be won on a night like tonight—a full moon in March.

Before the Swineherd sings, the Queen warns him not to confuse her virgin beauty for kindness. The Queen is repelled by the Swineherd, hears his words as insults, and orders his execution. He begins a story from his country of a woman who begat a child from a drop of blood that entered her womb. The Queen herself is that child, and she reveals her face to the Swineherd as he is led away.

The Queen's two attendants take on the personas of the Swineherd and the Queen herself, foreshadowing the final, strange scene. The Queen is revealed, holding the head of the Swineherd. No longer able to speak, the Queen's voice is taken over by her attendants. She is waiting to hear the Swineherd's song from his cold lips. When she hears the music, the Queen, now crazed, dances with the head, her arms covered in his blood. The attendants close the curtain.

—Alison Moritz

Svadba

Music by Ana Sokolović (b. 1968)
with text from original Serbian poetry

Jackson McKinnon, *Conductor* | **Alison Moritz**, *Stage Director*

Milica Rachel Doehring (3/9)/Elaine Daiber (3/11)

Danica Addie Rose Forstman

Lena Zoe Johnson

Zora Angela Hendryx

Nada Sun-Ly Pierce

Ljubica SarahAnn Duffy

Percussion Jonathan Collazo

Synopsis

A group of girls (Danica, Lena, Zora, Nada, and Ljubica) gathers to sing to their friend Milica, who is getting married the next day. The girls sing of how much her mother will weep when Milica leaves home, since she is an only child. They praise her beauty, and urge her not to forget them.

The girls dress Milica's hair in a special way, and begin enacting other rituals to ready the bride-to-be for her upcoming wedding. They urge Milica to prepare the gifts she should offer her future husband, and promise she will be happy with her new family.

The group braces for Milica to leave girlhood and enter into marriage, but still they encourage her once more to go ahead without them.

—Alison Moritz

Notes on the Composers and Programs

Pulcinella

Igor Feodorovich Stravinsky was born in Oranienbaum (now Lomonosov), a Baltic resort near St. Petersburg, on 5 June (17 June, New Style) 1882, the third son of Feodor Stravinsky, one of the principal basses at the Maryinsky (later Kirov) Theatre in St. Petersburg. Stravinsky's musical education began with piano lessons at home when he was ten; he later studied law at St. Petersburg University and music theory with Fyodor Akimenko and Vassily Kalafati. His most important teacher, though, was Nikolay Rimsky-Korsakov, with whom he studied informally from the age of twenty, taking regular lessons from 1905 until 1908.

Although Stravinsky's first substantial composition was a Symphony in E flat, written in 1906 under the tutelage of Rimsky-Korsakov, it was *The Firebird*, a ballet commissioned by Sergei Diaghilev and premiered by his Ballets Russes in Paris in 1910, that brought Stravinsky into sudden international prominence. In the next year he consolidated his reputation with *Petrushka*, like *The Firebird* a transformation of something essentially Russian into a work of surprising modernity. Stravinsky's next major score—a third ballet commission from Diaghilev—is one of the major landmarks in the history of music: the blend of melodic primitivism and rhythmic complexity in *The Rite of Spring* marked the coming of modernism in music and was met with a mixture of astonishment and hostility. Stravinsky, now a Swiss resident, became established, as the most radical composer of the age.

A rapid succession of works—*The Nightingale*, an opera, in 1914, *Renard* in 1915, *The Soldier's Tale* in 1918, the *Symphonies of Wind Instruments* two years after that—all reinforced his aesthetic dominance. The explicitly Russian flavour of his music—played out in the *Symphonies of Wind Instruments* (1920), the opera buffa *Mavra* (1922) and *Les Noces* (1923), for four solo voices, chorus and an orchestra consisting of four pianos and percussion—gave way to a more refined neoclassicism, beginning with the ballet *Pulcinella* (1920), for which Stravinsky went back to the music of Pergolesi, reworking it into something completely personal.

1920 was also the year that Stravinsky settled in France, taking French citizenship in 1934. Stravinsky expected to be elected to a vacant seat in the Académie française following Dukas' death in 1935, and felt rebuffed when Florent Schmitt was elected in his stead. His ties to his adopted homeland were further loosened when, in a mere eight months, from November 1938, Stravinsky suffered the deaths of his daughter Lyudmilla, aged only 29, his mother and then his wife (and cousin) Catherine (*née* Nossenko); faced with an imminent war in Europe, Stravinsky and his second-wife-to-be Vera Sudeikin (*née* de Bosset) emigrated to the United States. After a year spent on the East Coast, including a stint as a lecturer at Harvard University, he and Vera soon settled in California, which they were to make their homes for the rest of their lives.

Pulcinella turned out to be only the first of many works which, over the next two decades, Stravinsky subdued the music of the past to his own purposes, among them the 'divertimento' *The Fairy's Kiss*, derived from Tchaikovsky, and the ballet *Apollon Musagète*, both premiered

in 1928. Two choral-orchestral works—the oratorio *Oedipus Rex* (1927) and the *Symphony of Psalms* (1930)—showed that he could also work on an epic scale; and it was not long before he tackled a purely orchestral *Symphony in C* (1938), which was followed within four years by the *Symphony in Three Movements*.

With *Perséphone* (1934), *Jeu de Cartes* (1936) and *Orpheus* (1946), the series of ballets also continued, generally in collaboration with George Balanchine, a partnership as important to dance in the twentieth century as Tchaikovsky's and Petipa's had been in the nineteenth. Stravinsky's neoclassical period culminated in 1951 in his three-act opera *The Rake's Progress*, to a libretto by W. H. Auden and Chester Kallman.

One of the most unexpected stylistic volte-faces in modern music came in 1957, with the appearance of the ballet *Agon*; Stravinsky himself conducted its premiere at a 75th-birthday concert. Hitherto he had ignored Schoenbergian serialism, but in 1952 he began to study Webern's music intensely and *Agon* was the first work in which he embraced serialism wholeheartedly, though the music that resulted was entirely his own—indeed, it has a formal elegance that he seemed to have been trying to capture in his neoclassical period. The chief works from Stravinsky's late serial flowering are *Threni*, for six solo voices, chorus and orchestra (1958), *The Flood*, a 'musical play for soloists, chorus and orchestra' (1962), the 'sacred ballad' *Abraham and Isaac* (1963), *Variations for Orchestra* (1964) and *Requiem Canticles* (1966).

Stravinsky was also active as a performer of his own music, initially as a pianist but increasingly as a conductor. The first among contemporary composers to do so, he left a near-complete legacy of recordings of his own music, released then on CBS and now to be found on Sony Classical. His conducting career continued until 1967, when advancing age and illness forced him to retire from the concert platform. His tenuous grasp on life finally broke on 6 April 1971, in New York, and his body was flown to Venice for burial on the island of San Michele, near to the grave of Diaghilev.

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On the score's title page, *Pulcinella* is described as a "ballet with songs after Giambattista Pergolesi." Yet the material's origins are more complicated than this title implies. We now know that a great deal of music attributed to Pergolesi is not actually by him. Pergolesi, who has the sad distinction of being one of the shortest-lived composers in the history of Western music, was professionally active for only five years, during which time he managed to establish himself in Naples as a prominent composer of operas, sacred and secular vocal music, and instrumental works. Yet his success during his lifetime pales in comparison to his posthumous fame. Posterity counted him among the greatest composers of the 18th century; his short opera *La serva padrona* was performed all over Europe, and J. S. Bach, Pergolesi's senior by 25 years, made an arrangement of the Italian composer's *Stabat Mater*. As the years wore on, more and more works bearing the name of this musical prodigy appeared on the market. Modern scholarship, however, has determined that many of these works are inauthentic.

Stravinsky discovered this body of music, so remote from him in time and space, through the director of the Ballet Russes, Sergei Diaghilev. The famous impresario, who had commissioned Stravinsky's three great Russian ballets (*The Firebird*, *Petrushka*, *The Rite of Spring*) in the years before World War I, was anxious to renew his collaboration with the composer after war's end, but decided that it was time for a change of style. He had recently produced a ballet based on music by Domenico Scarlatti (1685–1757), and he wanted to continue his explorations of Italian baroque music. At first, Pergolesi's music seemed to hold little interest for Stravinsky, but he, too, was eager to work with Diaghilev again, and happily accepted the proposal.

Diaghilev supplied his friend with a number of "Pergolesi" works, and they agreed on the plot of the ballet, apparently culled from an old manuscript containing humorous anecdotes about Pulcinella, a traditional character from the Renaissance-improvised theater, the commedia dell'arte. According to the original manuscript, all the girls in the village are in love with Pulcinella, and their fiancés conspire to kill him. It is a comedy of errors that ends without any bloodshed (a few fisticuffs, at most); in the end, every boy, including Pulcinella, finds a girl after his own heart to marry.

In general, Stravinsky preserved the melody and the bass line of his originals. He used a small, classical orchestra with no clarinets and a solo string quartet in the style of the Baroque concerto grosso. He often changed the harmonies and added modern playing techniques such as harmonics (both on strings and flutes) and trombone glissandos. These changes were sufficient to turn the music of Pergolesi (and the various pseudo-Pergolesis) into pure Stravinsky.

—Peter Laki, *Visiting Associate Professor of Music*

Full Moon in March

Composer **John Harbison** is among America's most distinguished artistic figures. The recipient of numerous awards and honors, including a MacArthur Fellowship and a Pulitzer Prize, Harbison has composed music for most of America's premier musical institutions, including the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and Chamber Music Society of Lincoln Center. His catalogue includes three operas, six symphonies, 12 concerti, a ballet, six string quartets, numerous song cycles and chamber works, and a large body of sacred music that includes cantatas, motets, and the orchestral-choral works *Four Psalms*, *Requiem*, and *Abraham*.

Recent premieres include *Psalms 116* (Chanticleer), String Quartet No. 6 (Lark Quartet, Fromm Players at Tanglewood, and Telegraph Quartet), *Presences* (cello and string quintet), *A Bag of Tales* (codas for piano), *The Cross of Snow* (in both versions: viols with countertenor and string quartet with mezzo-soprano), *The Nine Rasas* (clarinet, viola, and piano), and *Painting the Floors Blue* (for violinist Jennifer Koh). In May, Harbison's opera *The Great Gatsby*, commissioned by the Metropolitan Opera, was revived at Semperoper Dresden, after the European debut there of a new production last year, following performances in New York, Chicago, San Francisco, Aspen,

Boston, and Tanglewood. Upcoming performances include the monodrama *If, From a Distance* (for Boston Musica Viva, Santa Fe Chamber Music Festival, and the Chamber Music Society of Lincoln Center); and the organ symphony *What Do We Make of Bach*, for a consortium anchored by the Minnesota Orchestra and the Seattle Symphony, with a companion volume of essays on Bach.

Harbison has been composer in residence with the Pittsburgh Symphony, Los Angeles Philharmonic, American Academy in Rome, and numerous festivals. He received degrees from Harvard and Princeton before joining Massachusetts Institute of Technology (MIT), where he is currently Institute Professor. He also taught composition at Tanglewood, serving as head of the composition program there from 2005 to 2015, often directing its Festival of Contemporary Music. With Rose Mary Harbison, the inspiration for many of his violin works, he has been artistic codirector of the annual Token Creek Chamber Music Festival since its founding in 1989. He continues as principal guest conductor at Emmanuel Music (where he served as acting artistic director for three years). An accomplished jazz pianist, Harbison founded MIT's Vocal Jazz Ensemble in 2010, serving as coach and arranger, and he is pianist with the faculty jazz group Strength in Numbers (SIN).

Full Moon in March

Among the central elements of John Harbison's music are the polarities of, on the one hand, the real and the earthy, and on the other, the ritualistic, hieratic, spiritual, and magical. Harbison, the composer of the *Mottetti di Montale*, with its broken narrative of star-crossed/war-crossed lovers, is also the composer of the *Mirabai Songs*, set to the poems of the 16th-century Indian mystic poet and street dancer Mirabai. In these poems she conveys the conflict she feels between living a spiritual life in an all-too-physical world. Harbison never offers simple solutions. One of the most profound qualities of his music is his Keatsian "negative capability"—his refusal to resolve the inescapable ambiguities of human existence.

Harbison's two early operas, cannily edited adaptations of major literary texts—Shakespeare's late play *The Winter's Tale* and Yeats's late one-act "chamber" play, *A Full Moon in March*—both deal with similar tensions between spirit and "matter." Yeats's later short plays are among his most mysterious and puzzling works, "mystery plays" in more than one sense, yet also his most powerful theater pieces. *A Full Moon in March* begins with an image out of Yeats's cosmology, the yin and yang of sun—the "objective," concrete, physical world of daylight—and moon—the "subjective," intuitive, mystical world of inspiration and imagination; body and spirit; human artist and elusive muse. Like Shakespeare, but with a less direct narrative method, Yeats wrestles with the paradoxical issues of the resentful spirit's need for earthly embodiment and the body's tragic desire for something beyond itself. He gives themes of violence and reconciliation startling, dramatic shape. In one of his late lyrics, "Crazy Jane Talks with the Bishop," written only a couple of years before *A Full Moon in March*, the earthy Jane makes one of Yeats's most remarkable pronouncements: "But Love has pitched his mansion in/The place of excrement;/For nothing can be sole or whole/That has not been rent."

Full Moon in March (Harbison, as if to establish the separate identity of his opera, drops Yeats's indefinite article), begins with two unnamed quasicomic Attendants (are they out of ancient theater, commedia dell'arte, a minstrel show, or musical comedy?) announcing the contrast between "Crown of gold or dung of swine." The two main protagonists, on a grander scale, more heroic, more operatic, are a Queen and a Swineherd. Harbison's chamber opera (1977) opens with a kind of nasal and percussive fanfare, evoking some archaic Eastern ceremony and immediately sucking us into a strangely abstract, yet exotic world. The Attendants' song has a nasty, syncopated tune that sticks in the memory. They pull aside a curtain on the veiled Queen, who is waiting for "some terrifying man" to sing and win her hand and throne. The man is a ragged Swineherd, who has come "through dust and mire," and whose "great Solitudes" have driven him mad. He's like the male counterpart of Crazy Jane, obsessively repeating his phrase about being driven mad. Despite his filth, the Queen is drawn to him, but she warns him that she is "crueler than solitude . . . Cruel as the winter of virginity." "Cruel" is *her* repeated word. Their intense extended soliloquies, so-called "arias," with their eloquent, sinuous obbligatos for oboe and bass clarinet, inhabit a different rhetorical world from the world of the Attendants. This is one of Harbison's earliest and most successful attempts to intermix popular and high culture.

The Queen almost succumbs to the Swineherd, but she is appalled by his sexual confidence and precipitously beheads him. In her place, a dancer goes into a wild, driven, love-hate dance with the severed head, finally kissing it on the mouth. This climactic music, with its prominent parts for flute and oboe, more Middle- than Far-Eastern, is a moment of sheer reckless abandon. Finally, the head (through the voice of the Second Attendant) begins to sing a morbid nursery rhyme ("I sing a song of Jack and Jill./Jill had murdered Jack"). The dancer-Queen falls, clutching the head to her, as the Attendants close the curtain and ponder the mysteries of what they've just witnessed: "Why must these holy feet descend/From emblematic niches?" Their answer is that even a Queen must descend into the mire: "For desecration and the lover's night." Blackout!

Lloyd Schwartz, October 2012. Used with permission of Lloyd Schwartz and Boston Modern Orchestra Project.

Svadba

Serbian-born composer **Ana Sokolović**, who has lived in Montreal for two decades, has been immersed in the arts all her life. Before taking up theater and music, she studied classical ballet. She studied composition under Dušan Radić at University of Novi Sad and Zoran Erić in Belgrade, then completed a master's degree under the supervision of José Evangelista at the Université de Montréal in the mid-1990s. Both rich and playful, her compositions draw the listener into a vividly imagined world, often inspired by Balkan folk music and its asymmetrical festive rhythms.

Today, Sokolović's repertoire includes orchestral, vocal, chamber, operatic, and theatrical pieces. From 1995 to 1998, she was a three-time recipient of the SOCAN Foundation Award for Young Composers. In the 1999 CBC Young Composers Competition, she won the grand prize along

with first prize in the chamber music category. In 2005, she won the Joseph S. Stauffer Prize presented by the Canada Council for the Arts, and in 2007, the Conseil québécois de la musique awarded her the Prix Opus for composer of the year. In 2008, she won the Jan V. Matejcek Award presented by SOCAN; in 2012, she was a repeat winner of the same award. In 2009, she won the prestigious National Arts Centre Award, which included commissions, residencies, and teaching positions over a five-year period. In the summer of 2012, her opera *Svadba* (Wedding), commissioned and produced by the Queen of Puddings Music Theatre, received six nominations for the Dora Mavor Moore Awards and won for Outstanding New Musical/Opera. The opera toured Canada and Europe until 2015.

The Société de musique contemporaine du Québec (SMCQ) recently marked the 20th anniversary of Sokolović's arrival in Quebec with a celebration of her work. "For the scope, diversity and quality of her work; for the originality of her approach; for her energy, her reputation among the most prestigious institutions and her appeal to audiences of all ages," the society's artistic committee unanimously decided to devote the third edition of its Série Hommage tribute performance series to her. The series, held over the 2011–12 season, attracted record participation as Canadian artists and organizations enthusiastically answered the call. More than 200 events were presented in her honor.

Sokolović recently received a commission from the Canadian Opera Company for a mainstage opera that will premiere during the 2019–20 season. The Fondation Émile Nelligan awarded her the prestigious Serge Garant Prize in November 2015. "By transposing her own roots and personal identity into a vibrant and universal culture, Ana Sokolović composes music that connects us not only to Montréal, but to Toronto, Aix-en-Provence, and Belgrade," commented Réjean Beaucage, jury president. She also teaches composition at the Université de Montréal.

Svadba (Wedding)'s text is taken from original Serbian poetry, its music is derived from traditional folklore, and the compositional structure is informed by everyday images and objects such as hair, cups, and water. The scenes unfold, not in a linear narrative, but in a playful interconnection animated through drama, distilling magic and fantasy from ordinary moments. A wedding is an important turning point in every woman's life, usually steeped in tradition and always signifying change. Milica's rite of passage is universal, an archetype of human experience. *Svadba* delves deep into the quality and richness of a short, but decisive moment in time.

—Ana Sokolović

Who's Who

Stage Director **Alison Moritz's** productions have been lauded as "about as gorgeous and accessible as any opera anywhere" (*Commercial Appeal*), and her work has been praised for its "incredible economy of resources, lean production design, and eye for jest and banter" (*Orlando Examiner*). Her 2017–18 season includes several new productions, including *Candide* (Tanglewood), *Orpheus in the Underworld* (New Orleans Opera), *Die Entführung aus dem Serail* (Madison Opera), and the world premiere of Missy Mazzoli's *Proving Up* for Washington National Opera's American Opera Initiative, as well as new music collaborations with IlluminArts in Miami and the Resonant Bodies Festival in New York City.

A "rising young star on the contemporary American opera scene" (89.5 Tulsa), Moritz's production of *The Manchurian Candidate* was named the No. 1 Classical Music/Dance event of 2016 by the *Austin Chronicle*, and received four Austin Critics' Table awards, including Best Opera Production. In 2015, Moritz received the SDCF Kurt Weill Fellowship and was named one of the winners of OPERA America's Director-Designer Showcase. Her professional credits include engagements with Santa Fe Opera, Seattle Opera, Opera Theatre of St. Louis, Wolf Trap Opera, and Chautauqua Opera. Previously, Moritz served as the resident assistant director at both the Minnesota Opera and The Atlanta Opera. www.alisonmoritz.com

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor of The Orchestra Now, and in 2009, was appointed principal guest conductor of the American Symphony Orchestra. From 2009 to 2015 he served as music director of The Collegiate Chorale. Some highlights of his tenure with them include conducting a number of operas-in-concert at Carnegie Hall, such as Bellini's *Beatrice di Tenda*, Rossini's *Moïse et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's *Toltec Symphony* and Golijov's *Oceana*, both at Carnegie Hall. Since 2011, he has collaborated with singer and composer Natalie Merchant, conducting a number of major orchestras across the country, including the San Francisco and Seattle symphonies. He has trained choruses for a numerous American and international orchestras, including the Mostly Mozart Festival Orchestra, New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Budapest Festival Orchestra, and American Symphony Orchestra. He has worked with noted conductors such as Charles Dutoit, Andris Nelsons, Gustavo Dudamel, Alan Gilbert, Gianandrea Noseda, Valery Gergiev, Yannick Nézet-Séguin, Zubin Mehta, Riccardo Muti, Lorin Maazel, Esa-Pekka Salonen, Michael Tilson Thomas, Louis Langrée, Leon Botstein, Ivan Fischer, Jesús López-Cobos, and Robert Shaw.

Bagwell prepared The Collegiate Chorale for concerts at the Verbier Festival in Switzerland; in 2012, the Chorale traveled to Israel and the Salzburg Festival for four programs with the Israel Philharmonic. Since 2003, he has been director of choruses for the Bard Music Festival, conducting and preparing choral works during the summer festival at the Richard B. Fisher Center for the Performing Arts. He frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony, Jerusalem Symphony, and the Interlochen

Music Festival. He is professor of music at Bard College, and director of performance studies and the Graduate Conducting Program at the Bard College Conservatory of Music.

Jackson McKinnon '16, pianist, organist, and conductor, is currently a second-year graduate student in the Choral Conducting Program, and receives his master of music in spring 2018. In 2016, he was a soloist with The Orchestra Now, conducted by Leon Botstein, performing Shostakovich's Second Piano Concerto, and he also conducted the American debut of Pauline Oliveros's "Sound Geometries" with the International Contemporary Ensemble (ICE). McKinnon joined the creative team of the Bard SummerScape and Bard Music Festival (BMF) in 2016 as assistant chorus master, and has served as an assistant conductor to the BMF's opera productions. Originally from a small town in northwest Arkansas, McKinnon found a love for the piano and classical music at 16, and since then has performed all kinds of music, ranging from solo piano to chamber music, fully orchestrated pieces, and operas. McKinnon's final degree recital in 2016 consisted of two debuts of orchestral works by student composers, along with Copland's "Appalachian Spring" and Shostakovich's Second Piano Concerto, in which he was both pianist and conductor.

Tenor **Eric Finbarr Carey** (*Silvio, Attendant II*) is in his second year of the Graduate Vocal Arts Program, studying with Lorraine Nubar. He was praised by the *Millbrook Independent* for his 2017 performance as *Candide*, as "resonant, mellifluous, and deft with dramatic nuance." He recently won the 2017 Bard Conservatory Concerto Competition. Carey is a fellow at Tanglewood Music Center this summer.

Baritone **Mark Chan** (*Pulcinella*) is a student of Sanford Sylvan in the Graduate Vocal Arts Program. He recently participated in the Professional Fellowship Program at SongFest, where he sang in master classes with Graham Johnson and Martin Katz. A Los Angeles native, Chan graduated *cum laude* from Azusa Pacific University.

Baritone **Jonathon Comfort** (*Swineherd*) is pursuing his master's degree in the Graduate Vocal Arts Program, and currently studies with Sanford Sylvan. He holds a bachelor of music from the New England Conservatory of Music. He studied with Lorraine Nubar and Michael Meraw, and has attended l'Académie Internationale d'Été de Nice and the Chautauqua Institution.

Soprano **Elaine Daiber** (*Milica*) is in her second year of the Graduate Vocal Arts Program, studying with Edith Bers. This past summer, she was a vocal fellow at the Tanglewood Music Center. Past engagements at Bard include the role of Paquette in the concert version of *Candide* (TÖN), and vocalist in Steve Reich's *Drumming* (Bard Percussion and SÖ Percussion).

Soprano **Rachel Doehring** (*Milica*) is a second-year student in the Graduate Vocal Arts Program, and studies with Lorraine Nubar. Recently, she performed with the new-music group Contemporaneous in New York City and in Peter Serkin's curated Mozart Project. She has also performed a variety of roles ranging from early to new opera.

Mezzo-soprano **SarahAnn Duffy** (*Pimpinella, Ljubica*), a first-year student, is pursuing her master of music in the Graduate Vocal Arts Program, studying with Lorraine Nubar. She received her bachelor of music from the New England Conservatory of Music.

Soprano **Addie Rose Forstman** (*Danica*) is a first-year student of Lorraine Nubar's in the Graduate Vocal Arts Program. She earned her bachelor of music, with a minor in Italian, from the Eastman School of Music in 2017. She is a voice and piano teacher at the Paul Effman Music school in Poughkeepsie, New York.

Soprano **Angela Hendryx** (*Silvia, Zora*) currently studies with Lorraine Nubar in the Graduate Vocal Arts Program, directed by Dawn Upshaw. While at Bard, Hendryx has performed excerpts from Saariaho's *L'Amour de loin* (Clémence) and *Der Rosenkavalier* (Octavian), and produced two concerts. Hendryx was recently a featured soloist with the Albany Symphony Orchestra.

Soprano **Zoe Johnson '16** (*Lena*) has appeared as Queen of the Night in Bard's production of *Die Zauberflöte* (2016) and Papagena with the Albany Symphony in 2015. Other credits include Michelle (*Intruder-the Musical*, New York Theater Festival), Queen of the Night (Albany Symphony), Le Feu/Princesse/Rossignol (*L'enfant et les sortilèges*, Aspen Music Festival), Rosalba (*Florenca en el Amazonas*, Fletcher Opera), Chava (*Fiddler on the Roof*, Charlottesville Opera), and Cunegonde (*Candide*, Kentwood Players). Concert credits include soprano soloist in Handel's *Messiah* with TÖN, soloist in Beethoven's Choral Fantasy with the Aspen Symphony Orchestra, and in concert with pianist Kenneth Merrill in *Let's Misbehave*, featuring the works of Cole Porter. She is a Metropolitan Opera National Council Western Region semifinalist (2013), and has received awards in voice and theater studies from Syracuse University (M.M. in vocal performance '14) and Barnard College (B.A. in theater studies '11). Johnson appears as the title character in Mary Lambert's short film *Pearl*, which made its premiere at the Sitges Film Festival, Spain, in 2013.

Baritone **Luke MacMillan** (*Swineherd*) is in his second year in the Graduate Vocal Arts Program, and studies with Sanford Sylvan. He recently performed with Opera Saratoga in productions of *Falstaff* and *The Cradle Will Rock*. Last year he was seen with The Orchestra Now at Bard in their concert production of Bernstein's *Candide*.

Mezzo-soprano **Sun-Ly Pierce** (*Nada*) is a first-year student who studies with Lorraine Nubar in the Graduate Vocal Arts Program. She is a graduate of the Eastman School of Music from the studio of Kathryn Cowdrick. Her recent performance engagements include the Oxford Lieder Festival (master course session), Cherubino in *Le Nozze di Figaro* with the Eastman Opera, and a debut with the Albany Symphony Orchestra.

Mezzo-soprano **Chloë Schaaf** (*Queen*) is a first-year student studying with Sanford Sylvan in the Graduate Vocal Arts Program. She is a graduate of the Juilliard School and the Guildhall School, as well as an alumna of the Dutch National Opera Academy. Schaaf has been seen in concert

at Queen Elizabeth Hall and Wigmore Hall, and has recently debuted with the Helena Symphony and Albany Symphony orchestras. Upcoming engagements include John Harbison's *Mottetti di Montale* with the Orchestra of the League of Composers in New York City.

Soprano **Paulina Swierczek** (*Queen*) is in her first year in the Graduate Vocal Arts Program, and studies with Sanford Sylvan. A 2017 Tanglewood Music Center (TMC) Fellow, she performed Berg's *Sieben Frühe Lieder* with the TMC Orchestra and was featured in the Tanglewood Festival of Contemporary Music premiering Anthony Cheung's *All thorn, but cousin to your rose* alongside curator Jacob Greenberg.

Soprano **Natalie Trumm** (*Attendant I*) is a second-year student in the Graduate Vocal Arts Program, where she studies with Edith Bers. Performance history includes: Julie Jordan (*Carousel*, 2017), Queen of the Night (*Die Zauberflöte*, 2016), Dido (*Dido and Aeneas*, 2015), Angelina (*Trial by Jury*, 2015), and Laetitia (*The Old Maid and the Thief*, 2014).

South Korean soprano **Seol Ah Yoo** (*Attendant I*) is a first-year student in the Graduate Vocal Arts Program, studying with Edith Bers. She received her bachelor of music degree through the joint degree program offered by Yong Siew Toh Conservatory of Music at the National University of Singapore and the Peabody Institute.

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Recognized as one of the finest conservatories in the United States, the Bard College Conservatory of Music, founded in 2005, is guided by the principle that young musicians should be broadly educated in the liberal arts and sciences to achieve their greatest potential. All undergraduates complete two degrees over a five-year period: a bachelor of music and a bachelor of arts in a field other than music. The Bard College Conservatory Orchestra has performed twice at Lincoln Center and completed three international concert tours: in June 2012 to mainland China, Hong Kong, and Taiwan; in June 2014 to Russia and six cities in Central and Eastern Europe; and in June 2016 to three cities in Cuba.

The Richard B. Fisher Center for the Performing Arts at Bard College

The Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat LUMA Theater, which features a flexible seating configuration. The Center is home to Bard College's Theater & Performance and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, film, and cabaret; and the Bard Music Festival, celebrating its 29th year. Last year's festival was "Chopin and His World"; the 2018 festival is devoted to the life and work of Nikolai Rimsky-Korsakov. The Center bears the name of the late Richard B. Fisher, former chair of Bard College's Board of Trustees. The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

Bard College

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with concentrations in more than 40 academic programs; graduate degrees in 11 programs; 10 early colleges; and numerous dual-degree programs nationally and internationally. Building on its 158-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to a liberal arts education. The undergraduate program at the main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

Cover: Michel Fokine and Vera Fokina in Ballets Russes *Carnaval*, 1914. Photographer: Atelier Jaeger. Bibliothèque musée de l'Opéra, Paris, France.

BARD SUMMERSCAPE

THEATER JUNE 28 – JULY 22

New Production

PETER PAN

Music and Lyrics by Leonard Bernstein

After the play by J. M. Barrie

Adapted and directed by Christopher Alden

New arrangements by Garth Edwin Sunderland

Music direction by Doug Peck

Choreography by Jack Ferver

DANCE JULY 6–8

World Premiere

FOUR QUARTETS

Text by T. S. Eliot

Choreography by Pam Tanowitz

Music by Kaija Saariaho, performed by The Knights

FILM SERIES JULY 26 – AUGUST 19

RIMSKY-KORSAKOV AND THE POETRY OF CINEMA

OPERA JULY 27 – AUGUST 5

New Production

THE DEMON

By Anton Rubinstein

American Symphony Orchestra

Conducted by Leon Botstein

Directed by Thaddeus Strasberger

29th BARD MUSIC FESTIVAL

RIMSKY-KORSAKOV AND HIS WORLD

August 10–12 Inventing Russian Music: The Mighty Five

August 17–19 Rimsky-Korsakov and His Followers

SPIEGELTENT JUNE 29 – AUGUST 18

CABARET, MUSIC, DANCING, FINE DINING, AND MORE

Hosted By Mx. Justin Vivian Bond

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