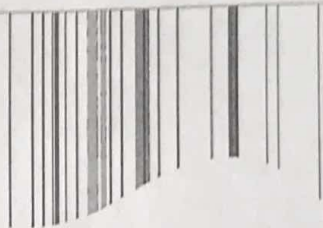


Glimmerglass FESTIVAL 2014

MEET ME AT THE PAVILION
100 YEARS OF MUSIC, PART I

Monday, August 4 | 5:00 p.m.



"Another Openin', Another Show" from *Kiss Me, Kate* (1948)
Cole Porter Aleksandra Romano, Ensemble

"Batter My Heart" from *Dr. Atomic* (2005)
John Adams Chris Carr

"Mein Sehnen, mein Wähnen" from *Die Tote Stadt* (1920)
Erich Korngold Sean Michael Plumb

"The Beauty Is" from *The Light in the Piazza* (2003)
Adam Guettel Sharin Apostolou

"Your Song" (1970)
Elton John Aleksandra Romano

"Bring Him Home" from *Les Misérables* (1980)
Claude-Michel Schönberg Joe Shadday

"Song" from *Vestige of a Woman* (2013)
Sarah Hutchings Kerriann Otaño

"7 1/2 Cents" from *The Pajama Game* (1954)
Adler/Ross Gerard Michael D'Emilio,
Aleksandra Romano

"Hymne à l'amour" (1949)
Piaf/Monnot Beth Lytwynec

Act III Love Duet from *The Taming of the Shrew* (1950)
Vittorio Giannini Kerriann Otaño, Chris Carr

"And so it goes" (1983)
Billy Joel Joe Shadday, Alexander Domini,
Sean Michael Plumb, Gerard Michael D'Emilio

"Man in the Mirror" (1988)
Ballard/Garrett Amanda Compton, Beth Lytwynec,
Tyler Whitaker, Gerard Michael D'Emilio

Act I Finale from *West Side Story* (1957)
Sondheim/Bernstein Ensemble

What does music of the 20th century sound like? The 18th century brings to ear the counterpoint of J.S. Bach and the operas of Mozart, while the 19th century is the soundtrack to tragic love and the quest for the sublime. But the music of the last 100 years defies neat associations. In nearly every decade, new media and technology changed how listeners could experience new music, and composers flowed with the current, creating a new narrative of music—classical, popular and everything in between—for the 20th century.

As theaters began to rely more and more on classic works at the beginning of the century, opera composers turned to new media. The German-born Erich Korngold, whose most successful opera, *Die Tote Stadt*, was written when he was only 23 years old, fled Nazi Germany for Hollywood and became the first composer to be awarded an Oscar for Best Original Score. Philadelphia native Vittorio Giannini was one of the first to write opera for radio and television with his *Flora and Beauty and the Beast*. His 1950 adaptation of Shakespeare's *The Taming of the Shrew* was televised by the NBC Opera Company in 1953. In the last 30 years, the American composer John Adams has written operas based on significant world events using 20th-century technology: the amplified human voice, synthesizers, and electric guitars.

Musical theater underwent its own transformation in the 20th century. The revues of the Gershwins, Berlin and Porter flourished in the first part of the century, but by the time Porter wrote *Kiss Me, Kate* in 1948, the revue was being usurped by the integrated musical play. Pioneered by Jerome Kern and Oscar Hammerstein II in *Show Boat* and then perfected by Rodgers and Hammerstein in *Oklahoma!* and *Carousel*, the integrated musical used song and dance to advance the plot. Rodgers called *Carousel* his "Puccini opera,"

and the operatic elements employed by him and Hammerstein opened the door for classical composers to work on Broadway. Leonard Bernstein was already a major symphonic and opera conductor when *West Side Story*, his musical retelling of Shakespeare's *Romeo and Juliet*, premiered on Broadway in 1957. Amid the rock and pop scores of the last 30 years, Broadway composers, such as France's Claude-Michel Schönberg (*Les Misérables*) and Richard Rodgers' grandson, Adam Guettel (*The Light in the Piazza*), found inspiration in the Romantic melodies of Kern, Gershwin and Rodgers.

With the increased popularity of television and home entertainment systems, the locus of musical experience moved from the concert hall to the living room. It was in this environment that the singer-songwriter—the 20th-century descendant of the medieval troubadours—flourished. The French *chanteuse* Edith Piaf enchanted audiences worldwide with the tragic melancholy of her songs. "Hymne à l'amour" was written for her lover, the boxer Marcel Cerdan, who died in a plane crash before she recorded the song. The final line of the song, "God unites those who love each other," became heart-shatteringly prophetic. Elton John and Billy Joel are both singers, pianists and songwriters whose songs, along with those of Piaf and the inimitable Michael Jackson, have inspired countless covers and challenge the notion of what "classical" music is.

The tradition of Western "art" music continues into the 21st century as composers create a new vocabulary that draws from the sounds of their own time as well as those that came before. Also a Young Artist stage director at The Glimmerglass Festival this summer, Sarah Hutchings is one of the many young voices in 21st-century music who are forging the inchoate sounds of the century to come. — Steven Jude Tietjen

Director, Young Artists Program

Michael Heaston

Stage Director

Joshua T. Miller

Music Director

Christopher Devlin

Scene Design

Jacob Bigelow

Lighting Design

Lily Fossner

Technical Director

Jacob K. Palmer

Stage Manager

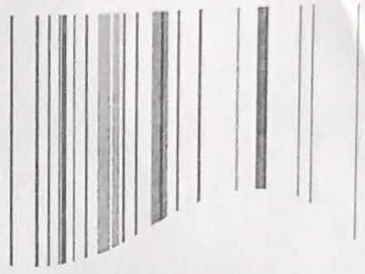
Sydney Golden

Events Manager

Megan Young

Events Intern

Maria Milton



This season's set for the Pavilion was designed by 2014 Scenic Design intern Jacob Bigelow. Jacob explains his concept in his own words:

The transformative nature of time is like a river that is ever-flowing. Each event is a pebble deposited at exactly the right moment. Like the flow of time, music carries and reflects the feelings and ideas of society. To fuse these ideas into a visual representation I have used the musical staff as the river and pictures of major events in history as the music notes. While the staff is usually straight, here it bends and flows. The image of the river allows for the borders of time to come close but never cross. Each image shows a distinct moment in history and represents a significant social, scientific, artist, economic, or political event.

We thank the following contributors for their generous sponsorship of the performers in this program:

The Barton Family, sponsor, Sharin Apostolou
 Allen R. and Judy Brick Freedman, sponsors, Chris Carr
 2014 Jean Sincere Zambello Young Artist, Amanda Compton
 Wendy Curtis and Anne McBride-Curtis Fischer, sponsors, Gerard Michael D'Emilio
 John B. Webb and Nelson Mondaca, sponsors, Alexander Domini
 Gene Kaufman and Terry Eder-Kaufman, sponsors, Sarah Hutchings
 Elizabeth Lemieux, sponsor, Beth Lytwynec
 Robert and Karen Schlather, sponsors, Joshua T. Miller
 Eugene and Gene Stark, sponsors, Keriann Otaño
 Nellie and Robert Gipson, sponsors, Sean Michael Plumb
 James Feldman and Natalie Wexler, sponsors, Aleksandra Romano
 Mrs. Trygve Freed, sponsor, Joe Shadday
 Sherwin M. Goldman, sponsor, Tyler Whitaker

This program is made possible by a grant from the Aaron Copland Fund for Music, Inc.--Supplemental Program

Join Us in 2015!

Next year will feature three opera productions, another great American musical, and a full slate of special concerts and Meet Me at the Pavilion performances from some of opera's brightest stars.

We think you'll agree that The Glimmerglass Festival is a one-of-a-kind summer destination, blending world-class opera with a relaxed, casual atmosphere and a beautiful lakeside setting. We look forward to seeing you in 2015 and encourage you to begin planning your Glimmerglass experience today.

THE MAGIC FLUTE | July 10-August 23, 2015

A new adaptation of Mozart's classic enlightenment tale takes its inspiration the magical qualities of an unspoiled natural landscape.

MACBETH | July 11-August 22, 2015

In the first-ever Glimmerglass production of Verdi's powerful Shakespearean drama, Artist in Residence Eric Owens makes his role debut as the title character; Melody Moore returns as his scheming wife.

CATO IN UTICA | July 18-August 22, 2015

Passion and politics collide in Vivaldi's exquisite setting of Metastasio's poetic depiction of Cato the Younger.

CANDIDE | July 19-August 21, 2015

Funny, fast-moving, and philosophical, Bernstein's take on Voltaire's satirical novella includes such classic tunes as "The best of all possible worlds," "Glitter and be gay" and "Make our garden grow."

July 11 - August 23 | 2014

Puccini's
**MADAME
BUTTERFLY**

July 12 - August 22 | 2014

Rodgers & Hammerstein's
CAROUSEL

July 19 - August 23 | 2014

Strauss'
**ARIADNE
IN NAXOS**

July 20 - August 24 | 2014

Tobias Picker & Co. Inc. Scherzer's
**AN AMERICAN
TRAGEDY**