

YOU ARE MINE OWN

**Charleston Gaillard Center
Martha and John M. Rivers
Performance Hall**

June 2, 7:00pm

Conductor John Kennedy
Director Atom Egoyan
Video Designer Cameron Davis
Lighting Designer Jonathan Spencer

Cast
Soprano Natalia Pavlova
Baritone Alexander Dobson

Quartet
Violin Sodam Lim
Violin Autumn Chodorowski
Viola Andrew François
Cello Alexa Ciciretti

Spoletto Festival USA Orchestra

Musical Preparation Siyi Fang
Production Stage Manager Mike Egan
Supertitles Bruno Ingram

1 hour, 15 minutes | Performed without an intermission
Sung in German with English supertitles

You Are Mine Own (*performed without pause*)

Lyric Suite for string quartet (1926)

Alban Berg (1885 – 1935)

- I. Allegretto gioviale
- II. Andante amoroso
- III. Allegro misterioso – Trio estatico
- III. Allegro misterioso – Trio estatico *version for string orchestra (1928)*

Lyric Symphony (1923)

Alexander Zemlinsky (1871 – 1942)

- I. Ich bin friedlos (“I am restless”)
- II. Mutter, der junge Prinz (“Mother, the young Prince”)
- III. Du bist die Abendwolke (“You are the evening cloud”)
- IV. Sprich zu mir Geliebter (“Speak to me, my love”)
- V. Befrei mich von den Banden deiner Süße, Lieb (“Release me from the bonds of your sweetness, Love”)
- VI. Vollende denn das letzte Lied (“Then finish the last song”)
- VII. Friede, mein Herz (“Peace, my heart”)

You Are Mine Own is co-produced by Spoletto Festival USA and Luminato Festival.

Special thanks to Anjali Patil (kathak dance hand gestures) and Varun Sasindran (hallway video shot) for their creative collaboration.

This performance is made possible in part through funds from the Spoletto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

CBS News journalist Martha Teichner hosts a Conversation with soprano Natalia Pavlova and Conductor Lidiya Yankovskaya (p 25) at 5:00pm on Sunday, June 3, at the Charleston Library Society, 164 King St.

Director's Note

After hearing Alexander Zemlinsky's *Lyric Symphony* in Vienna in 1924, the great composer Alban Berg wrote to his mentor, "my decades-long love for your music has, in this work, received its fulfillment." Berg's beautiful *Lyric Suite* for string quartet, written just a few years later, was dedicated to his former teacher. Not only does it derive its name from Zemlinsky's symphony, but the *Lyric Suite* also quotes the motif from the symphony's third song "Du bist mein Eigen." We have translated this as You Are Mine Own.

While there is no clear dramatic narrative in either of these masterworks, both were fuelled by events in the respective lives of Berg and Zemlinsky. The tempestuous and tragic details of their love affairs and erotic relationships are far too complicated to present in the space here. Suffice it to say that in creating a new piece of music-theater that fuses these two works, it was essential to imagine a romantic tale that explored these embedded personal histories of the composers themselves.

My original story involves a live orchestra as its primary "stage set" and a relationship between two musicians. There is a woman who is a flutist in this orchestra and a man who—either in his imagination or in some sort of alternate reality—might be a conductor. This conflict between the imperative to assert musical control and the ecstatic joy of pure creative expression is at the core of this new story. Using the beautiful verse of the great Bengali poet Rabindranath Tagore—which had inspired Zemlinsky so profoundly—I wanted to find a way to amplify the tremendous undulations generated between the various stages of love.

In addition to the placement of the orchestra itself, it was important to find a stage object that conveyed the tension between the worldly and the mysterious, and a curious choice emerged: the common household radiator. Though it generates and radiates warmth, it is itself a resolutely earthbound and rather brutal piece of domestic sculpture. Balancing the private hermetic world of this radiator and the public space of the orchestra, this interpretation finds a contrast between love's overwhelming power and its dark desire to control. Throughout this all, the act of artistic creation—be it music-making, writing, or staging—becomes the crucible for interpreting Tagore's text and Berg and Zemlinsky's music.

The tension between the practical means we use to produce art (instruments, cameras, paper, pen, rope...) and the imaginative possibilities of projection—as a psychological force as well as a mechanical process—are also explored. In composing his masterwork, Zemlinsky never imagined a staged version, but I hope that this interpretation can extend the reach of this magnificent work. While full of latent personal narratives and beguiling mysticism, it is a piece brimming with deep yearning and devastating emotional turmoil. It verges on the operatic, and what we present tonight is almost an opera.

– Atom Egoian

Artistic Team



JOHN KENNEDY (conductor), Spoleto Festival USA Resident Conductor and Director of Orchestral Activities, has led acclaimed performances and premieres worldwide of opera, orchestral, ballet, and new music. Kennedy has had a long association with Spoleto Festival USA, and in recent seasons

has conducted the Festival's American premiere productions of operas including *Émilie* by Kaija Saariaho (2011), *Kepler* by Philip Glass (2012), *Matsukaze* by Toshio Hosokawa (2013), *Facing Goya* by Michael Nyman (2014), the world premiere production of Huang Ruo's *Paradise Interrupted* (2015), *The Little Match Girl* by Helmut Lachenmann (2016), and *Quartett* by Luca Francesconi (2017). Especially noted for his interpretations of contemporary music, Kennedy has worked with many of the leading composers of our time in over 300 premieres and numerous recordings. He has designed and led many orchestral concerts integrating classic works with the new, and recently led a multimedia production of Stravinsky's *Pulcinella* directed by Seon Yim in South Korea. Kennedy has recently guest conducted at West Edge Opera, Daejeon Philharmonic Orchestra, Orchestra 21, Singapore International Festival of the Arts, the Crested Butte Music Festival, and with many organizations including the Lincoln Center Festival, Other Minds Festival, sfSound, Talea Ensemble, Santa Fe Opera, and New York City Ballet. Kennedy is the composer of more than 90 works, including opera, orchestral, chamber, and experimental works that have been performed throughout the world. His operas *Trinity* and *The Language of Birds* are both receiving new productions this year by Santa Fe Opera as their spring and fall presentations.



ATOM EGOIAN (director) is one of the most celebrated contemporary filmmakers on the international scene, having received two Academy-Award nominations, five awards from the Cannes Film Festival—including the Grand Prix—as well as awards for numerous theatrical and opera productions. He has directed critically acclaimed productions

of Strauss's *Salome* and Wagner's *Die Walküre*, as well as the world premieres of the contemporary operas *Feng Yi Ting* for Spoleto Festival USA in 2012 (with remounts at Lincoln Center Festival and Luminato Festival, Toronto) and *Dr. Ox's Experiment* for English National Opera. For Canadian Stage, he directed the North American premiere of Martin Crimp's *Cruel and Tender*, and his production of Samuel Beckett's *Eh Joe* won the Irish Times/ESB Award for Best Direction. Last year, Egoian directed Janáček's *Jenůfa* for Pacific Opera Victoria, and his successful production of Mozart's *Così fan tutte* will be remounted by Canadian Opera Company next year before its presentation by The Israeli Opera, Tel Aviv in the summer of 2019.



CAMERON DAVIS (video designer) began his career as a projection and video designer while studying drama and history at the University of Toronto. It was there that he began working with renowned filmmaker Atom Egoyan. Beginning as a teaching and technical assistant to Egoyan's class, Davis soon began working with Egoyan on various projects including

Egoyan's installation, *Auroras*, for the inaugural Luminato Festival, and his feature film, *Adoration*. Upon graduating with a bachelor of arts in 2008, Davis promptly began working professionally as a projection designer with Theatre PANIK's production of *My Name is Rachel Corrie* in Toronto. Cameron's work has been seen across Canada and around the world. He has worked with such theater companies as The Shaw Festival, Ross Petty Productions, Soulpepper Theatre Company, Theatre Columbus, Theatre PANIK, the Blyth Festival, Canadian Stage, Citadel Theatre, Vancouver Playhouse, and Volcano Theatre. Most recently, Davis has been teaching video masterclasses and mentoring at the National Theatre School of Canada.



JONATHAN SPENCER (lighting designer) lives in New York City, working principally on Broadway, national touring, Off-Broadway, and international theatrical productions. Recent designs include the current *Rent 20th Anniversary Tour* and *Who's Holiday!*—Off-Broadway at WestSide Theatre; and *Grace Notes: Reflections*

for *Now* at The Kennedy Center, Yale Repertory Theater, and Spoleto Festival USA (2016). Spencer has designed for New York's The Public Theater, Paper Mill Playhouse, Repertory Theatre of St. Louis, Missouri Rep, Cincinnati Playhouse, Hartford Stage, the Penobscot Theater Company, the Colorado Springs Fine Arts Center, and others. His assistant/associate credits on Broadway include *Wicked*, *Legally Blonde*, *Finnian's Rainbow*, *Metamorphoses*, *Irving Berlin's White Christmas*, *A Streetcar Named Desire*, and others. Spencer is the professor of lighting design at the Southern Oregon University Masters of Theater Studies program (MOTS—Summer Session). He is a Member of United Scenic Artists local 829, holds a BFA from Southern Oregon University, and an MFA from Ohio University. JSpencerDesign.com

Singers



ALEXANDER DOBSON (baritone) is renowned on opera and concert stages for his artistry. Recent major roles include the title role in *Wozzeck*, conducted by Yannick Nézet-Séguin with Théâtre du Nouveau Monde and Orchestre Métropolitain du Grand Montréal; Masetto in *Don Giovanni* with Calgary Opera and Milwaukee's Florentine Opera;

and Guglielmo (*Così fan tutte*), Belcore (*L'elisir d'amore*), and Ned Keene (*Peter Grimes*), all with Opera de Montréal. Concert performances of note include Walton's *Belshazzar's Feast* with Toronto Symphony Orchestra and Sir Andrew Davis; Mahler's *Songs of a Wayfarer* with Orchestre Métropolitain; Fauré's *Requiem* with the Windsor Symphony Orchestra; Mahler's Symphony no. 8, with Yannick Nézet-Séguin conducting the combined National Arts Centre Orchestra and Orchestre Métropolitain; Bach's *Magnificat* with Milwaukee Symphony Orchestra, and Haydn's *The Seasons* with The Cleveland Orchestra.



NATALIA PAVLOVA (soprano) is a rising star of the Mariinsky Theatre. She has worked under the guidance of such musicians as Valery Gergiev, Esa-Pekka Salonen, Vladimir Spivakov, Teodor Currentzis, Gennady Rozhdestvensky, Fuat Mansurov, Ennio Morricone, and Yuri Bashmet. Her repertoire onstage includes Violetta in *La traviata*; Mimì in

La bohème; Marguerite in *Faust*; Micaëla in *Carmen*; the title role in *Rusalka*; Tatyana in *Eugene Onegin*, which she performed at Spoleto Festival USA in 2017; Tamara in *The Demon*; Marfa in *The Tsar's Bride*; Donna Anna in *Don Giovanni*; the title role in *Iolanta*; and Nastasya in *The Idiot*. She performs regularly in concert and semi-staged productions of Soviet operas, including Gemma in Spadavecchia's *Letter to a Stranger*, Lisa Brichkina in Molchanov's *Dawns Here Are Quiet*, Natalia in Khrennikov's *Into The Storm*, Natasha in Shchedrin's *Not Only Love*, and Suzanne in Shostakovich's *Orango*. In November 2017, she debuted at the Elbphilharmonie in Hamburg as Anne in Grigori Frid's mono-opera *Diary of Anne Frank*.

Quartet



AUTUMN CHODOROWSKI (violin) joined the Quad City Symphony Orchestra as principal second violin in 2016. In September of 2017, she was offered a full-time fellowship with the New World Symphony, and keeps busy splitting her time between Davenport and Miami. Throughout her music education, she has been fortunate enough to study with world

renowned violin teachers Ian Swensen, Almita Vamos, and Paul Kantor at San Francisco Conservatory of Music, Northwestern University's Bienen School of Music, and The Glenn Gould School, respectively. Her first violin teacher, however, was her mother, Lisa Chodorowski, who started her at age 3, and to whom she could not be more grateful. Chodorowski has played with such orchestras as the Tanglewood Music Center, Round Top Festival Institute, National Orchestral Institute, Spoleto Festival USA, and Music Academy of the West. Chodorowski has enjoyed a thriving career in chamber music, having played alongside Geoff Nuttall of the St. Lawrence String Quartet, the Pacifica Quartet, and pianist Jeremy Denk.



ALEXA CICIRETTI (cello) is currently a New World Symphony fellow. She has performed as a member of the Rochester Philharmonic, Lucerne Festival Academy, and Spoleto Festival USA Orchestra. An avid advocate for contemporary and baroque music, Ciciretti has performed both numerous world premieres and continuo in baroque chamber groups and

opera. She also performs with the Miami-based group Flamenco Sephardit. Ciciretti studied at the Oberlin Conservatory of Music and Eastman School of Music.



ANDREW FRANÇOIS (viola) is a fourth-year viola fellow with the New World Symphony. He began his musical studies at age 10 on violin in his school's string program. As a chamber musician, François has given recitals throughout the United States and Europe, as well as performing with such esteemed artists as Joshua Bell, Alex Kerr, Jorja Fleezanis,

Eric Kim, and Stephen Wyczynski. As an avid orchestral player, he has played with the Verbier Festival Orchestra, the Louisville Orchestra, and the USA International Harp Competition orchestra, among others. A graduate of the Jacobs School of music at Indiana University, he received the Artistic Excellence Fellowship, as well as served as the graduate assistant to the string department. François enjoys teaching and community outreach, and has traveled to Medellín, Colombia to give masterclasses and teach lessons at the Universidad EAFIT. He also serves as artist faculty at the Anchorage Chamber Music Festival.



SODAM LIM (violin) is active as both a chamber and orchestral player, and has performed with the Atlantic Symphony Orchestra; on the baroque violin at Bach Collegium Seoul; and worked numerous artists, including Michael Tilson Thomas, Alex Kerr, and Gil Shaham. She holds degrees from Hanyang University in Korea, New England Conservatory, and

Indiana University, and she is currently a violin fellow with the New World Symphony in Miami Beach.

Music Staff



SIYI FANG (musical preparation) was a répétiteur in premiere productions and workshops including *Quartett* at Spoleto Festival USA 2017, *Monkey: Journey to the West* at Lincoln Center Festival, *Dr. Sun Yat Sen* at Santa Fe Opera, and *Paradise Interrupted* co-commissioned by Spoleto Festival USA and Lincoln Center Festival.

She served as music director for an outdoor musical theater in Inner Mongolia and had her CD released as part of JP Jofre Hard Tango Chamber Band. She was a vocal pianist at SUNY Binghamton and a staff pianist at The Juilliard School. She has performed at Carnegie Hall, The Kennedy Center, United Nations, and Radio Television Hong Kong, among others. Her training fellowships included Music Academy of the West, SongFest, Fontainebleau Schools in France, and Aspen Music Festival and School. She is a graduate of the University of Michigan (BM) and The Juilliard School (MM in collaborative piano). A native of Guangzhou, China, she currently resides in New York City and is pursuing her doctorate degree in music education at Columbia University.

THE SPOLETO FESTIVAL USA ORCHESTRA appears at the Festival in many different configurations, performing in opera, symphonic, choral, chamber, and contemporary music performances. Formed anew each year through nationwide auditions, the orchestra is largely comprised of young professionals or players in advanced degree programs. Alumni of the Spoleto Festival USA Orchestra are on the rosters of leading orchestras throughout the world, including the Metropolitan Opera Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, LA Phil, and San Francisco Symphony, among others.