

Sunday, November 23, 2008, 7pm
 Monday, November 24, 2008, 8pm
 Zellerbach Playhouse

Kafka Fragments

György Kurtág *composer*
 Dawn Upshaw *soprano*
 Geoff Nuttall *violin*
 Peter Sellars *director*
 David Michalek *photography*
 Anna Kiraly *costume design*
 James F. Ingalls *lighting design*
 Jenny Lazar *production stage manager*
 Diane J. Malecki *producer*



PROGRAM

György Kurtág (b. 1926) *Kafka Fragments*, Op. 24 (1985–1987)

Part I

1. Die Guten gehn im gleichen Schritt...
2. Wie ein Weg im Herbst
3. Verstecke
4. Ruhelos
5. Berceuse I
6. Nimmermehr (Excommunicatio)
7. »Wenn er mich immer fragt.«
8. Es zupfte mich jemand am Kleid
9. Die Weissnäherinnen
10. Szene am Bahnhof
11. Sonntag, den 19. Juli 1910 (Berceuse II) (Hommage à Jeney)
12. Meine Ohrmuschel...
13. Einmal brach ich mir das Bein
14. Umpanzert
15. Zwei Spazierstücke
16. Keine Rückkehr
17. Stolze (1910/15 November, zehn Uhr)
18. Träumend hing die Blume
19. Nichts dergleichen

Part II

1. Der wahre Weg (Hommage-message à Pierre Boulez)

Part III

1. Haben? Sein?
2. Der Coitus als Bestrafung
3. Meine Gefängniszelle
4. Schmutzig bin ich, Milená...
5. Elendes Leben (Double)
6. Der begrenzte Kreis
7. Ziel, Weg, Zögern
8. So fest
9. Penetrant jüdisch
10. Verstecke (Double)
11. Staunend sahen wir das Grosse Pferd
12. Szene in der Elektrischen, 1910 («Ich bat im Traum die Tänzerin Eduardowa, sie möchte doch den Csárdás noch einmal tanzen.»)

Part IV

1. Zu spät (22. Oktober 1913)
2. Eine lange Geschichte
3. In memoriam Robert Klein
4. Aus einem alten Notizbuch
5. Leoparden
6. In memoriam Johannis Pilinszky
7. Wiederum, wiederum
8. Es blendete uns die Mondnacht



Kafka Fragments was produced by Carnegie Hall in association with Old Stories: New Lives and received its premiere on January 10, 2005, in Zankel Hall.

This revival of Kafka Fragments has been commissioned by Cal Performances, Lincoln Center for the Performing Arts and the Los Angeles Philharmonic.

This evening's performance is approximately 70 minutes long with no intermission.

Dawn Upshaw appears by arrangement with IMG Artists, 152 West 57th Street, Fifth Floor, New York, New York 10019, tel. (212) 994-3500.

Cal Performances' 2008–2009 season is sponsored by Wells Fargo Bank.

György Kurtág (b. 1926)
Kafka Fragments, Op. 24 (1985–1987)

In a fragment—in the suddenness and the rough breaks—we may see more than in something whole and finished. Simply by separating the short texts here from their context, making them into fragments, Kurtág lets these extracts from Kafka’s private writings expand, so that a tiny anecdote, or even just a few words, can bulge with meaning. Aligning so many of them, he allows a whole view of life to emerge in shards and spaces. Then, in setting them to music, he makes them speak. Each is a quick glance into the mirror that Kafka’s writing gave him, the mirror of an artist whose edges are his own: between irony and anxiety, between withdrawal and explosion, between creative potency and indecision.

Kurtág is, as Kafka was, someone for whom the practice of an art is a way of being, demanding total devotion, sustained through periods when very little is achieved. There is no time off. To put it another way, there is no escape. Everything is required from the artist—but not in the interests of autobiography, which is only a story about the self, whereas in Kurtág’s lean compositions and in Kafka’s similarly economical prose we meet a self entire. A voice is speaking. What it says may be fable and paradox, but those are ways to the truth.

There are other connections. Both the writer and the composer stand within a rich central European Jewish tradition, which they at once radicalize and honor. Both ask us searching questions about what we are, and about where we think we are going. Both invite us—forcibly, sinuously—to share their dedication and their honesty.

Their conjunction, in this work, seems inevitable—though Kurtág was 60 before he was ready for it to happen. Most of his earlier music was, like the *Kafka-Fragmente*, for a small number of performers. For 20 years, until the time of this work, he was professor of chamber music at the Liszt Academy in Budapest, coaching student ensembles and therefore in daily contact with music as conversant voices, voices talking to one another in a small room. Most of his earlier music was, too, lyrical, consisting either of vocal settings or of instrumental songs.

Apart from a viola concerto, dating from when he was himself in training at the Liszt Academy, his earliest published work is a string quartet, which he wrote in 1959, after a year in Paris. He had gone there to study with Olivier Messiaen and Darius Milhaud, but he gained much more from a psychotherapist, Marianne Stein, who helped him at what was a time of crisis.

To go further with even this capsule biography risks irrelevance, for what is important about Kurtág is all in his art, not his life. Nevertheless, there is some justification for considering this a crucial moment, if only because he himself did so in the only interview he has allowed to be published: “I realized to the point of despair that nothing I had believed to constitute the world was true.... I was staying with another pupil of Marianne Stein, an American actress, and instead of paying rent I would walk her two children in the park. The park in question was the Parc Montsouris—a magnificent place, with fantastic trees. The impression made on me by these trees in winter was maybe then my first reality. That lasted until spring, and the appearance of my second reality: birds.”

This almost reads like a Kafka fragment that Kurtág could have set. In gratitude to Stein, he dedicated his quartet, his Opus 1, to her. Nearly 30 years later, he dedicated to her another work, his longest so far, his Opus 24: the *Kafka-Fragmente*. That is one mark of this score’s importance.

Slow to make what he could regard as a real beginning (he was 33 years old when he finished the quartet), he was slow to continue. A wind quintet came next, in the same year of 1959, after which his creativity sputtered out in tiny instrumental pieces. He then took several years to complete his first vocal composition, *The Sayings of Péter Bornemisza*, a setting for soprano and piano of extracts from scalding sermons by the 16th-century preacher who was also one of the founders of Hungarian literature. Following that, he fell almost silent again, until, in 1973, he encountered unexpected delight in fulfilling a request for children’s piano pieces.

He has gone on with this project, publishing so far seven published volumes of *Játékok* (“Games”), all full of fantasy, challenge, humor and instruction. Writing for children not only unlocked his creativity but also indicated how he could produce

adult music having those same qualities—though he was to go on writing slowly and circumspectly. The *Kafka-Fragmente* were gradually assembled through the years 1985–1987; other works have taken many years to find a final form.

Most of his compositions since 1973 have been vocal settings—the word “songs” does not seem right for these intense utterances—to words by leading Hungarian poets (János Pilinszky, Dezső Tandori), by a Hungarian writing in Russian (Rimma Dalos), and latterly by international writers in whose company he by now belongs: Friedrich Hölderlin, Anna Akhmatova, Samuel Beckett and, indeed, Franz Kafka. Since the late 1980s, now widely acclaimed, he has also written works on a larger scale, including most recently ...*concertante* .. for violin, viola, and orchestra, his Opus 42.

The *Kafka-Fragmente* came as the great culmination of a period during which he had been working intensively with Hungarian soprano Adrienne Csengery. (It has been said that, with so much experience of coaching at the Liszt Academy, he treats students as if they were professionals and professionals as if they were students.) The work was written for her—in a sense, through her—and it demands from its singer an involvement paralleling the composer’s, an involvement, then, that vanishes into the task at hand.

That task is to give the most vivid expression possible to the texts, which come from Kafka’s diaries and from his letters to his closest confidante, Milená Jesenská. This is all intimate writing. The voice is an interior one, the voice with which a great writer’s mind speaks to itself, or to its second self—which is no limitation on passion, volume or variety of tone. The voice is urgent, whimsical, stentorian, vulnerable, and often all of those at once. It now sings, of course, perhaps because this is what the spirit does.

In its company is a violin, which is to some extent a twin or mirror in the same soprano register, though able to reach much higher. The violin can be an accompaniment, a bass, but more often it is above the voice, and very often what it offers is an image of what the voice is singing about, whether this be abstract or concrete: a completed circle or musicians on a tram, a pathway or furtive hiding places.

The images are compressed. Many of these fragmentary texts are compacted tales; they are like those bits of crumpled paper which, when dropped into water (the music), unfold into flowers. Even when so unfurled in these settings, a lot of them are only around a minute long, and the shortest are over in ten seconds.

A few pieces that are much longer serve to articulate the form. The 20th—“The True Path,” marking the halfway point—seems to reflect on all that has happened so far, and Kurtág isolates it as, by itself, the second of the work’s four parts. The third part returns to the disruption of the first, to end with an impression from life, touching on the whole work’s concerns with seamliness and needfulness: “Scene on the Tram.” Made largely of longer pieces, the fourth part is, as it were, the adagio finale, arriving at a resolute and strengthened clarity.

One may note how often the imagery, in the music as in the text, is of journeying. The great song cycle of the early 19th century was a travelogue: Schubert’s *Winterreise*. Here, from the late 20th century, is a successor. The journey, though, is all within.

Paul Griffiths
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György Kurtág (b. 1926)

Kafka-Fragmente, Op. 24 (1985–1987)

Texts by Franz Kafka

I. Teil

1. Die Guten gehn im gleichen Schritt...

Die Guten gehn im gleichen Schritt. Ohne von ihnen zu wissen, tanzen die anderen um sie die Tänze der Zeit.

2. Wie ein Weg im Herbst

Wie ein Weg im Herbst: Kaum ist er rein gekehrt, bedeckt er sich wieder mit den trockenen Blättern.

3. Verstecke

Verstecke sind unzählige, Rettung nur eine, aber Möglichkeiten der Rettung wieder so viele wie Verstecke.

4. Ruhelos

5. Berceuse I

Schlage deinen Manel, hoher Traum, um das Kind.

6. Nimmermehr (Excommunicatio)

Nimmermehr, nimmermehr kehrst du wieder die Städte, nimmermehr tönt die grosse Glocke über dir.

7. »Wenn er mich immer fragt«

»Wenn er mich immer fragt.« Das ä, losgelöst vom Satz, flog dahin wie ein Ball auf der Wiese.

8. Es zupfte mich jemand am Kleid

Es zupfte mich jemand am Kleid, aber ich schüttelte ihn ab.

Kafka Fragments

Part I

1. The good march in step...

The good march in step. Unaware of them, the others dance around them the dances of time.

2. Like a pathway in autumn

Like a pathway in autumn: hardly has it been swept clean, it is covered again with dry leaves.

3. Hiding places

There are countless hiding places, but only one salvation; but then again, there are as many paths to salvation as there are hiding places.

4. Restless

5. Berceuse I

Wrap your overcoat, O lofty dream, around the child.

6. Nevermore (Excommunicatio)

Nevermore, nevermore will you return to the cities, nevermore will the great bell resound above you.

7. "But he won't stop asking me."

"But he won't stop asking me." That "ah," detached from the second sentence, flew away like a ball across the meadow.

8. Someone tugged at my clothes

Someone tugged at my clothes but I shrugged him off.

9. Die Weissnäherinnen

Die Weissnäherinnen in den Regengüssen.

10. Szene am Bahnhof

Die Zuschauer erstarren, wenn der Zug vorbeifahrt.

11. Sonntag, den 19. Juli 1910 (Berceuse II) (Homage à Jeney)

Geschlafen, aufgewacht, geschlafen, aufgewacht, elendes Leben.

12. Meine Ohrmuschel...

Meine Ohrmuschel fühlte sich frisch, rau, salzig an wie ein Blatt.

13. Einmal brach ich mir das Bein (Chassidischer Tanz)

Einmal brach ich mir das Bei, es war das schönste Erlebnis meines Lebens.

14. Umpanzert

Einen Augenblick lang fühlte ich mich umpanzert.

15. Zwei Spazierstücke (Authentisch-Plagal)

Auf Balzac's Spazierstockgriff: Ich breche all Hindernisse. Auf meinem: Mich brechen alle Hindernisse. Gemeinsam ist das »alle.«

16. Keine Rückkehr

Von einem gewissen Punkt an gibt es keine Rückkehr mehr. Dieser Punkt ist zu erreichen.

17. Stolze (1910/15 November, zehn Uhr)

Ich werde mich nicht müde werden lassen. Ich werde in meine Novelle hineinspringen und wenn es mir das Gesicht zerscheiden sollte.

The seamstresses

The seamstresses in the downpourings.

10. Scene at the station

The onlookers freeze as the train goes past.

11. Sunday, 19th July 1910 (Berceuse II) (Homage to Jeney)

Slept, woke, slept, woke, miserable life.

12. My ear...

My ear felt fresh to the touch, rough, cool, juicy, like a leaf.

13. Once I broke my leg (Hasidic dance)

Once I broke my leg: it was the most wonderful experience of my life.

14. Enarmored

For a moment I felt enarmored.

15. Two walking-sticks (Authentic-plagal)

On the stock of Balzac's walking-stick: "I surmount all obstacles." On mine: "All obstacles surmount me." They have that "all" in common.

16. No going back

From a certain point on, there is no going back. That is the point to reach.

17. Pride (15th November 1910, 10 o'clock)

I will not let myself be made tired. I will dive into my story even if that should lacerate my face.

18. Träumend hing die Blume (Hommage à Schumann)

Träumend hing die Blume am hohen Stengel.
Abenddämmerung umzog sie.

19. Nichts dergleichen

Nichts dergleichen, nichts dergleichen.

II. Teil

1. Der wahre Weg (Hommage-message à Pierre Boulez)

Der Wahre Weg geht über ein Seil, das nicht in der Höhe gespannt ist, sondern knapp über den Boden. Es scheint mehr bestimmt, stolpern zu machen, als begangen zu werden.

III. Teil

1. Haben? Sein?

Es gibt kein Habe, nur ein Sein, nur ein nach letztem Atem, nach Erstickten verlangendes Sein.

2. Der Coitus als Bestrafung (Canticulum Mariæ Magdalanaë)

Der Coitus als Bestrafung des Glückes des Beisammenseins.

3. Meine Gefängniszelle

Meine Gefängniszelle, meine Festung.

4. Schmutzig bin ich, Milená...

Schmutzig bin ich, Milená, endlos schmutzig, darum mache ich ein solches Gerede mit der Reinheit. Niemand singt so rein als die, welche in der tiefsten Hölle sind; was wir für den Gesang der Engle halten, ist ihr Gesang.

18. The flower hung dreamily (Homage to Schumann)

The flower hung dreamily on its tall stem. Dusk enveloped it.

19. Nothing of the kind

Nothing of the kind, nothing of the kind.

Part II

1. The true path (Homage-message to Pierre Boulez)

The true path goes by way of a rope that is suspended not high up, but rather just above the ground. Its purpose seems to be more to make one stumble than to be walked on.

Part III

1. To have? to be?

There is no "to have," only a "to be," a "to be" longing for the last breath, for suffocation.

2. Coitus as punishment (Canticulum Mariæ Magdalanaë)

Coitus as punishment of the happiness of being together.

3. My fortress

My prison cell, my fortress.

4. I am dirty, Milená...

I am dirty, Milená, endlessly dirty, that it why I make such a fuss about cleanliness. None sing as purely as those in deepest Hell; it is their singing that we take for the singing of Angels.

5. Elendes Leben (Double)

Geschlafen, aufgewacht, geschlafen, aufgewacht,
elendes Leben.

6. Der begrenzte Kreis

Der begrenzte Kreis ist rein.

7. Ziel, Weg, Zögern

Es gibt ein Ziel, aber keinen Weg; was wir Weg nennen, ist Zögern.

8. So fest

So fest wie die Hand den Stein hält. Sie hält ihn aber fest, nur um ihn desto weiter zu werfen. Aber auch in jene Weite führt der Weg.

9. Penetrant jüdisch

Im Kampf zwischen dir und der Welt sekundiere der Welt.

10. Verstecke (Double)

Verstecke sind unzählige, Rettung nur eine, aber Möglichkeiten der Rettung wieder so viele wie Verstecke.

11. Staunend sahen wir das Grosse Pferd

Staunend sahen wir das grosse Pferd. Es durchbrach das Dach unserer Stube. Der bewölkte Himmel zog sich schwach entlang des gewaltigen Umrisses, und rauschend flog die Mähne im Wind.

12. Szene in der Elektrischen, 1910 (»Ich bat im Traum die Tänzerin Eduardowa, sie möchte doch den Csárdás noch einmal tanzen.«)

Die Tänzerin Eduardowa, eine Liebhaberin der Musik, fährt wie überall so auch in der Elektrischen in Begleitung zweier Violinisten, die sie Häufig spielen läßt. Denn es besteht kein Verbot, warum in der Elektrischen

5. Miserable life (Double)

Slept, woke, slept, woke, miserable life.

6. The closed circle

The closed circle is pure.

7. Destination, path, hesitation

There is a destination, but no path to it; what we call a path is hesitation.

8. As tightly

As tightly as the hand holds the stone. It holds it so tight only to cast it as far off as it can. Yet even that distance the path will reach.

9. Offensively Jewish

In the struggle between yourself and the world, side with the world.

10. Hiding places (Double)

There are countless hiding places, but only one salvation; but then again, there are as many paths to salvation as there are hiding places.

11. Amazed, we saw the great horse

Amazed, we saw the great horse. It broke through the ceiling of our room. The cloudy sky scudded weakly along its mighty silhouette as its mane streamed in the wind.

12. Scene on a tram, 1910 ("In a dream I asked the dancer Eduardowa if she would kindly dance the csárdás once more.")

The dancer Eduardowa, a music lover, travels everywhere, even on the tram, in the company of two violinists whom she frequently calls upon to play. For there is no ban on playing on the tram, provided the playing is good, it is

nicht gespielt werden dürfte, wenn das Spiel gut, den Mitfahrenden angenehm ist und nichts kostet, das heisst, wenn nachher nicht eingesammelt wird. Es ist allerdings im Anfang ein wenig überraschend, und ein Weilchen lang findet jeder, es sei unpassend. Aber bei voller Fahrt, starkem Luftzug und stiller Gasse klingt es hübsch.

IV. Teil

1. Zu spät (22. Oktober 1913)

Zu spät. Die Süssigkeit der Trauer und der Liebe. Von ihr angelächelt werden im Boot. Das war das Allerschönste. Immer nur das Verlangen, zu sterben und das Sich-noch-Halten, das allein ist Liebe.

2. Eine lange Geschichte

Ich sehe einem Mädchen in die Augen, und es war eine sechflange Liebesgeschichte mit Donner und Küssen und Blitz. Ich lebe rasch.

3. In memoriam Robert Klein

Noch spielen die Jagdhunde im Hof, aber das Wild entgeht ihnen nicht, so dehr es jetzt schon durch die Wälder jagt.

4. Aus einem alten Notizbuch

Jetzt am Abend, nachdem ich von sechs Uhr früh an geiernt habe, bemerkte ich, wie meine linke Hand die rechte schon ein Weilchen lang aus Mitleid bei den Fingern umfasst hielt.

5. Leoparden

Leoparden brechen in den Tempel ein und saufen die Opferkürge leer; das wiederholt sich immer wieder; schliesslich kann man es vorausberechnen, und es wird ein Teil der Zeremonie.

pleasing to the other passengers, and it is free of charge, that is to say, the hat is not passed around afterwards. However, it is initially somewhat surprsing, and for a little while everyone considers it unseemly. But at full speed, with a powerful current of air, and in a quiet street, it sounds nice.

Part IV

1. Too late (22nd October 1913)

Too late. The sweetness of sorrow and of love. To be smiled at by her in a row-boat. That was the most wonderful of all. Always just the yearning to die and the surviving, that alone is love.

2. A long story

I look a girl in the eye and it was a very long love story with thunder and kisses and lightning. I live fast.

3. In memoriam Robert Klein

Though the hounds are still in the courtyard, the fame will not escape, no matter how they race through the woods.

4. From an old notebook

Now, in the evening, having studied since six in the morning, I notice that my left hand has for some time been gripping the fingers of my right in commiseration.

5. Leopards

Leopards break into the temple and drink the sacrificial jugs dry; this is repeated, again and again, until it is possible to calculate in advance when they will come, and it becomes part of the ceremony.

6. In memoriam Johannis Pilinszky

Ich kann...nicht eigentlich erzählen, ja fast nicht einmal reden; wenn ich erzähle, habe ich meistens ein Gefühl, wie es kleine Kinder haben könnten, die die ersten Gehversuche machen.

7. Wiederum, wiederum

Wiederum, wiederum, weit verbannt, weit verbannt. Berge, Wüste, weites Land gilt es zu durchwandern.

8. Es blendete uns die Mondnacht

Es blendete uns die Mondnacht. Vögel schrien von Baum zu Baum. In den Feldern sauste es. Wie krochen durch den Staub ein Schlangenpaar.

6. In memoriam Johannis Pilinszky

I can't actually...tell a story, in fact I am almost unable even to speak; when I try to tell it, I usually feel the way small children might when they try to take their first steps.

7. Again, again

Again, again, exiled far away, exiled far away. Mountains, desert, a vast country to be wandered through.

8. The moonlit night dazzled us

The moonlit night dazzled us. Birds shrieked in the trees. There was a rush of wind in the fields. We crawled through the dust, a pair of snakes.

Cal Performances Education & Community Event

Key Notes: Peter Sellars's production of Kurtág's *Kafka Fragments*
Sunday, November 23, 2008, 4–5:30 pm
Wheeler Auditorium

Director Peter Sellars shares his approach to the music of György Kurtág, performed by soprano Dawn Upshaw and violinist Geoff Nuttall.

Hungarian composer **György Kurtág** (b. Lugoj, Transylvania, 1926) studied with Sándor Veress and Ferenc Farkas at the Budapest Academy of Music (1946–1955), and spent a year in Paris (1957–1958), where he attended Messiaen’s and Milhaud’s classes at the Conservatoire, copied out Webern’s output in its entirety and was treated by the psychiatrist Marianne Stein, to whom he dedicated his Op. 1, a string quartet written back in Hungary in 1959. Webern’s influence, with Bartók’s, was crucial to this piece and to those that followed, but what Mr. Kurtág appreciated in Webern, unusually for the time, was not so much the structure as the intensity and compression of feeling. He required his own music to be similarly compact and vivid, and little of it met his standards. By 1963, he had published only four more small-scale instrumental pieces; the next five years he devoted to *The Sayings of Péter Bornemisza*, a highly charged setting for soprano and piano of fragments from a Reformation preacher. During this time, he stayed in Budapest, in spite of difficulties.

In the mid-1970s, Mr. Kurtág began to compose more abundantly, thanks partly to the creative release he discovered in writing children’s piano pieces exploring a wide range of compositional techniques, historical models, and sonic possibilities (*Játékok* (“Games”); several volumes, 1973–), and partly to international interest. Pierre Boulez commissioned *Messages of the Late Miss R. V. Trusova* for soprano and small orchestra (1976–1980), Mr. Kurtág’s first work for larger forces and one of several written for soprano Adrienne Csengery. During this period, he was teaching chamber ensembles at the academy where he had studied, and in the performance of his own music he has preferred long, intensive periods of preparation.

Orchestral works from Mr. Kurtág have remained rare, and in several of them the “orchestra” is splintered into an ensemble of ensembles placed around the auditorium (...*quasi una fantasia*... for piano and instrumental groups, 1987–1988). More typical are collections of small, often tiny, movements, for small instrumental formations (*Officium breve* for string quartet, 1988–1989), with solo voice (*Kafka-Fragmente* for soprano and violin, 1985–1987), or for chorus (*Songs of Despair and Sorrow*, 1980–1994).

Since 1990, György Kurtág has largely lived abroad, moving from one great west European city to another.

Adapted from Paul Griffiths, “Kurtág, György” in The Oxford Companion to Music, edited by Alison Latham.



Dario Acosta

Joining a rare, natural warmth with a fierce commitment to the transforming communicative power of music, soprano **Dawn Upshaw** has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her both the devotion of an exceptionally diverse audience, and the awards and distinctions accorded to only the most distinguished of artists. In 2007, she was named a Fellow of the MacArthur Foundation, the first vocal artist to be awarded the five-year “genius” prize, and in 2008 she was named a Fellow of the American Academy of Arts & Sciences.

Ms. Upshaw’s acclaimed performances on the opera stage comprise the great Mozart roles (Pamina, Ilia, Susanna, Despina) as well as modern works by Stravinsky, Poulenc and Messiaen. From Salzburg, Paris and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, Ms. Upshaw has also championed numerous new works created for her, including *The Great*

Gatsby by John Harbison; the Grawemeyer Award-winning opera *L’Amour de Loïn* and oratorio *La Passion de Simone* by Kaija Saariaho; John Adams’s Nativity oratorio *El Niño*; and Osvaldo Golijov’s chamber opera *Ainadamar* and song cycle *Ayre*.

Ms. Upshaw’s 2008–2009 season includes the U.S. premiere of Peter Sellars’s production of *La Passion de Simone* at Lincoln Center, a role she reprises with Esa-Pekka Salonen and the Los Angeles Philharmonic in January and at the Paris Opera in June. She opened Carnegie Hall’s season in an all-Bernstein program with Michael Tilson Thomas and the San Francisco Symphony (broadcast on PBS) and also participated in opening-night festivities with Maestro Salonen and the Los Angeles Philharmonic at Disney Hall. She sings world premiere performances of two new works written for her, by Michael Ward-Bergeman (with Ensemble ACJW at Zankel Hall, commissioned by the Terezin Foundation) and Maria Schneider (commissioned by the St. Paul Chamber Orchestra, where she is an Artist Partner). Ms. Upshaw returned to Lincoln Center with violinist Geoff Nutall in György Kurtág’s *Kafka Fragments* in a staging by Peter Sellars that also travels to Los Angeles and Berkeley. She will tour Australia with the Australian Chamber Orchestra, and Germany with the Knights.

It says much about Dawn Upshaw’s sensibilities as an artist and colleague that she is a favored partner of many leading musicians, including Richard Goode, the Kronos Quartet, James Levine and Esa-Pekka Salonen. In her work as a recitalist, and particularly in her work with composers, Ms. Upshaw has become a generative force in concert music, having premiered more than 25 works in the past decade.

From Carnegie Hall to large and small venues throughout the world, she regularly presents specially designed programs composed of *Lieder*, unusual contemporary works in many languages, and folk and popular music. She furthers this work in master classes and workshops with young singers at major music festivals, conservatories and liberal arts colleges. She is Artistic Director of the Vocal Arts Program at the Bard College Conservatory of Music, and a faculty member of the Tanglewood Music Center.

A four-time Grammy Award winner, Dawn Upshaw is featured on more than 50 recordings, including the million-selling Symphony No. 3 by Henryk Górecki. Her discography also includes full-length opera recordings of Mozart’s *Le Nozze di Figaro*; Messiaen’s *St. Françoise d’Assise*; Stravinsky’s *The Rake’s Progress*; John Adams’s *El Niño*; two volumes of Canteloube’s *Chants d’Auvergne*, and a dozen recital recordings. Ms. Upshaw has recorded extensively for the Nonesuch label. She may also be heard on Angel/EMI, BMG, Deutsche Grammophon, London, Sony Classical, Telarc, and on Erato and Teldec in the Warner Classics family of labels.

Dawn Upshaw holds honorary doctorate degrees from Yale University, the Manhattan School of Music, Allegheny College and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists Auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program.



Violinist **Geoff Nuttall** began playing the violin at the age of eight, after moving to London, Ontario, from College Station, Texas. He spent most of his musical studies under the tutelage of Lorand Fenyves at the Banff Centre, the University of Western Ontario, and the University of Toronto, where he received his B.A.

In 1989, Mr. Nuttall co-founded the St. Lawrence String Quartet. As first violinist of this world-renowned foursome, he has performed over 1,800 concerts throughout North and South

America, Europe, Australia and Asia. This season celebrates the St. Lawrence in their 20th year together.

Recording under the EMI label, their CD of Schumann's First and Third Quartets was released in May 1999 to great critical acclaim. The recording received the coveted German critic's award, the Preis der Deutschen Schallplattenkritik, as well as Canada's annual Juno Award. *BBC Music Magazine* gave the recording its highest rating, calling it the benchmark recording of the works. October 2001 saw the release of their recording of the Tchaikovsky string quartets, and in 2002 their recording *Yiddishbbuk*, featuring the chamber music of the celebrated Argentinean-American composer Osvaldo Golijov, received two Grammy Award nominations as well as a Juno Award nomination. Their album *Awakening*, released in 2005, which celebrates the string quartets of Christos Hatzis, and their most recent recording of Shostakovich Quartets released last year, both received Juno nominations for Best Classical Album of the Year.

Since winning the Banff International String Quartet Competition and the Young Concert Artist Auditions in the early 1990s, the St. Lawrence String Quartet has become a regular at some of North America's most esteemed music festivals, including Mostly Mozart Festival, Ottawa Chamber Music Festival, Bay Chamber Concerts, Chamber Music Albuquerque and Spoleto USA. Their busy touring schedule has seen them in such venues as Carnegie Hall, Lincoln Center, Metropolitan Museum, Kennedy Center, London's Wigmore Hall, Royal Concertgebouw Hall in Amsterdam, Theatre de Ville Paris, Tokyo's Suntory Hall and at the White House for President Clinton and guests.

In January 2005, Mr. Nuttall performed György Kurtág's *Kafka Fragments* for soprano and violin in Carnegie's Zankel Hall with Dawn Upshaw, staged by Peter Sellars. He returned to Zankel Hall in February 2006 to perform at the In Your Ear Too Festival, performing works for solo violin by Biber and a newly commissioned work by Chris Paul Harman. He was also soloist with the Los Angeles Philharmonic in 2006, performing Arvo Pärt's *Tabula Rasa* for two violins with Barry Shiffman during their Minimalist Jukebox Festival.

In November 2008, he teams up with Ms. Upshaw and Mr. Sellars for a revival of *Kafka Fragments* in New York, Los Angeles and Berkeley.

With the St. Lawrence Quartet, Mr. Nuttall served as Graduate Ensemble-in-Residence at The Juilliard School, Yale University and the Hartt School of Music, acting as teaching assistants to the Juilliard, Tokyo and Emerson string quartets, respectively. He is now on faculty at Stanford University, where the St. Lawrence Quartet has been Ensemble-in-Residence since 1999, and makes his home in the Bay Area with his wife, violinist Livia Sohn, and their young son, Jack. Mr. Nuttall can also be heard on a Naxos American Classics CD entitled *Miracles and Mud*, featuring works by Jonathan Berger.

Renowned theater, opera and festival director **Peter Sellars** is one of the most innovative and powerful forces in the performing arts in America and abroad. A visionary artist, Mr. Sellars is known for groundbreaking interpretations of classic works. Whether it is in Mozart, Handel, Shakespeare, Sophocles or 16th-century Chinese playwright Tang Xianzu, Mr. Sellars strikes a universal chord with audiences, engaging contemporary social and political issues.

Mr. Sellars has staged operas at the Chicago Lyric Opera, the Glyndebourne Festival, the Netherlands Opera, the Opéra National de Paris, the Salzburg Festival, and the San Francisco Opera, among others. Following his iconic stagings of *Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte* in the 1980s, Mr. Sellars established a reputation for bringing 20th-century and contemporary operas to the stage, including works by Olivier Messiaen, Paul Hindemith and György Ligeti. Inspired by the compositions of Kaija Saariaho, Osvaldo Golijov and Tan Dun, he has guided the creation of productions of their work that have expanded the repertoire of modern opera. He has been a driving force in the creation of many new works with longtime collaborator John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic* and, most recently, *A Flowering Tree*, which premiered in Vienna in 2006.

Other Sellars projects have included a Chicano version of Stravinsky's *The Story of a Soldier*; an

Antonin Artaud radio play coupled with the poetry of the late June Jordan, *For an End to the Judgment of God/Kissing God Goodbye*, staged as a press conference on the war in Afghanistan; and a production of the Euripides play, *The Children of Herakles*, focusing on contemporary immigration and refugee issues and experience. Mr. Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals, the 2002 Adelaide Festival in Australia; and the 2003 Venice Biennale International Festival of Theater in Italy. He was artistic director of New Crowned Hope, a month-long festival for which he invited international artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual arts and architecture for the city of Vienna's 2006 Mozart Year, celebrating the 250th anniversary of Mozart's birth.

Mr. Sellars is a professor in the department of World Arts and Cultures at UCLA and a resident curator of the Telluride Film Festival. He is the recipient of a MacArthur Fellowship, the Erasmus Prize, the Sundance Institute Risk-Takers Award and the Gish Prize, and he was recently elected to the American Academy of Arts and Sciences.

David Michalek is an artist who takes the concept and techniques of portraiture as the starting points for the creation of his works, on both a large and small-scale, in a range of media. His focus over the past decade has been closely tied to his interest in relational aesthetics—specifically using performative and interactive techniques (storytelling, dialogue, movement), relying on the input and responses of others (subjects, collaborators, and audience)—as integral to both the creation and the experience of his art. He has been drawn in particular to projects that bring together diverse groups of people in settings ranging from galleries to public spaces, churches and community organizations to health-care facilities.

Commissioned to create the images for the film in Peter Sellars's *Kafka Fragments*, a staged setting of composer György Kurtág's searing work for soprano and violin, Mr. Michalek, then Artist-in-Residence at The Bridge, Inc., a day-home for people living with mental illness, drew on his activities and interactions with patients to create his

compelling photographs. Mr. Michalek introduced Mr. Kurtág's libretto at the residents' weekly poetry group, where it was read aloud and discussed. Out of these discussions, and over four months of work, he and the group staged and photographed scenes and tableaux for each of the 40 fragments of text that are sung by soprano Dawn Upshaw.

Mr. Michalek earned a B.A. in English literature from UCLA and also studied filmmaking at NYU. He worked as an assistant to noted photographer Herb Ritts for two years. Beginning in the mid-1990s, he began his professional photographic career and worked regularly as a portrait artist for publications such as *The New Yorker*, *Vanity Fair*, *Interview* and *Vogue*. Concurrently, he began experimenting with performance and installation and developing large-scale, multidimensional projects. His solo and collaborative work has been shown nationally and internationally, with recent solo exhibitions at Yale University, the Brooklyn Museum and The Kitchen.

Mr. Michalek has also collaborated with Peter Sellars on Messiaen's *St. François d'Assise*, which was presented at the Salzburg Festival and Paris Opera. Other film and video work for theater includes collaborations with The Tallis Scholars; with John Malpede and L.A.P.D. on three works, *Agents and Assets*, *The Skid Row Museum* and *RFK in EKY*; and with the Brooklyn Philharmonic in a project for the Brooklyn Museum's "Music Off the Walls" series. Mr. Michalek has been the recipient of numerous grants and fellowships from, among others, Franklin Furnace, the Durfee Foundation, the California State Arts Council, the Jerome Robbins Foundation, the Karen-Weiss Foundation and the Performing Arts Center of Los Angeles County. In spring 2007, he became an artist in residence with the World Performance Project at Yale University. He is currently a visiting faculty member at Yale Divinity School, where he lectures on religion and the arts.

David Michalek lives in New York with his wife, Wendy Whelan, principal dancer of New York City Ballet.

The designs of **Anna Kiraly**, a multidisciplinary artist from Hungary residing in New York, have been seen throughout Eastern Europe and for the

About the Artists

past decade in New York. Ms. Kiraly graduated from the Hungarian Academy of Fine Arts. She often creates set, costume and video design for a production. Recent and past theater projects include scenic design and video for *Flip Side* (a collaboration with the Talking Band, in which the play was created around her visual world); *The Separation* at the Walker Art Center with Bobby Previte; costumes for *This Is the Rill Speaking* and *Darkling* (American Opera Projects); *Kafka Fragments* with Peter Sellars at Zankel Hall; production design for *Isabella*, *Chekhov Lizardbrain* and *Pay Up* with the Pig Iron Company; and *Cut to the Chase* with Parallel Exit at 59E59 Theaters.

Ms. Kiraly has received grants from Arts Link Grant (Soros Foundation), the NEA/TCG Program for Designers (2003–2005) and the TCG New Generations program with the Talking Band. Her theater design work was included in the 2007 Prague Quadrennial Exhibit, and her installation work has been featured at the Lower Manhattan Cultural Center and the Drawing Center, among other venues. Ms. Kiraly created her own visual puppet pieces, *Slow Ascent* and *UFO in K*, at St. Ann's Warehouse (under Dan Hurlin's guidance), both of which won the Jim Henson Foundation's support.

Kafka Fragments marks lighting designer **James F. Ingalls's** return to Cal Performances, where he has designed *Romeo and Juliet*, *On Motifs of Shakespeare*, *King Arthur*, *The Hard Nut*, *Platée* and *Allegro, il Penseroso ed il Moderato* for the Mark

Morris Dance Group and *I Was Looking at the Ceiling and Then I Saw the Sky* for Peter Sellars.

Other work in the Bay Area includes *after the quake*, *Yellowman*, *How I Learned to Drive*, *MacTeague*, *Revenger's Tragedy* (Berkeley Repertory Theatre); *The Tosca Project*, *A Mother*, *The Three Sisters*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *Glengarry Glen Ross*, *The Invention of Love* (American Conservatory Theatre); John Adams's *Doctor Atomic* (San Francisco Opera); *The Nutcracker*, *Sylvia*, *Silver Ladders* and 10 world premieres for last season's 75th anniversary New Works Festival (San Francisco Ballet).

Recent projects include *Tristan und Isolde* (Paris Opera/Bastille), *Kafka on the Shore* (Steppenwolf Theatre, Chicago), *La Passion de Simone* (Lincoln Center's Mostly Mozart Festival) and *Adriana Mater* (Santa Fe Opera). He often collaborates with Melanie Rios Glaser and the Saint Joseph Ballet in Santa Ana, California.

Assisting Mr. Ingalls in designing the lighting for *Kafka Fragments* is **Casey Diers**.

Jenny Lazar has worked professionally as a stage manager in both opera and theater. Her credits include *Carmen*, *La Bohème* with the Princeton Festival, *Il Barbiere di Siviglia*, *Roméo et Juliette* with Opera New Jersey, *Albert Herring* with the Chateauville Foundation conducted by Lorin Maazel, and *Grendel* with Lincoln Center Festival. She has worked with the Mark Morris Dance Group and Jazz at Lincoln Center, and has been with New York City Opera for the last four years.