

About the Artists...

Claudia Friedlander, soprano

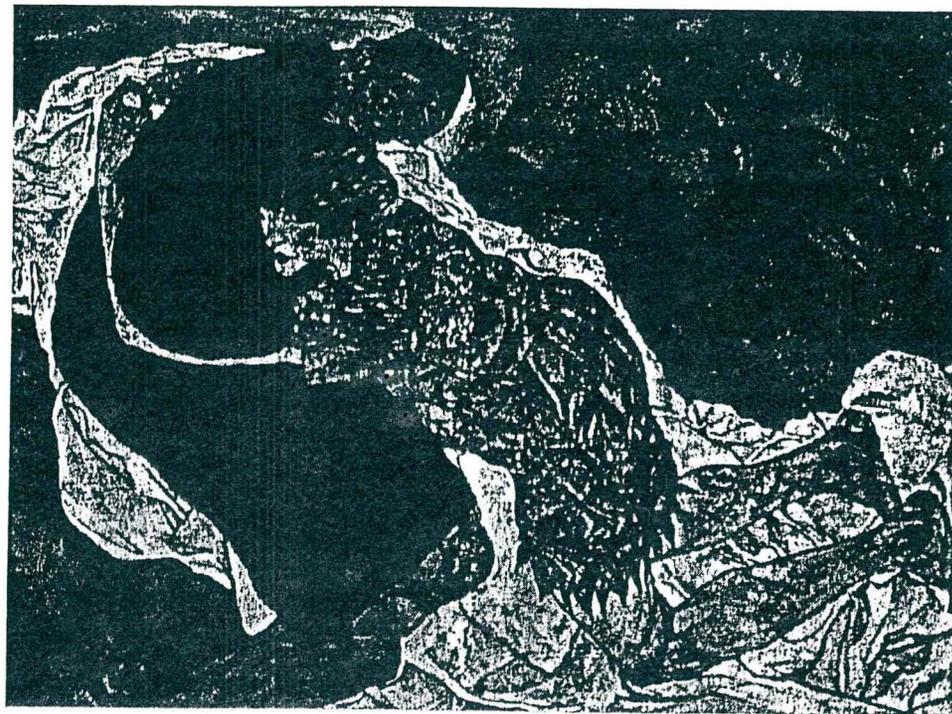
An enthusiastic interpreter of 20th-century opera and song, soprano Claudia Friedlander has performed major roles in Britten's *Albert Herring*, *Transformations*, by Conrad Susa, and *Roman Fever*, by Robert Ward; she also recently created the role of Gabrielle Martin in Paul Mathews's one-act opera *Chatter & Static*. She has appeared as a soloist with the McGill University Percussion ensemble and has given recitals at the Park McCullough House, Middlebury College, and the Brattleboro Music Center. A 1987 graduate of Bennington College, Ms. Friedlander holds Master of Music degrees in both Voice and Clarinet Performance from the Peabody Conservatory and is currently completing a Doctorate in Vocal Performance and Pedagogy at McGill University.

Paul Wyse, pianist

The *Miami Herald* hailed pianist Paul Wyse as "...a musician of uncommon perception... possessing lots of facility and fire". Critics have compared his brilliant and sensitive performances of Bach to those of Rosalyn Tureck. The recipient of many prestigious awards, Mr. Wyse was recently honored with the first *Paul Marcel and Verna Marie Gélinas Award for Outstanding Pianists* for his virtuoso performance of the Chopin *Etudes Opus 25*. At the 1998 Ludmila Knezkova-Hussey International Piano Competition, the jury unanimously voted to award him a special prize for his spectacular rendition of Maurice Ravel's *Gaspard de la nuit*.

An aficionado of contemporary music, he has worked closely with such acclaimed composers as Steve Reich, John Harbison, Paul Schoenfield, William Thomas McKinley, and Leon Kirchner. In addition to participating in contemporary music festivals at the Tanglewood Music Center, Harvard University, and Brandeis University, he has premiered chamber works and compositions for solo piano at such venues as Jordan Hall, Redpath Hall, and Pollack Hall.

*This concert is made possible in part through the generous support of Judith Rosenberg Hoffberger '54 and the Henry and Ruth Blaustein Rosenberg Foundation.*



Music at Bennington  
presents

ARNOLD SCHOENBERG  
ERWARTUNG OP. 17

JOHN CORIGLIANO  
ETUDE-FANTAST

Claudia Friedlander, soprano

Paul Wyse, pianist

Wednesday, 10 March 1999

8:00

Deane Carriage Barn

## Program

### 1. *Etude-Fantasy* (1970)

John Corigliano

Paul Wyse, piano

(brief intermission—please take a moment to read the  
*Erwartung* libretto)

### 2. *Erwartung* Op. 17 (1909)

Arnold Schoenberg

Monodrama in one act on a libretto by Marie Pappenheim

Claudia Friedlander, soprano

Paul Wyse, piano

Dan Mohr, supernumerary

## Notes:

John Corigliano: *Etude Fantasy* for solo piano

Written in 1976, John Corigliano's *Etude Fantasy* for solo piano is orchestral in scope, drawing a great variety of colors and textures from the keyboard. Five long etudes flow together seamlessly, irresistibly drawing the listener into a dreamscape alternately rapturous and menacing. An experienced composer of symphonic, opera and film scores, Corigliano takes advantage of the solo medium to incorporate extended moments of intimacy and solitude into this adventurous work.

Arnold Schoenberg: *Erwartung* Op. 17

A nameless woman wanders into the forest at night anxiously seeking her lover. As a stream-of-consciousness monologue unfolds, her emotions fluctuate and her thoughts become disjointed; she begins to hallucinate and seems to lose touch with the progression of time. Eventually she discovers the corpse of her lover, and it becomes clear that she herself has murdered him in a jealous rage, although she cannot quite remember doing so...

Completed in 17 days of feverish composition, Arnold Schoenberg's 1909 monodrama *Erwartung* is considered by many to be the quintessential Expressionist opera. Schoenberg had recently ventured into the aural wilderness of free atonality, and while brief recurring musical gestures function as leitmotifs, the score of *Erwartung* is nearly devoid of recognizable harmonies and melodic repetition. Librettist Marie Pappenheim, a medical student familiar with Freud's early psychoanalytic case studies, created a realistic portrait of a woman whose romantic frustration has caused her to become unhinged, and Schoenberg responded to her text with a score that effectively traces her harrowing, fragmented emotional journey.