



**INTERLOCHEN**  
*Presents*

Interlochen, Michigan

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**Mark Padmore**  
tenor

**Jonathan Biss**  
piano

Wednesday, March 15, 2017  
7:30pm, Dendrios Chapel/Recital Hall

## PROGRAM

Piano Sonata No. 20 in A Major, D. 959 ..... Franz Schubert  
Allegro (1797-1828)  
Andantino  
Scherzo: Allegro vivace – Trio: Un poco più lento  
Rondo: Allegretto – Presto

~ INTERMISSION ~

Schwanengesang (“Swan Song”), D. 957 ..... Franz Schubert  
Liebesbotschaft  
Kriegers Ahnung  
Frühlingssehnsucht  
Ständchen  
Aufenthalt  
In der Ferne  
Abschied  
Der Atlas  
Ihr Bild  
Das Fischermädchen  
Die Stadt  
Am Meer  
Der Doppelgänger  
Die Taubenpost

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## TEXT AND TRANSLATIONS

### Schwanengesang (“Swan Song”), D. 957

Translations by Richard Wigmore

Text: 1-7 Ludwig Rellstab

8-13 Heinrich Heine

14 Johann Gabriel Seidl

#### 1. *Liebesbotschaft*

*Rauschendes Bächlein, so silbern und hell,  
Eilst zur Geliebten so munter und  
schnell?*

*Ach, trautes Bächlein, mein Bote sei du;  
Bringe die Grüße des Fernen ihr zu.*

*All' ihre Blumen im Garten gepflegt,  
Die sie so lieblich am Busen trägt,  
Und ihre Rosen in purpurner Glut,  
Bächlein, erquicke mit kühlender  
Flut.*

#### 1. *Love's Message*

Murmuring brook, so silver and bright,  
do you hasten, so lively and swift, to my  
beloved?

Ah, sweet brook, be my messenger.  
Bring her greetings from her distant lover.

All the flowers, tended in her garden,  
which she wears so charmingly on her breast,  
and her roses with their crimson glow:  
refresh them, brooklet, with your cooling  
waters.

*Wenn sie am Ufer, in Träume versenkt,  
Meiner gedenkend, das Köpfchen hängt;  
Tröste die Süsse mit freundlichem Blick,  
Denn der Geliebte kehrt bald zurück.*

*Neigt sich die Sonne mit rötlichem Schein,  
Wiege das Liebchen in Schlummer ein.  
Rausche sie murmelnd in süsse Ruh,  
Flüstre ihr Träume der Liebe zu.*

## **2. Kriegers Ahnung**

*In tiefer Ruh liegt um mich her  
Der Waffenbrüder Kreis;  
Mir ist das Herz so bang und schwer,  
Von Sehnsucht mir so heiss.*

*Wie hab' ich oft so süss geträumt  
An ihrem Busen warm!  
Wie freundlich schien des Herdes Glut,  
Lag sie in meinem Arm!*

*Hier, wo der Flammen düstrer Schein  
Ach! nur auf Waffen spielt,  
Hier fühlt die Brust sich ganz allein,  
Der Wehmut Träne quillt.*

*Herz! Dass der Trost Dich nicht verlässt!  
Es ruft noch manche Schlacht –  
Bald ruh ich wohl und schlafe fest,  
Herzliebste – Gute Nacht!*

## **3. Frühlingssehnsucht**

*Säuselnde Lüfte wehend so mild,  
Blumiger Düfte atmend erfüllt!  
Wie haucht ihr mich wonnig begrüßend an!  
Wie habt ihr dem pochenden Herzen getan?  
Es möchte euch folgen auf luftiger Bahn,  
Wohin? Wohin?*

*Bächlein, so munter rauschend zumal,  
Wollen hinunter silbern in's Tal.  
Die schwebende Welle, dort eilt sie dahin!  
Tief spiegeln sich Fluren und Himmel darin.  
Was ziehst du mich, sehned verlangender  
Sinn,  
Hinab? Hinab?*

When on your banks she inclines her head  
lost in dreams, thinking of me,  
comfort my sweetheart with a kindly glance,  
for her beloved will soon return.

When the sun sinks in a red flush,  
lull my sweetheart to sleep.  
With soft murmurings bring her sweet repose,  
and whisper dreams of love.

## **2. Warrior's Foreboding**

In deep repose my comrades in arms  
lie in a circle around me;  
my heart is so anxious and heavy,  
so ardent with longing.

How often I have dreamt sweetly  
upon her warm breast!  
How cheerful the fireside glow seemed  
when she lay in my arms.

Here, where the sombre glimmer of the flames,  
alas, plays only on weapons,  
here the heart feels utterly alone;  
a tear of sadness wells up.

Heart, may comfort not forsake you;  
many a battle still calls.  
Soon I shall rest well and sleep deeply.  
Beloved, goodnight!

## **3. Spring Longing**

Whispering breezes, blowing so gently,  
exuding the fragrance of flowers,  
how blissful to me is your welcoming breath!  
What have you done to my beating heart?  
It yearns to follow you on your airy path.  
Where to?

Silver brooklets, babbling so merrily,  
seek the valley below.  
Their ripples glide swiftly by!  
The fields and the sky are deeply mirrored there.  
Why yearning, craving senses, do you draw  
me  
downwards?

*Grüssender Sonne spielendes Gold,  
Hoffende Wonne bringest du hold.  
Wie labt mich dein selig begrüßendes  
Bild!*

*Es lächelt am tiefblauen Himmel so mild  
Und hat mir das Auge mit Tränen gefüllt! –  
Warum? Warum?*

*Grünend umkränzet Wälder und Höh'!  
Schimmernd erglänzet Blütenschnee.  
So dränget sich alles zum bräutlichen Licht;  
Es schwellen die Keime, die Knospe bricht;  
Sie haben gefunden, was ihnen gebricht:  
Und du? Und du?*

*Rastloses Sehnen! Wünschendes Herz,  
Immer nur Tränen, Klage und  
Schmerz?*

*Auch ich bin mir schwellender Triebe  
bewusst!  
Wer stillt mir endlich die drängende Lust?  
Nur du befreist den Lenz in der Brust,  
Nur du! Nur du!*

#### **4. Ständchen**

*Leise flehen meine Lieder  
Durch die Nacht zu Dir;  
In den stillen Hain hernieder,  
Liebchen, komm' zu mir!*

*Flüsternd schlanke Wipfel rauschen  
In des Mondes Licht;  
Des Verräters feindlich Lauschen  
Fürchte, Holde, nicht.*

*Hörst die Nachtigallen schlagen?  
Ach! sie flehen Dich,  
Mit der Töne süßen Klagen  
Flehen sie für mich.*

*Sie verstehn des Busens Sehnen,  
Kennen Liebesschmerz,  
Rühren mit den Silbertönen  
Jedes weiche Herz.*

*Lass auch Dir die Brust bewegen,  
Liebchen, höre mich!  
Bebend harr' ich Dir entgegen!  
Komm', beglücke mich!*

Sparkling gold of the welcoming sun,  
you bring the fair joy of hope.  
How your happy, welcoming countenance  
refreshes me!

It smiles so benignly in the deep blue sky  
and yet has filled my eyes with tears.  
Why?

The woods and hills are wreathed in green.  
Snowy blossom shimmers and gleams.  
All things strain towards the bridal light;  
seeds swell, buds burst;  
they have found what they lacked:  
and you?

Restless longing, yearning heart,  
are there always only tears, complaints and  
pain?

I too am aware of swelling  
impulses!  
Who at last will still my urgent desire?  
Only you can free the spring in my heart,  
only you!

#### **4. Serenade**

Softly my songs plead  
through the night to you;  
down into the silent grove,  
beloved, come to me!

Slender tree-tops whisper and rustle  
in the moonlight;  
my darling, do not fear  
that the hostile betrayer will overhear us.

Do you not hear the nightingales call?  
Ah, they are imploring you;  
with their sweet, plaintive songs  
they are imploring for me.

They understand the heart's yearning,  
they know the pain of love;  
with their silvery notes  
they touch every tender heart.

Let your heart, too, be moved,  
beloved, hear me!  
Trembling, I await you!  
Come, make me happy!

### **5. Aufenthalt**

*Rauschender Strom, brausender Wald,  
Starrender Fels, mein Aufenthalt.  
Wie sich die Welle an Welle reiht,  
Fließen die Tränen mir ewig erneut.*

*Hoch in den Kronen wogend sich's regt,  
So unaufhörlich mein Herze schlägt.  
Und wie des Felsen uraltes Erz  
Ewig derselbe bleibt mein Schmerz.*

### **6. In der Ferne**

*Wehe dem Fliehenden  
Welt hinaus ziehenden! –  
Fremde durchmessenden,  
Heimat vergessenden,  
Mutterhaus hassenden,  
Freunde verlassenden  
Folget kein Segen, ach!  
Auf ihren Wegen nach!*

*Herze, das sehrende,  
Auge, das tränende,  
Sehnsucht, nie endende,  
Heimwärts sich wendende!  
Busen, der wallende,  
Klage, verhallende,  
Abendstern, blinkender,  
Hoffnungslos sinkender!*

*Lüfte, ihr säuselnden,  
Wellen sanft kräuselnden,  
Sonnenstrahl, eilender,  
Nirgend verweilender:  
Die mir mit Schmerze, ach!  
Dies treue Herze brach –  
Grüsst von dem Fliehenden  
Welt hinaus ziehenden!*

### **7. Abschied**

*Ade, Du muntre, Du fröhliche Stadt, Ade!  
Schon scharret mein Rösslein mit lustigem  
Fuss;  
Jetzt nimm noch den letzten, den  
scheidenden Gruss.  
Du hast mich wohl niemals traurig gesehn,*

### **5. Resting Place**

*Surging river, roaring forest,  
immovable rock, my resting place.  
As wave follows wave,  
so my tears flow, ever renewed.*

*As the high tree-tops stir and heave,  
so my heart beats incessantly.  
Like the rock's age-old ore  
my sorrow remains forever the same.*

### **6. Far away**

*Woe to those who flee,  
who journey forth into the world,  
who travel through strange lands,  
forgetting their native land,  
spurning their mother's home,  
forsaking their friends:  
alas, no blessing follows them  
on their way!*

*The yearning heart,  
the tearful eye,  
endless longing  
turning homewards!  
The surging breast,  
the dying lament,  
the evening star, twinkling  
and sinking without hope!*

*Whispering breezes,  
gently ruffled waves,  
darting sunbeams,  
lingering nowhere:  
send her, who broke  
my faithful heart with pain,  
greetings from one who is fleeing  
and journeying forth into the world!*

### **7. Farewell**

*Farewell, lively, cheerful town, farewell!  
Already my horse is happily pawing the  
ground.  
Take now my final, parting  
greeting.  
I know you have never seen me sad;*

*So kann es auch jetzt nicht beim Abschied  
geschehn.*

*Ade ...*

*Ade, Ihr Bäume, Ihr Gärten so grün, Ade!  
Nun reit' ich am silbernen Strome entlang,  
Weit schallend ertönet mein*

*Abschiedsgesang,*

*Nie habt Ihr ein trauriges Lied gehört,  
So wird Euch auch keines beim Scheiden  
beschert.*

*Ade ...*

*Ade, Ihr freundlichen Mägdlein dort, Ade!  
Was schaut Ihr aus blumentumduftetem  
Haus*

*Mit schelmischen, lockenden Blicken heraus?*

*Wie sonst, so grüss' ich und schaue mich  
um,*

*Doch nimmer wend' ich mein Rösslein um.*

*Ade ...*

*Ade, liebe Sonne, so gehst Du zur Ruh', Ade!*

*Nun schimmert der blinkenden Sterne Gold.*

*Wie bin ich Euch Sternlein am Himmel so  
hold,*

*Durchziehn die Welt wir auch weit und breit,  
Ihr gebt überall uns das treue Geleit.*

*Ade ...*

*Ade, Du schimmerndes Fensterlein hell, Ade!  
Du glänzest so traulich mit dämmerndem  
Schein*

*Und ladest so freundlich ins Hüttchen uns  
ein.*

*Vorüber, ach, ritt ich so manches mal*

*Und wär' es denn heute zum letzten mal?*

*Ade ...*

*Ade, Ihr Sterne, verhüllet Euch grau! Ade!  
Des Fensterlein trübes, verschimmerndes  
Licht*

*Ersetzt Ihr unzähligen Sterne mir nicht;*

*Darf ich hier nicht weilen, muss hier vorbei,*

*Was hilft es, folgt Ihr mir noch so treu!*

*Ade, Ihr Sterne, verhüllet Euch grau!*

*Ade!*

nor will you now as I  
depart.

Farewell!

Farewell, trees and gardens so green, farewell!

Now I ride along the silver stream;  
my song of farewell echoes far and  
wide.

You have never heard a sad song;  
nor shall you do so at  
parting.

Farewell!

Farewell, charming maidens, farewell!

Why do you look out with roguish, enticing  
eyes

from houses fragrant with flowers?

I greet you as before, and look  
back;

but never will I turn my horse back.

Farewell!

Farewell, dear sun, as you go to rest, farewell!

Now the stars twinkle with shimmering gold.

How fond I am of you, little stars in the  
sky;

though we travel the whole world, far and wide,  
everywhere you faithfully escort us.

Farewell!

Farewell, little window gleaming brightly,  
You shine so cosily with your soft  
light,

and invite us so kindly into the  
cottage.

Ah, I have ridden past you so often,  
and yet today might be the last time.

Farewell!

Farewell, stars, veil yourselves in grey!

You numberless stars cannot replace for us  
the little window's dim, fading light;  
if I cannot linger here, if I must ride on,  
how can you help me, though you follow me  
so faithfully?

Farewell, stars, veil yourselves in grey!

Farewell!

### **8. Der Atlas**

*Ich unglücksel'ger Atlas! eine Welt,  
Die ganze Welt der Schmerzen muss ich  
tragen.  
Ich trage Unerträgliches, und brechen  
Will mir das Herz im Leibe.*

*Du stolzes Herz, du hast es ja gewollt!  
Du wolltest glücklich sein, unendlich  
glücklich,  
Oder unendlich elend, stolzes Herz,  
Und jetzo bist du elend.*

### **9. Ihr Bild**

*Ich stand in dunkeln Träumen,  
Und starrt' ihr Bildnis an,  
Und das geliebte Antlitz  
Heimlich zu leben begann.*

*Um ihre Lippen zog sich  
Ein Lächeln wunderbar,  
Und wie von Wehmutstränen  
Erglänzte ihr Augenpaar.*

*Auch meine Tränen flossen  
Mir von den Wangen herab –  
Und ach, ich kann es nicht glauben,  
Dass ich dich verloren hab'!*

### **10. Das Fischermädchen**

*Du schönes Fischermädchen,  
Treibe den Kahn ans Land;  
Komm zu mir und setze dich nieder,  
Wir kosen Hand in Hand.*

*Leg an mein Herz dein Köpfchen,  
Und fürchte dich nicht zu sehr;  
Vertraust du dich doch sorglos  
Täglich dem wilden Meer.*

*Mein Herz gleicht ganz dem Meere,  
Hat Sturm und Ebb' und Flut,  
Und manche schöne Perle  
In seiner Tiefe ruht.*

### **8. Atlas**

I, unhappy Atlas, must bear a world,  
the whole world of  
sorrows.  
I bear the unbearable, and my heart  
would break within my body.

Proud heart, you wished it so!  
You wished to be happy, endlessly  
happy,  
or endlessly wretched, proud heart!  
And now you are wretched!

### **9. Her Picture**

I stood in dark dreams,  
gazing at her picture,  
and that beloved face  
began mysteriously to come alive.

Around her lips there played  
a wondrous smile,  
and her eyes glistened,  
as though with melancholy tears.

My tears, too, flowed  
down my cheeks.  
And ah, I cannot believe  
that I have lost you!

### **10. The Fisher Maiden**

Lovely fisher maiden,  
guide your boat to the shore;  
come and sit beside me,  
and hand in hand we shall talk of love.

Lay your little head on my heart  
and do not be too afraid;  
for each day you trust yourself  
without fear to the turbulent sea.

My heart is just like the sea.  
It has its storms, its ebbs and its flows;  
and many a lovely pearl  
rests in its depths.

### **11. Die Stadt**

*Am fernen Horizonte  
Erscheint, wie ein Nebelbild,  
Die Stadt mit ihren Türmen  
In Abenddämmerung gehüllt.*

*Ein feuchter Windzug kräuselt  
Die graue Wasserbahn;  
Mit traurigem Takte rudert  
Der Schiffer in meinem Kahn.*

*Die Sonne hebt sich noch einmal  
Leuchtend vom Boden empor,  
Und zeigt mir jene Stelle,  
Wo ich das Liebste verlor.*

### **12. Am Meer**

*Das Meer erglänzte weit hinaus  
Im letzten Abendscheine;  
Wir sassen am einsamen Fischerhaus,  
Wir sassen stumm und alleine.*

*Der Nebel stieg, das Wasser schwoll,  
Die Möwe flog hin und wieder;  
Aus deinen Augen liebevoll  
Fielen die Tränen nieder.*

*Ich sah sie fallen auf deine Hand,  
Und bin aufs Knie gesunken;  
Ich hab' von deiner weissen Hand  
Die Tränen fortgetrunken.*

*Seit jener Stunde verzehrt sich mein Leib,  
Die Seele stirbt vor Sehnen; –  
Mich hat das unglücksel'ge Weib  
Vergiftet mit ihren Tränen.*

### **13. Der Doppelgänger**

*Still ist die Nacht, es ruhen die Gassen,  
In diesem Hause wohnte mein Schatz;  
Sie hat schon längst die Stadt verlassen,  
Doch steht noch das Haus auf demselben  
Platz.*

*Da steht auch ein Mensch und starrt in die  
Höhe,*

### **11. The Town**

On the distant horizon  
appears, like a misty vision,  
the town with its turrets,  
shrouded in dusk.

A damp wind ruffles  
the grey stretch of water.  
With mournful strokes  
the boatman rows my boat.

Radiant, the sun rises once more  
from the earth,  
and shows me that place  
where I lost my beloved.

### **12. By the Sea**

The sea glittered far and wide  
in the sun's dying rays;  
we sat by the fisherman's lonely house;  
we sat silent and alone.

The mist rose, the waters swelled,  
a seagull flew to and fro.  
from your loving eyes  
the tears fell.

I saw them fall on your hand.  
I sank upon my knee;  
from your white hand  
I drank away the tears.

Since that hour my body is consumed  
and my soul dies of longing.  
That unhappy woman  
has poisoned me with her tears.

### **13. The Wraith**

The night is still, the streets are at rest;  
in this house lived my sweetheart.  
She has long since left the town,  
but the house still stands on the self-same  
spot.

A man stands there too, staring  
up,



*Und ringt die Hände, vor Schmerzens  
gewalt;  
Mir graust es, wenn ich sein Antlitz sehe –  
Der Mond zeigt mir meine eigne Gestalt.*

and wringing his hands in  
anguish;  
I shudder when I see his face –  
the moon shows me my own form!

*Du Doppelgänger! du bleicher Geselle!  
Was äffst du nach mein Liebesleid,  
Das mich gequält auf dieser Stelle,  
So manche Nacht, in alter Zeit?*

You wraith, pallid companion,  
why do you ape the pain of my love  
which tormented me on this very spot,  
so many a night, in days long past?

#### **14. Die Taubenpost**

*Ich hab' eine Briefftaub in meinem Sold,  
Die ist gar ergeben und treu,  
Sie nimmt mir nie das Ziel zu kurz,  
Und fliegt auch nie vorbei.*

#### **14. Pigeon post**

I have a carrier pigeon in my pay,  
devoted and true;  
she never stops short of her goal  
and never flies too far.

*Ich sende sie viel tausendmal  
Auf Kundschaft täglich hinaus,  
Vorbei an manchem lieben Ort,  
Bis zu der Liebsten Haus.*

Each day I send her out  
a thousand times on reconnaissance,  
past many a beloved spot,  
to my sweetheart's house.

*Dort schaut sie zum Fenster heimlich hinein,  
Belauscht ihren Blick und Schritt,  
Gibt meine Grüsse scherzend ab  
Und nimmt die ihren mit.*

There she peeps furtively in at the window,  
observing her every look and step,  
conveys my greeting breezily,  
and brings hers back to me.

*Kein Briefchen brauch ich zu schreiben mehr,  
Die Träne selbst geb ich ihr:  
O sie verträgt sie sicher nicht,  
Gar eifrig dient sie mir.*

I no longer need to write a note,  
I can give her my very tears;  
she will certainly not deliver them wrongly,  
so eagerly does she serve me.

*Bei Tag, bei Nacht, im Wachen, im Traum,  
Ihr gilt das alles gleich:  
Wenn sie nur wandern, wandern kann,  
Dann ist sie überreich!*

Day or night, awake or dreaming,  
it is all the same to her;  
as long as she can roam  
she is richly contented.

*Sie wird nicht müd', sie wird nicht matt,  
Der Weg ist stets ihr neu;  
Sie braucht nicht Lockung, braucht nicht  
Lohn,  
Die Taub ist so mir treu!*

She never grows tired or faint,  
the route is always fresh to her;  
she needs no enticement or  
reward,  
so true is this pigeon to me.

*Drum heg ich sie auch so treu an der Brust,  
Versichert des schönsten Gewinns;  
Sie heisst – die Sehnsucht!  
Kennt ihr sie? Die Botin treuen  
Sinns.*

I cherish her as truly in my heart,  
certain of the fairest prize;  
her name is – Longing!  
Do you know her? The messenger of  
constancy.

**JONATHAN BISS** is a world-renowned pianist who shares his deep musical curiosity with classical music lovers in the concert hall and beyond. Over nearly two decades on the concert stage, he has forged relationships with the New York Philharmonic; the Philadelphia, Cleveland, and Philharmonia orchestras; the Boston, Chicago, and Swedish Radio symphony orchestras; and the Leipzig Gewandhaus, Budapest Festival, and Royal Concertgebouw orchestras, among many others. In addition performing a full schedule of concerts, the 36-year-old American has spent ten summers at the Marlboro Music Festival and has written extensively about his relationships with the composers with whom he shares a stage. A member of the faculty of his alma mater the Curtis Institute of Music since 2010, Biss led the first massive open online course (MOOC) offered by a classical music conservatory, *Exploring Beethoven's Piano Sonatas*, which has reached more than 150,000 people in 185 countries.

This season Biss continues his latest Beethoven project, *Beethoven/5*, for which the Saint Paul Chamber Orchestra is co-commissioning five composers to write new piano concertos, each inspired by one of Beethoven's. The five-year plan began last season, with Biss premiering Timo Andres's *The Blind Banister*, which was a finalist for the Pulitzer Prize in Music, and which Biss plays with the New York Philharmonic in the spring of 2017. This season he premieres Sally Beamish's concerto, paired with Beethoven's Piano Concerto No. 1, with the Saint Paul Chamber Orchestra, before performing it with the Royal Scottish National Orchestra in Dundee, Edinburgh, and Glasgow. In the next three years Biss will premiere concertos by Salvatore Sciarrino, Caroline Shaw, and Brett Dean.

In addition to his involvement at Marlboro, Biss spent the summer of 2016 as the Artist-in-Residence at the Caramoor Center, where he performed chamber music, a solo recital, and the Andres and Beethoven concerto pair with the Orchestra of St. Luke's. He also gave recitals at the Aspen and Ravinia summer music festivals as part of his ongoing concert cycles to perform all the Beethoven sonatas.

In 2016-17 he begins examining, both in performance and academically, the concept of a composer's "late style," and has put together programs of Bach, Beethoven, Brahms, Britten, Elgar, Gesualdo, Kurtág, Mozart, Schubert, and Schumann's later works, both for solo piano and in collaboration with the Brentano Quartet and Mark Padmore, which he will play at Carnegie Hall, San Francisco Performances, the Philadelphia Chamber Music Society, London's Barbican Centre, and Amsterdam's Concertgebouw. A previous Biss initiative, *Schumann: Under the Influence*, was a 30-concert exploration of the composer's role in musical history, for which he also recorded Schumann and Dvořák Piano Quintets with the Elias String Quartet and wrote an Amazon Kindle Single on Schumann, *A Pianist Under the Influence*. This season Biss also gives master classes at Carnegie Hall in connection with the idea of late style and published a Kindle Single on the topic in January.

Biss has embarked on a nine-year, nine-disc recording cycle of Beethoven's complete piano sonatas, and in early 2017 he releases the sixth volume, which includes the monumental "Hammerklavier" sonata. Upon the release of the fourth volume, *BBC Music Magazine* said, "Jonathan Biss will surely take his place among the greats if he continues on this exalted plane." His bestselling eBook, *Beethoven's Shadow*, published by RosettaBooks in 2011, was the first Kindle Single written by a classical musician, and he will continue to add lectures to his extraordinarily popular online course, *Exploring Beethoven's Piano Sonatas*, until he covers all of them.

Throughout his career, Biss has been an advocate for new music. Prior to the *Beethoven/5* project, he commissioned *Lunaire Variations* by David Ludwig, *Interlude II* by Leon

Kirchner, Wonderer by Lewis Spratlan, and Three Pieces for Piano and a concerto by Bernard Rands, which he premiered with the Boston Symphony Orchestra. He has also premiered a piano quintet by William Bolcom.

Biss represents the third generation in a family of professional musicians that includes his grandmother Raya Garbousova, one of the first well-known female cellists (for whom Samuel Barber composed his Cello Concerto), and his parents, violinist Miriam Fried and violist/violinist Paul Biss. Growing up surrounded by music, Biss began his piano studies at age six, and his first musical collaborations were with his mother and father. He studied at Indiana University with Evelyne Brancart and at the Curtis Institute of Music in Philadelphia with Leon Fleisher. At age 20, Biss made his New York recital debut at the 92nd Street Y's Tisch Center for the Arts and his New York Philharmonic debut under Kurt Masur.

Biss has been recognized with numerous honors, including the Leonard Bernstein Award presented at the 2005 Schleswig-Holstein Festival, Wolf Trap's Shouse Debut Artist Award, the Andrew Wolf Memorial Chamber Music Award, Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, the 2003 Borletti-Buitoni Trust Award, and the 2002 Gilmore Young Artist Award. His recent albums for EMI won Diapason d'Or de l'année and Edison awards. He was an artist-in-residence on American Public Media's *Performance Today* and was the first American chosen to participate in the BBC's New Generation Artist program.

**MARK PADMORE** was born in London and grew up in Canterbury. After beginning his musical studies on the clarinet he gained a choral scholarship to King's College, Cambridge and graduated with an honours degree in music.

He has established an international career in opera, concert and recital. His appearances in Bach Passions have gained particular notice especially his acclaimed performances as Evangelist in the St. Matthew and St. John Passions with the Berlin Philharmonic Orchestra and Sir Simon Rattle, staged by Peter Sellars, including Berlin, Salzburg, New York and the BBC Proms.

In the opera house Padmore has worked with directors Peter Brook, Katie Mitchell, Mark Morris and Deborah Warner. Recent work includes the leading roles in Harrison Birtwistle *The Corridor and The Cure* at the Aldeburgh Festival and Linbury Theatre, Covent Garden; Handel's *Jephtha* for WNO and ENO, Captain Vere in Britten's *Billy Budd* and Evangelist in a staging of *St. Matthew Passion* for Glyndebourne Festival Opera. He also played Peter Quint in an acclaimed BBC TV production of Britten's *The Turn of the Screw* and recorded the title role in *La Clemenza di Tito* with René Jacobs for Harmonia Mundi. Future roles include Third Angel/John in George Benjamin's *Written on Skin* with the Royal Opera, Covent Garden.

In concert he has performed with the world's leading orchestras including the Bavarian Radio and London Symphony Orchestras, Berlin, Vienna, New York and London Philharmonic Orchestras, the Royal Concertgebouw Orchestra and the Philharmonia. He makes regular appearances with Orchestra of the Age of Enlightenment with whom he has conceived projects exploring both Bach St. John and St. Matthew Passions.

Padmore has given recitals worldwide. He has performed the three Schubert song cycles in London, Liverpool, Paris, Tokyo, Vienna and New York as well as at the Schubertiade in Schwarzenberg. Regular recital partners include Kristian Bezuidenhout, Jonathan Biss, Imogen Cooper, Julius Drake, Till Fellner, Simon Lepper, Paul Lewis, Roger Vignoles and Andrew West.

Composers who have written for him include Sally Beamish, Harrison Birtwistle, Jonathan Dove, Thomas Larcher, Nico Muhly, Alec Roth, Mark-Anthony Turnage, Huw Watkins, Ryan Wigglesworth and Hans Zender.

His extensive discography include recent releases: Beethoven Missa Solemnis and Haydn Die Schöpfung with Bernard Haitink and Bavarian Radio Symphony Orchestra on BR Klassik and lieder by Beethoven, Haydn and Mozart with Kristian Bezuidenhout for Harmonia Mundi. Other Harmonia Mundi recordings include Handel arias As Steals the Morn with the English Concert (BBC Music Magazine Vocal Award); Schubert cycles with Paul Lewis (Winterreise won the 2010 Gramophone magazine Vocal Award); Schumann Dichterliebe with Kristian Bezuidenhout (2011 Edison Klassiek Award) and Britten Serenade, Nocturne and Finzi Dies Natalis with the Britten Sinfonia (ECHO/Klassik 2013 award); The staged St. Matthew Passion with the Berlin Philharmonic and Rattle was awarded the BBC Music Magazine 2013 DVD Award.

Padmore was voted 2016 Vocalist of the Year by Musical America and was awarded an Honorary Doctorate by Kent University in 2014. Padmore is Artistic Director of the St. Endellion Summer Music Festival in Cornwall.

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## UPCOMING HIGHLIGHTS OF THE 2016-17 IAA PERFORMING ARTS SERIES

### ***Edmar Castaneda Trio***

***April 6, 7:30pm, Dendrinos Chapel and Recital Hall***

Since Colombian harpist Edmar Castaneda moved to the United States in 1994, he has taken New York and the world stage by storm with the sheer force of his virtuosic command of the harp. Revolutionizing the way audiences and critics alike consider the harp, Castaneda is a master at realizing beautiful complexities of time. He has become known for his crafting of cross-rhythms layered with chordal nuances that rival the most celebrated flamenco guitarist's efforts. Together with David Silliman on drums/percussion and Marshall Gilkes on trombone, the trio creates exciting and engaging music that has thrilled audiences worldwide.

### ***Pants Down Circus***

***April 10, 7:30pm, Corson Auditorium***

The energetic and creative, vibrant and highly skilled Pants Down Circus is an ensemble working together to produce new, exciting and spectacular work, without taking itself too seriously. The four-person troupe formed in 2011 as a way to showcase their many individual and ensemble skills, and premiered as Pants Down Circus Rock in January, 2014 at the Western Australia Circus Festival. The show was inspired by classic rock such as Aerosmith, AC/DC, Joan Jett, Queen, Metallica and Bon Jovi. Pants Down Circus won the Best Circus award at the 2012 Melbourne Fringe, and placed second out of 900+ performances at the People's Choice Awards at the 2013 Adelaide Fringe.

### ***Composers in Context: Gabriel Kahane performed by the Arts Academy Orchestra***

***April 21, 7:30pm, Corson Auditorium***

**For information and tickets, visit [tickets.interlochen.org](http://tickets.interlochen.org)**

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