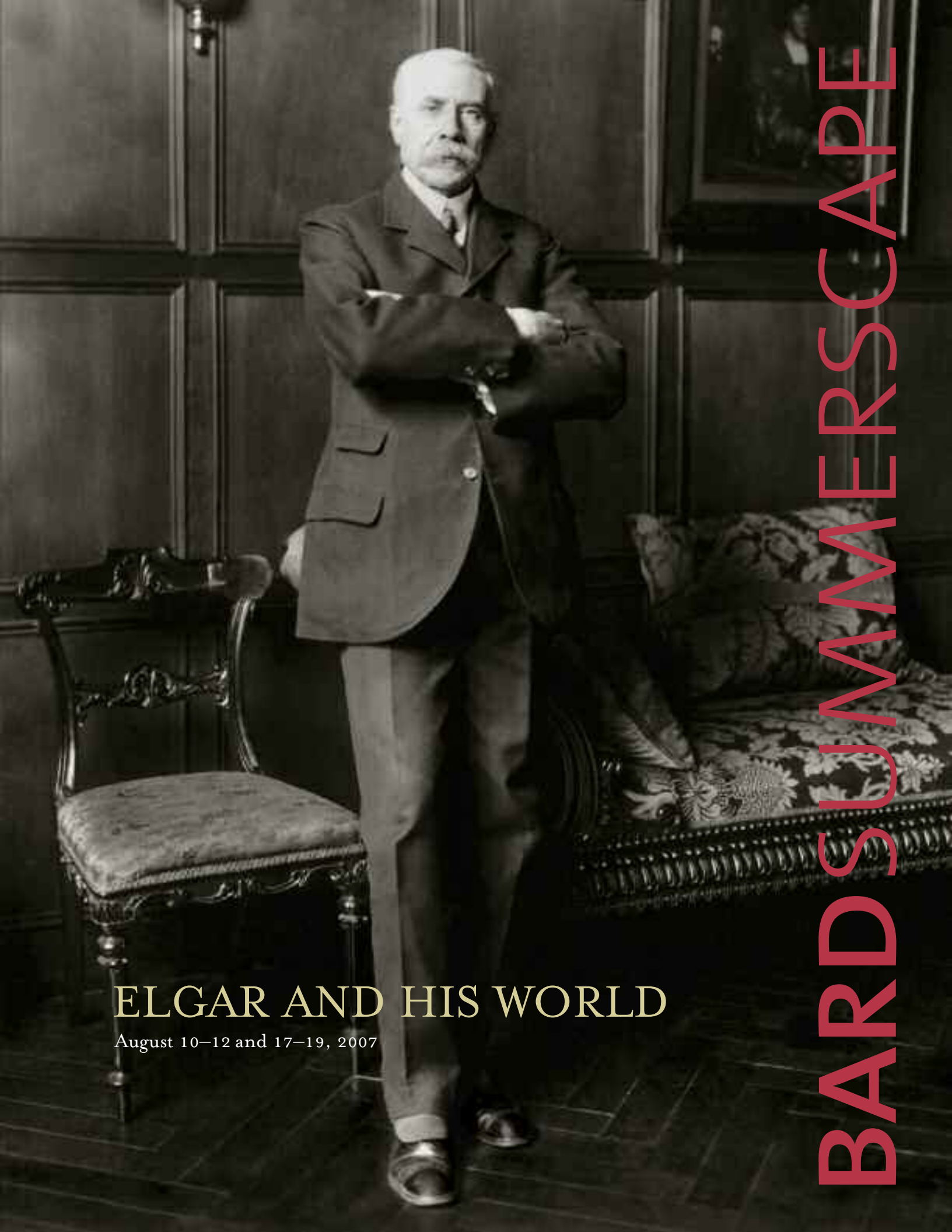


ELGAR AND HIS WORLD

August 10–12 and 17–19, 2007

BARD SUMMERSCAPE

BARD MUSIC FESTIVAL
REDISCOVERIES

ELGAR AND HIS WORLD

August 10–12 and 17–19, 2007

Leon Botstein, Christopher H. Gibbs, and Robert Martin, Artistic Directors
Byron Adams, Scholar in Residence 2007
Irene Zedlacher, Executive Director
Raissa St. Pierre '87, Associate Director

Founded in 1990, the **Bard Music Festival** has established its unique identity in the classical concert field by presenting programs that, through performance and discussion, place a selected work in the cultural and social context of the composer's world. Programs of the Bard Music Festival offer a point of view.

The intimate communication of recital and chamber music and the excitement of full orchestral and choral works are complemented by informative preconcert talks, panel discussions by renowned musicians and scholars, and special events. In addition, each season Princeton University Press publishes a book of essays, translations, and correspondence relating to the festival's central figure.

By providing an illuminating context, the festival encourages listeners and musicians alike to rediscover the powerful, expressive nature of familiar works and to become acquainted with less well-known works. Since its inaugural season, the Bard Music Festival has entered the world of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovich, Copland, and Liszt. The 2007 festival is devoted to Edward Elgar. Composers under consideration for future festivals include Wagner, Berg, and Schubert.

"From the Bard Music Festival" is a rapidly growing part of the Bard Music Festival. In addition to the festival programming at Bard College, "From the Bard Music Festival" performs concerts from its past seasons and develops special concert events for outside engagements.

Programs and performers are subject to change.

Please make certain that the electronic signal on your watch, pager, or cellular phone is switched off during the performance. The taking of photographs and the use of recording equipment are not allowed.

COVER Edward Elgar, 1919

"RIGHT PRAISE AND TRUE PERFECTION"
EDWARD ELGAR AND THE ENGLISH IMAGINATION

To couple the names of Edward Elgar and William Shakespeare may seem startling at best and more likely rather quixotic. Aside from Mozart, no composer—British or otherwise—has ever occupied a position as preeminent in the cultural life of the West as Shakespeare. Setting aside the Bard's iconic status for a moment, however, and seeing him primarily as an English artist whose work continues to speak with a particular resonance to his nation, brings into relief some patterns about the relation between that nation and its artists. A comparison between Shakespeare's experience and Elgar's may suggest reasons why this composer's music retains its tenacious hold on the English imagination.

If Shakespeare's career has provided a template for English artists through the ages, then Elgar's personal history conforms to that particular mold to an astonishing degree. Both men were born in provincial towns and, however rooted they may have been in their native soil, sought fame in London. There are striking similarities between the Shakespeare and Elgar families as well. Some contemporary Shakespeare scholars have posited that the author was born into a family of recusant Catholics, and that traces of this circumstance can be discerned throughout his plays. Elgar's mother was an ardent Catholic convert; her son's music both celebrates and questions his childhood faith. If the eminent scholar Stephen Greenblatt's hypotheses are correct, the playwright's father was an unsuccessful businessman and quite possibly a heavy drinker. Of his own feckless father, who enjoyed imbibing heavily at the Worcester pubs, Elgar once remarked, "he never did a stroke of work in his life."

Neither Shakespeare nor Elgar attended university, an experience common to English boys of modest means. Ben Jonson's famous comment on Shakespeare's learning—"small Latin and less Greek"—suggests that the boy from Stratford had as brief a formal education as the earnest young autodidact from Worcester. Both Elgar and Shakespeare made up for their lack of university training by amassing a wealth of practical experience, and both became masters of their respective arts through hard work.

Experiencing early privations, both men evinced a keen ambition and rose in a fiercely competitive world. Shakespeare eventually acquired the status of "gentleman," a level of respectability unheard of for an actor during the Jacobean period. Elgar's talent, combined with a charisma that sent his wife and friends scurrying to their diaries to record his every utterance, allowed him to transcend his working-class origins and reap honors such as a knighthood and the Order of Merit. Having achieved fame and fortune, both men retired to their native counties and rarely practiced their art. In retirement, Shakespeare enjoyed the life of a landed gentleman in Stratford-upon-Avon; after his wife's death in 1920, Elgar lived in a series of comfortable country houses in and around his native Worcestershire—including Stratford itself, where he delighted in attending performances of Shakespeare's plays. In *Albion: The Origins of the English Imagination*, Peter Ackroyd has commented on Shakespeare's dual allegiance to city and countryside in terms that apply equally to Elgar: "He can never be fully identified with either place, and his hovering between two worlds seems wholly appropriate in a man of such equivocal personality."

OPPOSITE PAGE *Music Party, East Cowes Castle,* Joseph Mallord William Turner, 1835

Edward Elgar, 1921

Like Shakespeare, Elgar flourished during a lively period for British music. The playwright's contemporaries included such composers as William Byrd, Thomas Morley, and Thomas Tallis, while Elgar's colleagues included Hubert Parry, Charles Villiers Stanford, Frederick Delius, and Ethel Smyth. The late-Victorian period saw a shift in British musical life away from an exuberant amateurism to a polished professionalism. This change was reflected in the establishment of educational institutions for professional training, such as the Royal College of Music. Oblivious to the German origins of the nationalistic ideologies upon which these institutions were predicated, J. A. Fuller-Maitland and others hailed the arrival of an "English Musical Renaissance." Although Fuller-Maitland's proclamation slighted the lively private musical life that had always thrived in Britain, it is certainly true that British composers began at this time to cultivate the public genres of opera and symphony. Stanford's Third Symphony, Op. 28 (the "Irish," 1887) was conducted on the Continent by Hans von Bülow and Mahler. Stanford also tried his hand at opera with varying success, but Delius, Smyth, and Vaughan Williams all composed musically rich and eminently stage-worthy operas during Elgar's lifetime. To those who glanced back longingly to the age of Shakespeare as the golden period of English music, the urge to construe these exciting contemporary developments as signs of a renaissance proved irresistible.

Elgar shared a trait with Shakespeare, Byrd, and other Tudor artists: a passion for adapting foreign models to British purposes. The great architect Christopher Wren noted this proclivity in 1694 when he declared "that our English Artists are dull enough at Inventions but when once a foreigne patterne is sett, they imitate so well that commonly they exceed the originall." Shakespeare often drew upon diverse foreign sources: *Romeo and Juliet*, for example, comes from an English poem based on a French translation of an Italian story. Such use of foreign models is evident in British music history from John Dunstable through Elgar to Thomas Adès. The predominant influences on Elgar were those of Brahms and Wagner, whose differing

aesthetics comprised the Scylla and Charybdis between which most fin-de-siècle British composers navigated uncertainly. In Elgar's case, however, a habitual empiricism, allied with a lack of academic prejudice, enabled the composer to assimilate elements from these Teutonic giants into an inimitable style, all the while leavening his music with a *soupçon* of French poise distilled from the music of Camille Saint-Saëns, Léo Delibes, and, above all, Gabriel Fauré.

The biographical parallels drawn here between Shakespeare and Elgar cannot, and should not, be taken too far, of course: there are huge differences between the two men, starting with the centuries that separated them. The England of Queen Elizabeth I could not have been more different from the Empire over which Victoria reigned. More importantly, there are wide disparities in their temperaments and personal histories. Elgar was nervous, emotional, and prone to confession, while all available evidence suggests that Shakespeare possessed a high degree of caution, steadiness, and discretion. Elgar's devoted wife, Alice, was a far cry from Shakespeare's spouse, Ann Hathaway, the notorious recipient of the "second-best bed." While a mere handful of reliable facts are available to Shakespeare's biographers, Elgar's life has been documented exhaustively. This plethora of information about Elgar does little to dispel the many mysteries and contradictions that surround him, however; his protean personality remains elusive.

One characteristic in both men sets them apart and places them among the most admired artists of Western culture. Elgar shared with Shakespeare an empathetic ability to enter into the souls of others, whether real or fictional; a signal instance of this is the *Enigma* Variations, Op. 36. Framing the work as a set of character studies allowed his imagination to make two liberating moves. The first was to recognize the *Enigma* theme itself as a symbol of his essential nature; the second was to imagine that symbolic theme as refracted through the prisms of his friends' characters. Elgar often inserted himself into his works in just this way. In one of his finest later scores, the "symphonic study," *Falstaff*, Op. 68 (1913), based on one of Shakespeare's most achingly human characters, Elgar uses this same strategy in order to project himself into

Sheep Washing, West Malvern, David Bates, 1899

the eponymous protagonist in a manner as poignant as it is uncanny. In *Falstaff*, Elgar melds with Shakespeare to remake the disreputable knight according to his own vision. In light of this act of creative expropriation, Ackroyd's insightful description of Shakespeare is equally true of Elgar: "His being is so fluid that it can acquire the shape of a nation, his personality so little known or understood that it can be endlessly reinterpreted."

Thanks to this fluidity, both Shakespeare and Elgar will always remain at once parochial and universal, masculine and feminine, poignant and witty, vulgar and refined. They were sturdy populists who never disdained to provide patriotic entertainment for the groundlings. At the same time, both playwright and composer evince a persistent tendency to turn inward that at times darkens into a melancholy nihilism. In *The Tempest*, thought to be the last play authored exclusively by Shakespeare, the protagonist, Prospero, informs his future son-in-law that the "great globe" and "all which it inherit, shall dissolve / And, like this insubstantial pageant faded, / Leave not a wrack behind." To the doctor who delivered the fatal diagnosis of cancer, Elgar unconsciously echoed Prospero when he confided, "I believe there is nothing but complete oblivion."

Ralph Vaughan Williams once declared that "if the roots of your art are firmly planted in your own soil, and that soil has anything individual to give you, you may still gain the whole world and not lose your own souls." Like Shakespeare, Elgar transcended the circumstances of his birth by holding up a transforming mirror to his own people and his own age, and by so doing created a series of imperishable, highly individual scores that ultimately gained him the whole world. Elgar's gift to his country is secure: his music will always live in the hearts of the British people. Beyond the shores of Albion, Elgar is hailed as the peer of his contemporaries Richard Strauss, Leoš Janáček, Gustav Mahler, and Gabriel Fauré. Our festival honors Elgar by providing a rich context of words and music to celebrate the 150th anniversary of his birth in a simple little cottage just outside of Worcester.

—Byron Adams

The Thames Below Westminster, Claude Monet, 1871

The Elgar cottage at Broadheath

Elgar, age 11

The Golden Stairs, Edward Burne-Jones

SELECTIVE CHRONOLOGY

1857 **Edward William Elgar born June 2 at Broadheath, near Worcester, fourth (or possibly fifth) child of William Henry and Ann (née Greening)**
Rebellion in India; Charles Baudelaire publishes *Les fleurs du mal*, and Gustave Flaubert *Madame Bovary*

1859 **Elgar family moves to Worcester**
Franco-Austrian War (or Second War of Italian Unification); Charles Darwin publishes *On the Origin of Species*

1864 **Attends Miss Caroline Walsh's Catholic dame school in Worcester; begins piano lessons; brother Henry John dies of scarlet fever**
Richard Strauss born

1865 American Civil War ends; Abraham Lincoln assassinated; births of Jan Sibelius and Paul Dukas; Lewis Carroll (pseudonym of The Reverend Charles Lutwidge Dodgson) publishes *Alice's Adventures in Wonderland*

1866 **Brother Frederick Joseph dies of consumption**
Austro-Prussian War (or Third War of Italian Unification); Dante Gabriel Rossetti paints *Monna Vanna*

1867 **Earliest known composition, later used in the first *Wand of Youth* suite (1907)**
Karl Marx publishes first volume of *Das Kapital*

1869 **Begins violin lessons**
Suez Canal opens; premiere of Richard Wagner's *Das Rheingold*

1870 **Plays violin with Crown Hotel Glee Club**
Franco-Prussian War begins (ends 1871); papal infallibility proclaimed; British Parliament passes Education Act, revolutionizing educational policy in England with the institution of state schools

1876 **Composes *Tantum ergo* and *Salve regina*; undertakes violin teaching**
Queen Victoria proclaimed empress of India; premiere of Wagner's complete *Der Ring des Nibelungen*; George Eliot publishes *Daniel Deronda*; James McNeill Whistler paints *Grey and Gold—Snow in Chelsea*

1877 **Violin lessons with Adolphe Pollitzer in London**
Thomas Edison announces invention of the phonograph

1879 **Appointed music director of the Worcester City and County Pauper and Lunatic Asylum at Powick**
Sir George Grove publishes first edition of his *Dictionary of Music and Musicians*; Edison invents long-burning light bulb

1880 **Summer holiday in Paris**
First Boer War begins (ends 1881); Ernest Bloch born; Edward Burne-Jones paints *The Golden Stairs*

1882 **Appointed conductor of the Worcester Amateur Instrumental Society**
Britain occupies Egypt and the Sudan; Igor Stravinsky born; premiere of Wagner's *Parsifal*; Edouard Manet completes *A Bar at the Folies-Bergère*

1883 **Visits Leipzig**
Royal College of Music opens in London; Marx dies

1884 **Plays violin in Three Choirs Festival Orchestra under Antonin Dvořák**

1885 **Supplants his father as organist of St. George's Roman Catholic Church, Worcester**
General Charles Gordon dies at Khartoum; Johannes Brahms composes his Fourth Symphony; premiere of W. S. Gilbert and Sir Arthur Sullivan's *The Mikado*; Walter Sickert paints *The Old Bedford Music Hall*

1886 **Begins teaching piano to Caroline Alice Roberts**
Friedrich Nietzsche publishes *Jenseits von Gut und Böse*; deaths of Franz Liszt and King Ludwig II of Bavaria

1889 **Marries Caroline Alice Roberts at Brompton Oratory in London, May 8**
Adolf Hitler born; Henri Bergson publishes *Essai sur les données immédiates de la conscience*; Robert Browning dies; John Singer Sargent paints *Portrait of Gabriel Fauré*

1890 **Daughter, Carice Irene, born, August 14; premiere of concert overture *Froissart*, September 10**
John Henry Cardinal Newman dies; Otto von Bismarck resigns as German chancellor; César Franck dies; John Everett Millais paints *Lingering Autumn*

1891 **Buys Gagliano violin; teaches violin in schools around Worcester, after unsuccessful period in London**
Gabriel Fauré composes *La bonne chanson*; Sergey Prokofiev born

1892 **Finishes String Serenade; visits Bayreuth to hear two performances of *Parsifal***
Arthur Honegger born

1893 **Premiere of cantata *The Black Knight*, April 18**
Lenin forms Marxist circle in Samara; Pan-German League founded; Pytor Ilych Tchaikovsky dies; Edvard Munch paints *The Scream*

1894 **Begins *Scenes from the Saga of King Olaf***
Nicholas II crowned Tsar of Russia; premiere of Claude Debussy's *Prélude à l'après-midi d'un faune*

1895 **Premiere of Organ Sonata**
Oscar Wilde sentenced to prison after conviction for "gross indecency"

1896 **Premieres of *The Light of Life* at the Worcester Three Choirs Festival, September 8, and *King Olaf* at the North Staffordshire Festival, October 30**
Premiere of Giacomo Puccini's *La bohème*; Anton Bruckner dies

1897 **Premiere of *Imperial March* at the Crystal Palace, April 19**
Diamond Jubilee of Queen Victoria; First Zionist Congress at Basel; Lenin exiled to Siberia; Brahms dies; Paul Gauguin paints *Nevermore*

1899 **Premiere of *Enigma* Variations, conducted by Hans Richter, June 21**
Second Boer War begins (ends 1902); Boxer Rebellion in China begins; premiere of Strauss's *Ein Heldenleben*; Francis Poulenc born

1900 **Unsuccessful premiere of the oratorio *The Dream of Gerontius* at Birmingham Triennial Festival, October 3; granted honorary doctorate by Cambridge University, November 22**
Sigmund Freud publishes *Die Traumdeutung*; deaths of Wilde and Sullivan; Aaron Copland born; Paul Cezanne completes *Mont Sainte-Victoire Seen from the Bibemus Quarry*

1901 **Premiere of *Cockaigne* Overture, June 20; premiere of *Pomp and Circumstance* Marches Nos. 1 and 2 in Liverpool, October 19; first successful performance of *The Dream of Gerontius* in Düsseldorf, conducted by Julius Buths**


General Charles Gordon


Three Little Maids, from *The Mikado*, Sir William Russell Flint


Lingering Autumn, John Everett Millais


Queen Victoria

Mont Sainte-Victoire, Paul Cezanne

Queen Alexandra and King Edward

The Tale of Peter Rabbit, Beatrice Potter

Elgar in his laboratory at Plâs Gwyn

Death of Queen Victoria; Edward VII accedes to the British throne; assassination of William McKinley; Theodore Roosevelt becomes president of the United States; Guglielmo Marconi perfects a radio system that transmits Morse code across the Atlantic

1902 **Mother dies; premiere of *Dream Children*; second successful performance of *The Dream of Gerontius* in Düsseldorf; Strauss toasts Elgar as the first "English progressivist" composer, creating controversy in British music circles**
Premiere of Debussy's *Pelléas et Melisande*; William Walton born; Beatrix Potter publishes *The Tale of Peter Rabbit*

1903 **Premiere of the oratorio *The Apostles* at Birmingham Triennial Festival, October 14**
Marie Curie receives Nobel Prize in physics, first female Nobel laureate; Henry James publishes *The Ambassadors*

1904 **Highly successful Elgar Festival held at Covent Garden, March 14–16; knighthood announced, June 24**
Entente cordiale between Britain and France; Dvořák dies; premiere of J. M. Barrie's play *Peter Pan*

1905 **Honorary doctoral degrees conferred by Oxford University, February 7, and Yale University, June 28; begins controversial lecture series at University of Birmingham, March 16; departs for first American tour, June 9; departs on Mediterranean cruise, visiting Istanbul and Smyrna, September 15; buys chemicals and demonstrates his experiments to his neighbor, Count Lubienski**
Russo-Japanese War; mutiny on the battleship *Potemkin*; premiere of Debussy's *La mer*

1906 **Premiere of the oratorio *The Kingdom* at Birmingham, October 3; father dies**
President Theodore Roosevelt awarded Nobel Prize for peace, for his role in negotiating an end to the Russo-Japanese War, first American Nobel laureate; Britain launches the battleship *Dreadnought*; premiere of Frederick Delius's *Sea Drift*; Dimitri Shostakovich born

1907 **Second visit to United States, March 2; conducts *The Kingdom* in New York**
Rudyard Kipling awarded Nobel Prize in literature; premiere of Ralph Vaughan Williams's *Toward the Unknown Region*; Pablo Picasso paints *Les Demoiselles d'Avignon*; Edvard Grieg dies

1908 **Acclaimed premiere of Symphony No. 1, directed by Hans Richter in Manchester, December 3; invention, the "Elgar Sulpheretted Hydrogen Apparatus," goes into production**
Kaiser Wilhelm II increases Anglo-German tension with incendiary article published in the *Daily Telegraph*; Nikolay Rimsky-Korsakov dies; premiere of Arnold Schoenberg's String Quartet No. 2; Kenneth Grahame publishes *The Wind in the Willows*

1909 **Death of Elgar's friend August Jaeger; visits Venice and goes to Garmisch to see Strauss; composes *Go, Song of Mine*, Elegy for strings, and partsongs**
Premiere of Strauss's *Elektra*

1910 **Highly successful premiere of the Violin Concerto with Fritz Kreisler as soloist, November 10**
George V succeeds Edward VII; E. M. Forster publishes *Howards End*; premiere of Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*; Samuel Barber born

1911 **Awarded the Order of Merit; appointed conductor of the London Symphony Orchestra; tours Canada and the United States; premiere of Symphony No. 2, May 24**

Transfer of Indian capital from Calcutta to Delhi; George V announces reunification of Bengal; Gustav Mahler dies

1912 **Premieres of the masque *The Crown of India*, March 11, and *The Music Makers*, October 1; moves to London; purchases Severn House**
War begins in the Balkans (ends 1913); premiere of Schoenberg's *Pierrot lunaire*

1913 **Premiere of *Falstaff* at Leeds Festival, October 1**
Premiere of Stravinsky's *Le sacre de printemps*; Marcel Proust publishes *Du côte de chez Swann*; Benjamin Britten born; Marcel Duchamp's painting *Nude Descending a Staircase* creates a scandal at the Armory Show in New York

1914 **Silver wedding anniversary, May 8; volunteers as Special Constable, August 17; premiere of *Carillon*, December 7**
Britain enters First World War, August 4; premiere of Vaughan Williams's *A London Symphony*

1915 **Premiere of *The Starlight Express*, December 29**
Disastrous expedition to the Dardanelles; Edith Cavell, British nurse and resistance activist in Brussels, executed by the Germans, October 12

1916 **Collapses during train journey, April 8**
Battles of the Somme and Jutland with enormous casualties; Lloyd George succeeds Asquith as prime minister; British composer George Butterworth dies in battle; Albert Einstein publishes paper on the theory of general relativity

1917 **Premiere of the complete *Spirit of England*, November 24; continued ill health**
Battle of Passchendaele; Russian revolution and abdication of Tsar Nicholas II; United States declares war on Germany; Balfour Declaration promising the Jewish people a homeland in Palestine

1918 **Composes Cello Concerto and three chamber music works at Brinkwells, a cottage in Sussex**
Abdications of Kaiser Wilhelm II and Emperor Karl of Austria; Armistice Day declared November 11, ending war; premiere of Prokofiev's *Classical Symphony*; Hubert Parry dies

1919 **First performances of three late chamber works, May 21, and Cello Concerto, October 27**
Treaty of Versailles; League of Nations founded; premiere of Gustav Holst's *The Planets*; Wyndham Lewis paints *A Battery Shelled*

1920 **Death of Alice Elgar**
Joan of Arc canonized; Hitler's party becomes National Socialist German Workers' Party; premiere of Maurice Ravel's *La valse*

1922 **Sells Severn House; Carice Elgar marries Samuel Blake**
Daily BBC radio broadcasts begin in England; T. S. Eliot publishes *The Waste Land*; T. E. Lawrence ("Lawrence of Arabia") privately publishes *Seven Pillars of Wisdom*; premiere of Vaughan Williams's *A Pastoral Symphony*; Paul Klee paints *Twittering Machine*

1923 **Departs for Amazon River cruise, November 15**
Premiere of first version of Walton's *Façade*; György Ligeti born; first production of George Bernard Shaw's play *Saint Joan* in New York

1924 **Appointed Master of the King's Musick**
Hitler imprisoned, begins to write *Mein Kampf*; Ramsay MacDonald becomes first Labour prime minister; deaths of Charles Villiers Stanford, Puccini, and Fauré


Elgar, Carice, and Alice on the steps of Plâs Gwyn


Armistice Day outside Buckingham Palace, London


A Battery Shelled, Percy Wyndham Lewis


T. E. Lawrence

George Bernard Shaw

Portrait of Constant Lambert, Christopher Wood

Gandhi leading the Salt March to Dandi

W. H. Reed and Elgar

1926 General Strike in Britain; premiere of Leos Janáček's *The Makropulos Case*; Christopher Wood paints *Portrait of Constant Lambert*

1927 **Records *The Dream of Gerontius***
Hindenburg repudiates "war guilt" clause in Versailles Treaty; Virginia Woolf publishes *To the Lighthouse*; premiere of Stravinsky's *Oedipus Rex*

1928 **Appointed Knight Commander of the Royal Victorian Order (KCVO); attends Shakespeare Festival with Shaw; brother Frank dies, June 7**
Britain grants equal voting rights to women; Janáček dies; Thea Musgrave born; Henri Matisse paints *Odalisque on a Turkish Sofa*

1929 **Records five piano improvisations, November 5**
Wall Street crash; beginning of the Great Depression; premiere of Walton's Viola Concerto

1930 **Premiere of the last *Pomp and Circumstance* March (No. 5), September 18, and *Severn Suite*, September 27; completes *Nursery Suite***
Gandhi declares India's independence from British imperial rule, leads Salt March to Dandi, against a new salt tax; premiere of Stravinsky's *Symphony of Psalms*

1931 **Created First Baronet of Broadheath; scandal over Edward Dent's disparaging entry on Elgar in Guido Adler's *Handbuch der Musikgeschichte***
Britain abandons the gold standard; Carl Nielsen dies

1932 **At Shaw's urging, the BBC commissions a Third Symphony; Elgar begins desultory work on the symphony**
Franklin D. Roosevelt elected president of the United States; premiere of Ravel's Concerto for left hand for piano and orchestra; John Galsworthy wins Nobel Prize for literature

1933 **Flies to Paris to conduct performance of the Violin Concerto with Yehudi Menuhin (with whom he recorded it the previous year); visits the paralyzed Delius; writes of his dismay at Hitler's anti-Semitic policies in Germany; diagnosed with inoperable cancer**
Hitler assumes power in Germany and initiates systematic persecution and eradication of Jews, Gypsies, Jehovah's Witnesses, the mentally ill, and homosexuals; Prohibition repealed in the United States

1934 **After begging his daughter and his friend W. H. Reed that the barely sketched Third Symphony not be tampered with, Elgar dies, February 23**
Deaths of Holst, May 25, and Delius, June 10

Queen Victoria's Diamond Jubilee, G. S. Amato, 1897

WEEKEND ONE AUGUST 10–12

GRANDEUR AND INTIMACY IN VICTORIAN ENGLAND

PROGRAM ONE

ELGAR: FROM AUTODIDACT TO "MASTER OF THE KING'S MUSICK"

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
FRIDAY, AUGUST 10
7:30 P.M. PRECONCERT TALK: LEON BOTSTEIN
8 P.M. PERFORMANCE

Edward Elgar (1857–1934)

***Sursum Corda*, for organ, brass, and strings, Op. 11 (1894)**
Members of the American Symphony Orchestra
Kent Tritle, organ
Leon Botstein, conductor

Harmony Music No. 4 (1878–79)
Randolph Bowman and *Janet Arms, flutes*
Laura Ahlbeck, oboe
Laura Flax, clarinet
Marc Goldberg, bassoon

Partsongs

***Go, Song of Mine*, Op. 57 (1909) (Cavalcanti, trans. D. G. Rossetti)**

***Owls*, Op. 53, No. 4 (1908) (Elgar)**

***O Wild West Wind*, Op. 53, No. 3 (1908) (Shelley)**
Bard Festival Chorale
James Bagwell, conductor

***Chanson de nuit*, Op. 5, No. 1 (1897, orch. 1899)**

***Chanson de matin*, Op. 15, No. 2 (1897–98, orch. 1899)**

***Salut d'amour*, Op. 12 (1888, orch. 1889)**

***Sevillana*, Op. 7 (1884, rev. 1889)**
Members of the American Symphony Orchestra
Leon Botstein, conductor

INTERMISSION

***Give Unto the Lord*, Op. 78 (1914) (Psalm 29)**
Bard Festival Chorale
Kent Tritle, organ
James Bagwell, conductor

***Five Partsongs from the Greek Anthology*, Op. 45 (1902)**
Yea, Cast Me from the Heights (Anon., trans. A. Strettell)
Whether I Find Thee (Anon., trans. A. Lang)

After Many a Dusty Mile (Anon., trans. E. Gosse)
Its Oh! To be a Wild Wind (Anon., trans. W. M. Hardinge)
Feasting I Watch (Marcus Argentarius, trans. R. Garnett)
Bard Festival Chorale
James Bagwell, conductor

Piano Quintet in A Minor, Op. 84 (1918–19)
Moderato—Allegro
Adagio
Andante—Allegro
Daedalus Quartet
Piers Lane, piano

PROGRAM ONE NOTES

"I am self-taught in the matter of harmony, counterpoint, form, and, in short the whole of the 'mystery' of music." In the interview in which this statement appeared, Elgar remarked pointedly, "When I resolved to become a composer and found that the exigencies of life would prevent me from getting any tuition, the only thing to do was to teach myself. . . . I read everything, played everything and heard everything I possibly could." Aside from some early piano lessons, what he could pick up from the books found in his father's music shop in Worcester, and violin lessons with the Hungarian virtuoso Adolphe Pollitzer, Elgar amassed his dazzling technique largely on his own initiative. In his ambitions, he had the support of his mother, Ann, who, though the daughter of illiterate farm laborers, was a dedicated reader who wrote poetry. Elgar's father, of whom the composer later recalled that he "never did a stroke of work in his life," was less than encouraging. One of Elgar's boyhood friends recalled that the composer's father not only declined to acknowledge that there was "an exceptionally gifted boy in the family, but even that [his son] was moderately clever at music." Born into a working-class family who rose into the lower-middle class through trade, Elgar was a classic example of an autodidact determined to succeed through hard work, self-education, and talent.

To trace Elgar's rise from provincial tentativeness to international mastery, the only possible point of departure is the music that he composed during his youth in Worcester. While Elgar's earliest efforts at composition were jejune parlor songs and choral pieces predicated on preexisting music by Beethoven and others, he quickly managed to create some modest but attractive pieces, including the polkas, marches, and quadrilles he wrote to entertain the inmates of the local insane asylum. Growing up in a small city where talented musicians were relatively scarce, the ambitious young Elgar garnered many opportunities to compose, perform, and conduct, thus amassing a matchless fund of practical experience.

The **Harmony Music No. 4**, subtitled "The Farmyard" (without, thankfully, directly portraying the denizens of such a locale), is the most successful of the woodwind quintets that Elgar composed in his early twenties. With the series title having been translated from the German *Harmoniemusik*, these works were scored for the unusual combination of two flutes, oboe, clarinet, and bassoon. Written for an ensemble that consisted of Elgar—who played the bassoon—and his brother Frank, along with some of their musical friends, this unpreten-

tious piece reflects the young composer's careful study of Mozart in its neatly delineated sonata form.

The ***Sursum corda*, Op. 11**, for strings, brass, timpani, and organ, was written hurriedly in 1894 for the royal visit of the Duke of York (later King George V) to the Anglican Cathedral in Worcester. Elgar assembled the *Sursum corda* by drawing upon material composed years earlier, including the slow movement of an unfinished violin sonata from 1887. This stirring score, whose Latin title is drawn from the Roman Catholic liturgy and translates as "Lift Up Your Hearts," reflects Elgar's growing fascination with Wagner. Robert Anderson has noted that the climax of the middle section "recalls the solemnity of Titurel's exequies in *Parsifal*." (After the *Sursum corda*, Elgar supplied music for many royal occasions, especially after the massive success of the *Pomp and Circumstance* March No. 1 in 1901.)


Elgar, age 20

A highly proficient violinist—he once performed a cycle of the complete Beethoven violin sonatas—Elgar was well aware of the lucrative market for short "salon" pieces for violin and piano. He composed a number of such works, including the famous ***Salut d'amour*, Op. 12** (originally titled *Liebesgruss*), written in July 1888 as a gift for his fiancée, Alice Roberts. (Unfortunately, Elgar sold *Salut d'amour* outright for a modest sum, and then watched disconsolately as it generated a fortune in royalties for the lucky publisher.) Other violin pieces, which, like *Salut d'amour*, Elgar himself arranged for small orchestra, include the gently nostalgic ***Chanson de nuit*, Op. 15, No. 1**, and ***Chanson de matin*, Op. 15, No. 2** (both published and orchestrated in 1899). Like these pieces, the effervescent ***Sevillana*, Op. 7** (1884) for small orchestra is an elegant example of the music that Elgar, a populist composer if there ever was one, aimed squarely at a wide public. As William W. Austin writes, "Some admirer's of [Elgar's] symphonies apologize for these light pieces as potboilers, but they need no apology. . . . Their neat, unpretentious forms fit their gentle personal twisting of the common style."

Written for the then vast audience of amateur singers, Elgar's unaccompanied partsongs represent some of his most engaging music. This genre was enormously popular in Britain from the Victorian era through World War II; almost every English composer wrote them, including Elgar's contemporaries Hubert Parry and Charles Villiers Stanford. Elgar's partsongs often concisely express intense emotion, as in **"Go, Song of Mine," Op. 57**, a setting of a poem by Guido Cavalcanti translated by Dante Gabriel Rosetti. In contrast to the despairing Romanticism of the Cavalcanti partsong, **"Owls," Op. 53, No. 4**, with a text written by Elgar himself, articulates a nihilism that is no less disturbing for being expressed ironically. **"O Wild West Wind," Op. 53, No. 3**, makes exhilarating use of stanzas selected from Shelley's famous ode. One of Elgar's most successful secular choral works is the ***Five Partsongs from the Greek Anthology*, Op. 45**, for male chorus. In this choral cycle, Elgar evinces a mastery of this difficult medium unmatched by any other British composer, unifying the movements through a subtle development of small motifs.

Although raised as a Roman Catholic, Elgar regularly composed music for the Anglican Church; John Butt has gone so far as to call the composer an "Anglican manqué." The finest of Elgar's Anglican anthems is ***Give Unto the Lord*, Op. 74**, a refulgent setting of Psalm 29 composed during the early months of 1914, and showing Elgar's choral technique at its pinnacle. Of *Give Unto the Lord*, Butt has opined that "there is no other liturgical piece in which Elgar so managed to reconcile his late Romantic desire for thematic transformation coupled with dramatic contrast and balanced form, with the demands of the text and the functions of the piece within the liturgy."

The **Piano Quintet, Op. 84**, is part of a remarkable trilogy of chamber music masterpieces that Elgar composed in rapid succession as World War I was drawing to a close. Like the Violin Sonata, Op. 82, and the String Quartet, Op. 83, works that comprise the other two panels of this triptych and that will be presented at later concerts of the Bard Music Festival, the Piano Quintet was composed mostly at Brinkwells, a thatched-roof cottage deep in the Sussex countryside. Brinkwells and its environs were so quiet that Elgar and his wife could hear the faint echoes of cannon fire wafting from France during the decisive battles that ended the war. On January 7, 1919, Elgar wrote to the critic Ernest Newman, to whom he dedicated the score, "Your Quintet remains to be completed—the first movement is ready & I want you to hear it—it is strange music I think & I like it—but—it's ghostly stuff." Alice Elgar noted in her diary that the "wonderfully weird" beginning of the quintet possessed the "same atmosphere of 'Owls.'" Jerrold Northrop Moore has associated the first movement's opening measures with both the "Judgment motif" that begins Elgar's oratorio *The Dream of Gerontius* (1900) as well as the *Salve Regina* plainchant; other commentators have discerned in this opening the wraith of the famous *Dies Irae* chant.

After the fevered alternation of nervous outbursts with eerie quietude that characterize the first movement, the calm of the Adagio's opening measures comes as a balm. In a letter to Elgar, George Bernard Shaw described it as a "fine slow movement" and asserted that "nobody else has really done it since Beethoven." The climax of the Adagio is anything but serene, however, recalling the despairing agitation of the opening movement. The finale starts with the chromatic motifs with which the quintet began; these introductory measures are succeeded by an Allegro whose first theme is marked *con dignità*. In the course of the Quintet's final movement, this expansive theme is jostled by revenants of the first movement as well as by swinging tunes that mingle reminiscences of Elgar's early salon pieces with echoes from the music hall. Even the triumphant coda cannot wholly dispel the memory of the Mahlerian phantasmagoria that has preceded it.

—Byron Adams

PANEL ONE

ELGAR THE MAN AND HIS WORLDS

OLIN HALL
SATURDAY, AUGUST 11
10 A.M.–NOON
CHRISTOPHER H. GIBBS, MODERATOR; BYRON ADAMS; DIANA MCVEAGH; ANDREW PORTER

PROGRAM TWO

MUSIC IN THE ERA OF QUEEN VICTORIA

OLIN HALL
SATURDAY, AUGUST 11
1 P.M. PRECONCERT TALK: CHRISTINA BASHFORD
1:30 P.M. PERFORMANCE

Two Glees

Thomas Forbes Walmisley (1783–1866)
Music, All Powerful **(ca. 1830) (H. K. White)**

John Stainer (1840–1901)
Cupid Look About Thee **(ca. 1870) (Anon.)**
Bard Festival Chorale
James Bagwell, conductor

Johann Baptist Cramer (1771–1858)
Introduzione ed aria all'inglese**, Op. 65 (1823)**
Anna Polonsky, piano

Songs

Charles Edward Horn (1786–1849)
Cherry Ripe **(ca. 1826) (arr. Lehmann; Herrick)**

Liza Lehmann (1862–1918)
O Moon of My Delight **(1896) (Fitzgerald)**

John L. Hatton (1809–86)
To Anthea, Who May Command Him Anything **(1850) (Herrick)**

The Hag **(1850) (Herrick)**
Thomas Meglioranza, baritone
Anna Polonsky, piano

William Sterndale Bennett (1816–75)
Impromptu, Op. 12, No. 2 (1836)
Anna Polonsky, piano

Choral Works

Edward Elgar (1857–1934)
***O salutoris hostia* I (ca. 1872)**

Felix Mendelssohn-Bartholdy (1809–47)
From *Elijah* (1846)
Lift Thine Eyes

Edward Elgar
***Ave verum*, Op. 2, No. 1 (1887)**

Samuel Sebastian Wesley (1810–76)
***Wash Me Thoroughly from My Wickedness* (ca. 1840)**

Edward Elgar
***Ecce sacerdos magnus* (1888)**

Frederick Arthur Gore Ouseley (1825–89)
***From the Rising of the Sun* (1855)**
Bard Festival Chorale
Kent Tritle, harmonium
James Bagwell, conductor

INTERMISSION

Felix Mendelssohn-Bartholdy
***Fantasia* on "The Last Rose of Summer," in E Major, Op. 15 (1827)**
Simone Dinnerstein, piano

William Sterndale Bennett
Piano Sextet, Op. 8 (1838)
Allegro moderato ma con passione
Quasi Presto
Andante grazioso
Finale: Allegro assai ed energico
Daedalus Quartet
Jordan Frazier, double bass
Simone Dinnerstein, piano

Songs

Arthur Sullivan (1842–1900)
***Orpheus and His Lute* (1866) (Shakespeare)**

***Where the Bee Sucks* (1861) (Shakespeare)**

***The Lost Chord* (1877) (A. A. Proctor)**
Thomas Meglioranza, baritone
Anna Polonsky, piano
Kent Tritle, harmonium

PROGRAM TWO NOTES

By long tradition, concert programs in the Victorian era tended to balance vocal and instrumental pieces. During the period of Elgar's musical apprenticeship, it was the convention to alternate between the two kinds of music and to avoid performing several examples of the same genre in a row. These practices grew from a deep fascination with virtuosity in its contrasting forms, the voice and the instrument being thought mutually interdependent—a "love duet" of *bel canto* between them, as Rodolfo Celletti has argued. Nor would a concert offer only music from one country, least of all from the immediate region: cosmopolitanism was essential to the musical culture of Britain during this period. The present program resembles the new kinds of concerts that were moving away from old norms after around 1840. It became common to give much more weight to the vocal component while nonetheless including a few instrumental numbers as contrast. A preponderance of vocal numbers had first appeared at concerts focused, nationalistically, on British music, particularly at the Vocal Concerts offered from the 1790s. British composers had been all but excluded from the King's Theatre since its founding, and few were admitted to the programs of the Philharmonic Society; for that reason musicians working against that pattern tended to go against other musical conventions.

The term "glee," first evident in the middle of the 1600s, was a song for three or four unaccompanied solo voices that demanded considerable skill despite having limited contrapuntal activity. Its central role at the Noblemen and Gentlemen's Catch Club (1761) brought high patronage upon many English composers. Glees also became a major component of English opera, and after 1800 they were often given accompaniment or a choral component. The genre fell into disfavor as Romantic ideas made serious music and sociability incompatible, but glees were performed widely in many kinds of concerts for the rest of century. High-ranking church musicians continued to compose glees, as we find in ***Music, All Powerful*** by **Thomas Forbes Walmisley**, organist at St. Martin's-in-the-Fields, and ***Cupid Look About Thee*** by **John Stainer**, organist at Magdalen College, Oxford, called "a Fa-la" when published in 1900.

The boundary between what one might call popular and serious music remained fruitfully vague in the British song literature. **Charles Edward Horn**, variously a singer, bass player, and composer, originally made a big hit with the song (sometimes called a cavatina) ***Cherry Ripe*** in the comic opera *Paul Pry* (1826), a pasticcio of pieces by various composers. Horn left for New York for good the year after, eventually directing the Handel and Haydn Society in Boston. **Liza Lehmann**, first a leading singer and then an important composer, likewise made her name from the success of her song cycle *In a Persian Garden* (1896); the most celebrated song from this cycle was "**O Moon of My Delight**." **John Liptrot Hatton** was a key figure in leading the ballad away from its Italian origins; a comic singer, he conducted the fabulously influential Boosey Ballad Concerts in their first 10 seasons. "**To Anthea"** and "**The Hag"** were published in *Songs by Herrick, Ben Jonson, and Sedley* in 1850. His ballads—indeed Henry Bishop's "Home, Sweet Home"—were occasionally performed at the Hallé Concerts in Manchester during the 1860s.

Though a mid-19th-century musician might not have segregated genres as strictly as is done in today's concert, inclusion of the three piano pieces and sextet would have provided a judicious balance. **Johann Baptiste Cramer** (who published under the name "John Baptist") moved

Minnie Cummingham at the Old Bedford, Walter Sickert, 1889

from Mannheim to London at age 3 to become the British capital's foremost representative of the "classic" style as composers turned in new directions. In the ***Introduzione ed aria all'inglese*** ("Introduction and Aria in English style") he commented ironically on the hegemony of Italian opera among the English upper classes. **William Sterndale Bennett** took a challenging high road in his career by focusing his attention on instrumental rather than vocal music. As Peter Horton suggests, the **Impromptu** from Op. 12, a *Grazioso* in E major, shifts from a "song without words" style to a dark *minore* section similar to that found in Schumann's *Arabesque*, which was written two years later. This ingratiating piece seems not to have been performed during the composer's lifetime. Bennett's **Piano Sextet** formed part of a large body of chamber works with diverse instruments, this one a string quartet plus bass and piano. Bennett may have had in mind Beethoven's Septet, one of the great German composer's most often performed pieces at the time. Felix Mendelssohn's **Fantasia on "The Last Rose of Summer"**

illustrates the popular touch in his oeuvre, an affinity with the general public that kept some of his pieces in the domestic repertory for generations. Thomas Moore (1779–1852) had composed the song "'Tis the Last Rose of Summer," on words by the Dubliner Sir John Stevenson; Mendelssohn was one of the earliest composers to write a piece upon this melody.

Three young composers are represented among the sacred pieces on the program. A purposeful 15-year-old **Edward Elgar** wrote ***O salutoris hostia*** in 1872, the year in which he worked briefly in a solicitor's office. He composed the ***Ave verum*** and ***Ecce sacerdos magnus*** for St. George's Church, where he was organist, during his years as a freelance musician in the musically rich town of Worcester. **Samuel Sebastian Wesley** turned toward Romantic chromaticism in ***Wash Me Thoroughly from My Wickedness***, a concise single-movement full anthem. **Frederick Arthur Gore Ouseley** had just received his Doctor of Music degree from Oxford University, but had already begun establishing the foundation of his choir school at St. Michael's College, Tenbury Wells, when he composed the anthem ***From the Rising of the Sun***.


Arthur Sullivan

In 1875, the year *Trial by Jury*, the first of **Arthur Sullivan**'s well-known operettas, opened in London, most people already knew him well for his ballads and related songs. Indeed, his name occurred on the programs of the Boosey concerts more than almost any other composer. But Sullivan wrote a large number of songs that were designed neither for the ballad concerts nor for an operetta, though calling them "serious" may misrepresent them. The incidental music that he wrote for Shakespeare's *The Tempest* included the song ***Where the Bee Sucks***; the music for this play was his graduation piece at the Leipzig Conservatorium (1861). A score that included two female soloists, the incidental music for *The Tempest* was performed in an expanded version at the Crystal Palace Concerts the following year, with a narration written by music critic Henry Chorley. ***Orpheus and His Lute*** has a text drawn from Act V of Shakespeare's *Henry VIII*. ***The Lost Chord***, with a text by the noted poet Adelaide A. Proctor, was originally scored for baritone and both piano and organ (or harmonium). Sullivan wrote this song while his brother Fred lay on his deathbed in 1877. It became enormously popular in Victorian parlors and on the concert stage, constituting something of a signature piece for Sullivan in his lifetime.

—William Weber

The festival thanks the Gabe M. Wiener Music & Arts Library of Columbia University in the City of New York for providing the materials for William Sterndale Bennett's Piano Sextet, Op. 8.

SPECIAL EVENT

PIANISTIC ANGLOPHILIA: FROM COUNTY DERRY TO COUNTLESS DERVISHES

OLIN HALL

SATURDAY, AUGUST 11

5 P.M. PERFORMANCE WITH COMMENTARY BY KENNETH HAMILTON

Percy Grainger (1882–1961)	***Colonial Song*** **(1914)**
	The Hunter in His Career **(1928)**
John Dowland (1563–1626) / Percy Grainger	***Now, O Now, I Needs Must Part*** **(arr. 1935)**
Percy Grainger	***Country Gardens*** **(1918)**
Edward Elgar (1857–1934)	***In Smyrna (In the Mosque)*** **(1905)**
John Ireland (1879–1962)	From ***A Downland Suite*** **(1932)** Elegy Minuet
	Amberley Wild Brooks **(1921)**
Percy Grainger	***Irish Tune from County Derry*** **(1911)**
Charles Villiers Stanford (1852–1924) / Percy Grainger	***Maguire's Kick***, **a March-Jig (arr. 1908)**

EVENT NOTE

By the late 19th century, British piano music had only stealthily begun to move from the parlor to the concert-hall podium. The piano had long been an essential part of the education of elegant Victorian girls, and a host of minor British composers were adept at supplying graceful if vacuous music for that domestic market. But once out of the ladies' seminary and "free from its genius tutelary" (as W. S. Gilbert put it), newly liberated debutantes would have heard distressingly little British music played in professional piano recitals. Although some of the intermittently winsome, if ultimately bland keyboard pieces of William Sterndale Bennett were championed by none other than the redoubtable Clara Schumann, they failed to gain a secure place in the repertoire of subsequent players. Moreover, their wan echoes of Mendelssohn helped to reinforce the idea that British piano music remained hopelessly indebted to the composer of the *Songs Without Words*, a situation that was likely to continue so long as the most promising English students were regularly shipped off to the ultraconservative Leipzig Conservatory to sit at the feet of the master's statue. Not for nothing did one wag comment that the notoriously stifling Leipzig Gewandhaus concert hall had no windows in order to preserve the same air that Mendelssohn had breathed.

The Rehearsal, Leonard Campbell Taylor, 1907

General acknowledgement of the outstanding genius of Edward Elgar forced a change in the received opinion of British Romantic music, but did little to encourage native piano composition until the early decades of the 20th century, when all the pieces in this program were written. Elgar himself was more of an uplifting example than a specific model to younger keyboard composers, for his own output placed little emphasis on the piano, despite the fact that he often composed at the instrument. What emerged from Elgar's antiquated square piano tended to be the outline of gloriously sonorous works for large instrumental ensembles or massed choral forces rather than piano music pure and simple. His most ambitious solo piano piece—the *Concert Allegro*—is typically full of wonderful ideas that frankly seem much more suited to the extended resources of the Romantic symphony orchestra than the pianist's 10 fingers, and ultimately fail to cohere into a satisfying whole. On the other hand, many of Elgar's piano miniatures are, by common consent, much more successful, and none more so than *In Smyrna*, a memorable exercise in musical exoticism.

In the piano music of Elgar's younger contemporaries John Ireland and Percy Grainger we hear a genuine engagement with the unique characteristics of the piano as an instrument that is often absent from even the best of Elgar's keyboard works. Ireland, English born and bred, had been a pupil of the ineluctably influential Irishman Charles Villiers Stanford at the Royal College of Music. He himself subsequently became one of the teachers of the young Benjamin Britten. The two movements presented today—Elegy and Minuet—from the *Downland Suite* of 1932 (not inappropriately misprinted as "Dowland Suite" on the cover of at least one score) were arranged for piano from the original setting for brass band, and are another attempt to find musical inspiration in the bracing characteristics of the British countryside. In *Amberley Wild Brooks*—a shimmering depiction of the streams and flooded plains of Ireland's beloved Sussex landscape—the musical inspiration is surprisingly French rather than English, with

several passages directly recalling both the keyboard writing and harmonic language of Ravel's delicately sparkling *Jeu d'eaux*.

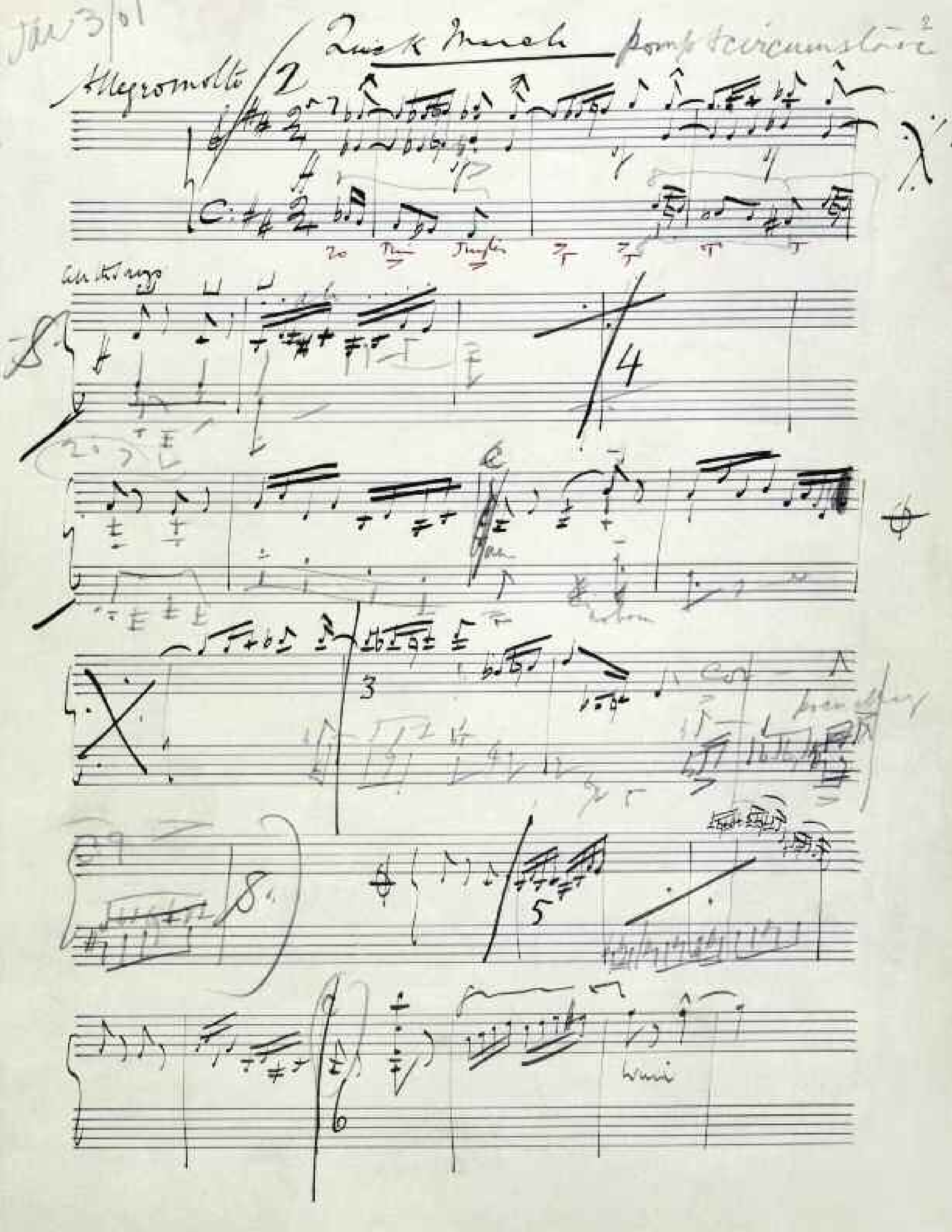
The rest of this program comprises original works and arrangements by Percy Grainger, including music by the Elizabethan lutenist John Dowland (this time definitely not attributable to a misprint). Despite his emphatic insistence on his own English ancestry, Grainger had been born in Australia, trained principally in Frankfurt, and eventually settled in America; yet his intense engagement with British music, from the transcription of folk melodies to his vivid settings of Kipling, gave him a pivotal role in enriching the British tradition. Grainger's nostalgically yearning transcription of "Now, Oh Now I Needs Must Part" from the *First Booke of Songs or Aires* (1597) by Dowland shows a subtle restraint notably absent from much of his original music. The first verse adopts Dowland's own harmonies; the second adapts them to a chromatically elaborate, yet always subtle texture that intensifies rather than spoils the mood of the song's touchingly valedictory lyrics.

The names of the original composers of the English folk-music transcriptions "The Hunter in His Career" and "Country Gardens" and the hauntingly beautiful "Irish Tune from County Derry" have not been bequeathed to posterity. Grainger came across the melody of the first of these in William Chappell's collection of *Old English Popular Music*. By 1928 he had turned it into one of his most taxing transcriptions, resounding at the climax with a hedonistic thunder through five octaves of the keyboard. The rather less complex "Country Gardens," a morris-dance tune collected by the indefatigable Cecil Sharp, is equally rambunctious. Grainger wrote the piano arrangement while briefly serving in the U.S. Army (he had originally set it for "a few instruments and two whistlers"). It became so popular that the sorely tried transcriber was soon heartily sick of requests to play it as an encore. Acceding ever more reluctantly, he would tell his audiences: "English country gardens are usually used for growing vegetables, so think of turnips when you hear this piece."

Grainger's *Colonial Song* is an original piece in which he "wished to express feelings aroused by the thoughts of the scenery and people of his native land." Both the melody (at first called "Up-Country Song") and its initial setting are reminiscent not just of the "Irish Tune," but even in places of the homely style of Stephen Foster's American songs. Grainger was a great admirer of Foster, and hoped with *Colonial Song* to create an antipodean counterpart to American and British popular music—his own Australian folk-song, as it were. There is, however, no text to *Colonial Song*. In the version for voices and instruments, the singers are simply instructed to vocalize on whatever syllables they find convenient—rather like Frank Sinatra's "doobee-doobee-do" strategy for *Strangers in the Night*.

The clattering rhythms of Charles Villiers Stanford's *Maguire's Kick* also come from the *Petrie Collection of Irish Music*, a later printing of which he himself edited. The principal tune is a boisterous march associated with Irish rebels in 1798, the secondary theme a jig from County Leitrim. Stanford had originally written the piece for piano, only later expanding and orchestrating it. The orchestral version was then transcribed by Grainger for piano in 1908, returning the piece to its keyboard roots in a setting far more suited to concert performance—and far more gratifying to the concert performers—than Stanford's more modest original.

—Kenneth Hamilton


Jan 3/01
Quick March
Allegro molto

PROGRAM THREE

ELGAR AND THE "ENGLISH MUSICAL RENAISSANCE"

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER

SATURDAY, AUGUST 11

7 P.M. PRECONCERT TALK: BYRON ADAMS

8 P.M. PERFORMANCE: AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR

The Bard Music Festival dedicates this performance of the Enigma *Variations to the memory of Richard B. Fisher, chair and former treasurer of the Board of Trustees of Bard College and a major benefactor to the College.*

Edward Elgar (1857–1934)

***In the South (Alassio)*, Op. 50 (1903–04)**

Hubert Parry (1848–1918)

Symphonic Variations (1897)

Charles Villiers Stanford (1852–1924)

Concert Variations on an English Theme ("Down Among the Dead Men"), Op. 71 (1899)
Introduction. Lento—Allegro moderato—Lento—Allegro moderato—Thema. Allegro vivace
Variation 1. Tranquillo
Variation 2 Poco più moto
Variation 3 Poco meno mosso
Variation 4 Presto
Variation 5
Variation 6 Poco a poco più sostenuto
Variation 7 Intermezzo
Variation 8 Andante tranquillo
Variation 9
Variation 10
Variation 11 Lento
Variation 12 Finale: Allegro moderato e deciso
Piers Lane, piano

INTERMISSION

Edward Elgar

***Pomp and Circumstance* March in G Major, Op. 39, No. 4 (1907)**

From *Grania and Diarmid*, Op. 42 (1901)
Funeral March

Variations on an Original Theme (*Enigma*), Op. 36 (1898–99)
Theme (Andante)
Variation 1 "C. A. E." (L'istesso tempo)
Variation 2 "H. D. S-P." (Allegro)

OPPOSITE PAGE *Pomp and Circumstance* March No 1, 1901

Variation 3 "R. B. T." (Allegretto)
Variation 4 "W. M. B." (Allegro di molto)
Variation 5 "R. P. A." (Moderato)
Variation 6 "Ysobel" (Andantino)
Variation 7 "Troyte" (Presto)
Variation 8 "W. N." (Allegretto)
Variation 9 "Nimrod" (Adagio)
Variation 10 "Dorabella" (Intermezzo: Allegretto)
Variation 11 "G. R. S." (Allegro di molto)
Variation 12 "B. G. N." (Andante)
Variation 13 "***" (Romanza: Moderato)
Variation 14 "E. D. U." (Finale: Allegro presto)

PROGRAM THREE NOTES

For Elgar's contemporary Hubert Parry, theme and variations was "one of the most attractive and pliable forms [available] to modern composers of feeling and temperament." Indeed, the technique of variation writing was an essential skill for the Romantic composer, its importance attributed by Parry to the "far-reaching divination of artistic possibilities" demonstrated by Beethoven. For Charles Villiers Stanford, too, variations were "the master-key of the whole building. Interesting in themselves to elaborate, they are of still greater service in training the mind to deal easily with the most difficult problems in works of larger proportions." Stanford, who taught Ralph Vaughan Williams, Frank Bridge, Herbert Howells, and Gustav Holst, among many others, required his students to write variations in order, according to another of his pupils, Eugene Goossens, to teach them "that the supreme test of creative ingenuity lay in extracting the last ounce of variety from a good tune." Variations, implicit or explicit, lie at the center of the composer's art.

All the works on this program were composed within a short time during a period that is often referred to as the "English Musical Renaissance." The earliest to be completed, Parry's Symphonic Variations, dates from 1897, while the last, Elgar's *Pomp and Circumstance* March No. 4, was written just 10 years later. All three composers were at the highest points of their careers but, despite superficial similarities and their shared aspiration to advance British music, they were highly disparate personalities. Parry and Stanford were pillars of the establishment, both teaching composition at London's Royal College of Music, and were also professors of music at Oxford and Cambridge, respectively. Parry, however, was an earnest, agnostic, and politically liberal member of the English landed gentry, while Stanford was a mercurial Anglo-Irish conservative from a professional background; their different temperaments resulted in a stormy relationship. Elgar was, by contrast, an outsider: a Roman Catholic whose father was "in trade," he made his living and reputation in the English Midlands, both resenting the establishment and craving recognition from it. Elgar had the "deepest respect" for Parry as the "head of our art in this country" but mistrusted Stanford; Elgar and Stanford quarreled in 1904 and barely spoke to each other thereafter.

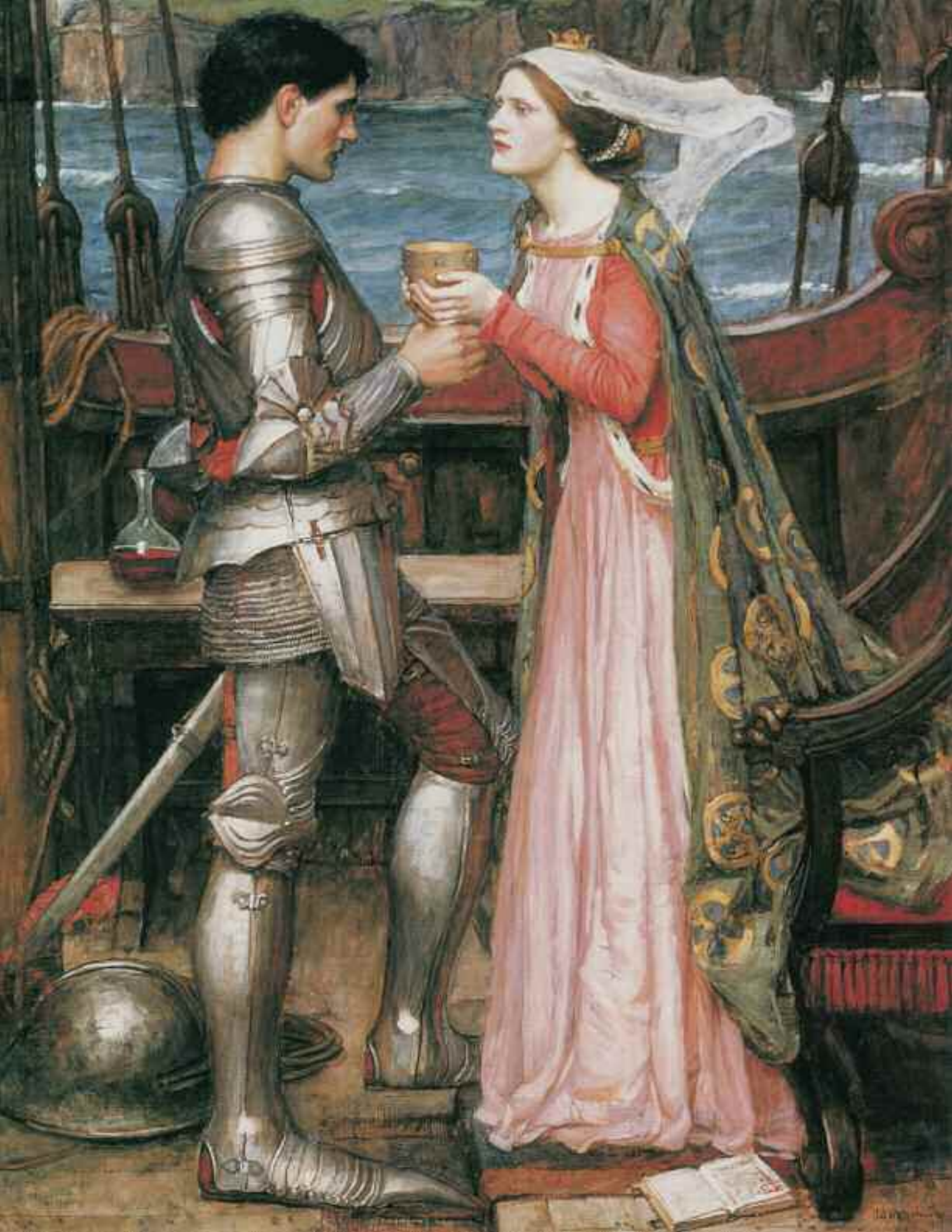
Elgar's concert overture ***In the South*** was inspired by a visit to Alassio in Italy, and is one of his most exuberant and substantial works. Elgar wrote, "I was by the side of an old Roman way.

A peasant shepherd stood by an old Roman ruin and in a flash it all came to me—the conflict of armies in that very spot long ago, where now I stood—the contrast of the ruin and the shepherd—and then, all of a sudden, I came back to reality. In that time I had 'composed' the overture—the rest was merely writing it down." Successfully premiered in London on March 16, 1904, during the course of a festival devoted to Elgar's music, the score is sometimes redolent of Richard Strauss, not least in the absolute mastery of orchestration; but the individual voice in the music is unmistakable, most especially in the broad sweep of the "Roman" music. Elgar dedicated *In the South* to his indefatigable patron, Frank Schuster.

Parry's Symphonic Variations were doubtless partly inspired by Dvořák's work of the same name, by Brahms's "Haydn" Variations, and by the passacaglia finale of the German composer's Fourth Symphony. In the concentrated complexity of its motivic development, Parry's work constitutes a historical bridge between Brahms's variation techniques and those of Schoenberg. Commissioned by London's Philharmonic Society, Parry's work was premiered on June 3, 1897. It was well received and Parry, notoriously nervous about—and often unhappy with—performances of his own music, noted that the "band played up like bricks—went capitally." The 27 variations are organized into four "movements" following the pattern of a symphony: the theme and variations 1 through 11 (E major and E minor) form the first "movement"; variations 13 to 18 (C major) constitute a "scherzo"; variations 19 to 23 (A minor) form the "slow movement"; and variations 24 through 27 (back in the main key of E major) make up a "finale" in which the main theme returns to form an eloquent peroration.


Charles Villiers Stanford

Chronologically, **Stanford**'s coruscating **Concert Variations on an English Theme ("Down Among the Dead Men")** for piano and orchestra, Op. 71, straddle the creation of Elgar's *Enigma* Variations. Composed in March 1898, some five or six months before Elgar started on his score, the work was not premiered until May 4, 1900 (also by the Philharmonic Society), almost a year after the premiere of the *Enigma* Variations. The success of Elgar's work almost certainly cast an unfortunate shadow over Stanford's, which is finely wrought and high-spirited. The theme, "Down Among the Dead Men," is a glee that dates from the early 18th century, but was popular during the Victorian period. (The text of this rambunctious glee, which begins "Here's a health to the King," is particularly interesting in light of Stanford's fiercely held Tory and Unionist political convictions.) Anticipating the form of Rachmaninov's *Rhapsody on a Theme of Paganini* by some three decades, Stanford's set of variations, like Parry's, is laid out like a symphony: the theme and variations 1 through 3 (C minor) form the opening introduction and allegro; variations 4 through 7 (C major and minor) constitute the scherzo; variations 8 and 9 (E flat) create a slow movement, and variations 10 through 12 comprise an exciting finale in ternary form. Stanford was an able pianist, and so the piano writing is an expert exercise in scintillating virtuosity.



Elgar completed five *Pomp and Circumstance* Marches, a surprisingly varied series of works that explore many facets of the composer's style despite their predominately extroverted character. The ***Pomp and Circumstance* March No. 4** was composed in 1907 and is a perfect example of Elgar's ceremonial style, which was developed from Arthur Sullivan and Parry and taken up later by William Walton, John Ireland, and Arthur Bliss; a rhythmically vital and brisk opening subject is contrasted with a broad sweeping trio in clear double binary form.

Three pieces of incidental music were produced by Elgar for the first production in Dublin in 1901 of W. B. Yeats and George Moore's "Celtic Twilight" play ***Grania and Diarmid***, the subject of which has been compared to the legend of *Tristan and Isolde*. The Funeral March, in a broad ternary form, is the most substantial of these numbers, and was successful subsequently as a concert work.

The success of Elgar's **Variations on an Original Theme, Op. 36**, universally known as the *Enigma* Variations, transformed his reputation, turning him from a provincial worthy into a composer of international stature. Upon the completion of the score in 1899, Elgar took the daring step of sending the score directly to Hans Richter (1843–1916), the highly regarded conductor of a long-running and popular annual concert series in London. Richter's premiere of the work, in London on June 19, 1899, was a triumph. Its unusual aspects caught hold of the Victorian imagination. First, the dedication "to my friends pictured within" invited listeners to equate the work with a photograph album, an indispensable possession in middle- and upper-class households. Though the identities of the individuals were not divulged, the illustrative nature of each variation gave audiences the enjoyable task of determining the personality of each friend. Second, by declaring the theme an "enigma," Elgar tapped into the Victorian obsession with puzzles and word-play, even though his program note leaves the nature of the "enigma" unclear. Further curiosity was aroused when Elgar revealed a second puzzle: the existence of a well-known but unstated melody that could be sung as a counterpoint to the theme; a conclusive solution remains inevitably elusive.

Hans Richter

Elgar's music, however, gained popularity through its own virtues. As always he showed himself a virtuoso orchestrator, but the variety of musical language—creating vivid miniatures which build to a compelling whole—has proved the work's greatest strength. Unlike Parry and Stanford, Elgar did not impose a classical form on the work, but juxtaposed variations by contrasts of key, tempo, meter, texture, and mood. Variation 1, representing Elgar's wife, Alice, is closest to the original theme, while Variation 9, a portrayal of his close friend, August Jaeger ("Nimrod"), forms the emotional heart of the work. The finale, Variation 14, a portrayal of Elgar himself, is the most extended section. Lengthened after repeated badgering by Jaeger, who was Elgar's editor at Novello, it recalls Variations 1 and 9, before building to a triumphant conclusion.

—Paul Rodmell

OPPOSITE PAGE *Tristram and Isolde*, J. W. Waterhouse, 1916

PANEL TWO

DAS LAND OHNE MUSIK? VIEWS OF BRITISH MUSIC IN THE 19TH CENTURY

OLIN HALL
SUNDAY, AUGUST 12
10 A.M.–NOON
CHRISTINA BASHFORD, MODERATOR; KENNETH HAMILTON; BARRYMORE LAURENCE SCHERER; RICHARD WILSON

PROGRAM FOUR

ELGAR AND THE VICTORIAN SPIRIT

OLIN HALL
SUNDAY, AUGUST 12
1 P.M. PRECONCERT TALK: CHRISTOPHER FIFIELD
1:30 P.M. PERFORMANCE

Ethel Smyth (1858–1944)

Variations on "Bonny Sweet Robin" (Ophelia's Song), for flute, oboe and piano (pub. 1928)
Randolph Bowman, flute
Laura Ahlbeck, oboe
Melvin Chen, piano

Arthur Somervell (1863–1937)

From *Maud*, song cycle (1898) (Tennyson)
O Let the Solid Ground
Birds in the High Hall Garden
Maud Has a Garden
Go Not, Happy Day
I Have Led Her Home
Come into the Garden, Maud
Weston Hurt, baritone
Melvin Chen, piano

Hubert Parry (1848–1918)

Piano Trio in E Minor (1877)
Allegro appassionato
Molto vivace
Adagio ma non troppo
Allegro giocoso
Claremont Trio

INTERMISSION

The Jubilee, Kensington High Street, London, William Harding Collingwood-Smith, 1901

Songs

Edward Elgar (1857–1934)

***The Shepherd's Song*, Op. 16, No. 1 (1892) (B. Pain)**

***Queen Mary's Song* (1887) (Tennyson)**

***In the Moonlight* (1904) (Shelley)**

***Pleading*, Op. 48 (1908) (A. L. Salmon)**

***Rondel*, Op. 16, No. 3 (1894) (Froissart, trans. Longfellow)**

***A Child Asleep* (1909) (E. B. Browning)**
William Ferguson, tenor
Melvin Chen, piano

Charles Villiers Stanford (1852–1924)

Serenade (Nonet), Op. 95 (1906)
Allegro

Allegro molto
Andante
Allegro commodo
Randolph Bowman, flute
Laura Flax, clarinet
Marc Goldberg, bassoon
Jeffrey Lang, horn
Eric Wyrick and *Robert Zubrycki, violins*
Nardo Poy, viola
Jonathan Spitz, cello
Jordan Frazier, double bass

PROGRAM FOUR NOTES

Edward Elgar's musical perceptions and values were informed by music-making in England's provinces—choral festivals in the cathedral cities of Worcester, Hereford, and Gloucester, the pottery towns of Staffordshire, and Birmingham, capital of the industrial Midlands. As a capable violinist he played in the orchestras and encountered the staple diet of oratorios by Handel and Mendelssohn supplemented by the new sounds of Gounod and Dvořák, composers lionized by the British public. An equally formative part of this experience, often unmentioned, was his acquaintance with new British works and with the Anglican environment of church music, which, though a Roman Catholic, Elgar knew well and assimilated fully. Among these indigenous composers were Hubert Parry and Charles Villiers Stanford, who were a generation senior to him.

Elgar played under the baton of Parry many times in choral works such as *Blest Pair of Sirens* (1887) and *Judith* (1888). A decade earlier Parry had begun to establish himself as a composer of note in London, producing chamber works for the innovative and progressive concert series given by the Alsatian piano virtuoso and champion of Wagner, Edward Dannreuther (1844–1905). The venue for these concerts, Dannreuther's home at 12, Orme Square, Bayswater, became synonymous with all that was new in the capital's musical life. During the 22 series of concerts held between 1876 and 1893, small but select audiences were treated to many first performances in England of works by Brahms, Scharwenka, Rheinberger, Sgambati, and Tchaikovsky as well a wide variety of contemporary pieces by Dvořák, Liszt, Grieg, Berlioz, Peter Cornelius, and Richard Strauss. Dannreuther also provided a platform for works by emerging British composers such as Stanford, Alexander Campbell Mackenzie, and H. Walford Davies, but most conspicuous in his programs is the substantial corpus of chamber works by Parry.

By 1877 **Parry** had completed his *Großes Duo* for two pianos and his **Piano Trio No. 1**, two sizeable instrumental essays which, through Dannreuther's guidance, revealed a thorough assimilation of Brahmsian intellectualism. Parry actually began his Trio while Wagner, a guest of Dannreuther's at Orme Square, was in London attending the Wagner Festival at the Royal Albert Hall. The Trio was completed by June 23, 1877, and first performed at Orme Square on January 31, 1878, by Henry Holmes (violin), Jules Lasserre (cello), and Dannreuther. It was thereafter given several other hearings at Dannreuther's concerts and numerous others in London, among which was a particularly fine interpretation in June 1880 by Charles Hallé, his wife

Madame Norman-Neruda, and her brother Franz. Parry's Trio shows the hand of a bold and eager mind. The first movement and Scherzo display great ingenuity in their handling of form and tonality, and both movements exhibit a wealth of melodic invention. The emotional heart of the work is the slow movement where Parry's natural lyrical gift is given room to expand freely. The opening idea for the violin is especially fine, as is the Schumannesque second subject introduced by the piano. The finale, an energetic sonata rondo, is an exhilarating virtuoso affair which was written undoubtedly with Dannreuther's pianistic abilities in mind.

Elgar's first major encounter with **Stanford** was as an orchestral violinist in the oratorio *The Three Holy Children* at the Birmingham Festival in 1885. By this time Stanford was enjoying recognition both in Britain and on the Continent, a meteoric rise to fame measured by a concert entirely devoted to his music in Berlin in January 1889.


Hubert Parry

In the 1890s Elgar and Stanford became acquainted during Stanford's holidays in Malvern (a popular spa town), where Elgar lived at that time. Later their relationship deteriorated, and by 1905, after some ill-judged comments in Elgar's first lecture as Peyton Professor of Birmingham University, which Stanford took very personally, the two men did not speak to each other again for 17 years. The year after this unfortunate rift occurred, Stanford's **Serenade (Nonet), Op. 95**, was first performed at the Aeolian Hall on January 25, 1906. Scored for winds and strings, it is a work that reveals a side of Stanford's style in which formal craftsmanship is combined with an enchanting chemistry unique to the composer—Brahmsian adroitness united with Mendelssohnian felicity. Capricious modulation characterizes the buoyant mood of the first movement, and the slow movement, with its central agitated episode, looks back to the lament of Stanford's First String Quintet. But the most enthralling movement of the work is the Scherzo, whose outer sections are built on a succession of ingenious miniature variations that culminate in an ironic quotation of the opening horn motive of Strauss's *Till Eulenspiegel*. Recovery from this satirical climax is marked by the Trio which, as a transformation of the original Scherzo material in the guise of a waltz, serves as a further protracted variation. The humor of the Scherzo is reinforced in the finale's lopsided, 11-bar theme, and the witty quodlibet of the coda, which alludes to material from previous movements.

Less acclaimed as a songwriter, **Elgar** is best known in the genre for his orchestral song cycle *Sea Pictures* (1899). Song nevertheless occupied Elgar's imagination throughout his life and though much of his output rarely equals the songs of Parry and Stanford, there are numerous hidden treasures. The melodically attractive **"Queen Mary's Song,"** taken from Tennyson's eponymous play, dates from 1887. **"The Shepherd's Song,"** composed in 1892 though not published until 1895 with **"Rondel"** (finished in 1894) as part of the Op. 16 collection, is one of Elgar's best known vocal works. In 1904, in the wake of Elgar's success with his "Mediterranean" masterpiece *In the South*, his publisher pressed him to make a vocal arrangement of the *Canto*

popolare from the overture's central section. Thus Elgar adapted this music to Shelley's "An Ariette for Music" as a song, calling it **"In Moonlight." "Pleading"** of 1908 is a deeply passionate song that transcends its apparent Victorian "parlour song" guise, while the innocent strains of **"A Child Asleep"** of 1909 were dedicated to the baby son of the mezzo-soprano Muriel Foster, one of Elgar's favorite singers.

Born a year after Elgar, **Ethel Smyth** spent less than a year in Leipzig (1877–78) before studying privately with Brahms's friend Heinrich von Herzogenberg. Her lively character, which can be viewed through the prism of her many autobiographies, found its most vivid musical expression in a series of six operas, including *The Wreckers* (1902–04) and *The Boatswain's Mate* (1913–14). Her most significant early attempts at large-scale composition were, however, in chamber works that evince mastery in their handling of extended form. As a mature composer, Smyth completed only one further large-scale chamber work, the String Quartet in E Minor (1912), while the short, well-crafted **Variations on "Bonny Sweet Robin" (Ophelia's Song),** for flute, oboe, and piano, was not published until 1928.

Dame Ethel Mary Smyth, John Singer Sargent, 1901

Arthur Somervell studied at Cambridge University and the Royal College of Music as well as in Berlin. Somervell is nowadays most readily associated with song; indeed he is sometimes dubbed the "English Schumann" for four important song cycles. Somervell's cycle *Maud* (1898), a special favorite of the Irish baritone Harry Plunket Greene, its unofficial dedicatee, was a felicitous selection of verse from Tennyson's dark monodrama.

The ***Cycle of Songs from Tennyson's*** **Maud** originally consisted of 13 songs, but before publication Somervell decided to exclude one of them, "Maud Has a Garden," which he published separately in 1907; later the song was reinstated. The cycle possesses a strong sense of narrative with well-defined tensions between love and death. "O Let the Solid Ground" is an optimistic utterance, which hopes for contact with Maud, the "distant beloved." This is juxtaposed with the touching "Birds in the High Hall Garden," in which the protagonist meets Maud for the first time. The impetuously passionate "Maud Has a Garden" tells of the lover's hope of seeing Maud out-of-doors, but a switch to the minor mode underpins a sense of horror at the "death-white curtain drawn" across the windows of her house. Yet in the fervent plea of "Go Not, Happy Day" the lover hopes that Maud will be restored to him; but even as he delights to hear the sound of her feet along the garden pathway in "I Have Led Her Home," the door of the house is closed and she is gone. In his setting of Tennyson's well-known poem, "Come into the Garden, Maud," Somervell encapsulates the lover's entreaties in a more substantial through-composed structure, commencing with an elegant waltz but later dissipating into a more urgent narrative in which the composer's theatrical handling of tonality is masterly.

—Jeremy Dibble

PROGRAM FIVE

IMPERIAL POMP AND PASTORAL NOSTALGIA: BRITISH MUSIC FOR BRASS AND STRINGS

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
SUNDAY, AUGUST 12
4:30 P.M. PRECONCERT TALK: RICHARD WILSON
5:30 P.M. PERFORMANCE: MEMBERS OF THE GRAMERCY BRASS AND AMERICAN SYMPHONY ORCHESTRAS, CONDUCTED BY JOHN HENRY LAMBERT; MEMBERS OF THE AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, TERESA CHUNG, AND TIMOTHY MYERS

Edward Elgar (1857–1934)	***Civic Fanfare*** **(1927)**
Granville Bantock (1868–1946)	***Symphonic Prelude: Prometheus Unbound*** **(1933)**
Richard Strauss (1864–1949)	***Feierlicher Einzug der Ritter des Johanniterordens*** **(1909)**
John Ireland (1879–1962)	***Comedy Overture*** **(1934)**
Percy Grainger (1882–1961)	***Irish Tune from County Derry*** **(1911)**
Edward Elgar	***Severn Suite*****, Op. 87 (1930)** Introduction Toccata Fugue Minuet Coda

INTERMISSION

Ralph Vaughan Williams (1872–1958)	***Fantasia on a Theme of Thomas Tallis*** **(1910)**
Edward Elgar	**Serenade in E Minor, Op. 20 (1892)**
Gustav Holst (1874–1934)	***Fugal Concerto*****, for flute, oboe, and strings (1923)** *Randolph Bowman, flute* *Laura Ahlbeck, oboe*
Edward Elgar	**Introduction and Allegro, Op. 47 (1904–05)**

The Bandstand, Edward le Bas, n.d.

PROGRAM FIVE NOTES

One of most vibrant facets of 19th-century British life was the intense devotion to music displayed by large numbers of enthusiastic amateurs. But not all of these amateurs participated in the same sorts of ensembles, for, like society as a whole, musical institutions were shaped by the class distinctions that pervaded the Victorian and Edwardian eras. By dividing the composer's oeuvre into "the Elgar who writes for strings and the Elgar who writes for brass," the critic Frank Howes subtly alludes to the class differences implicit in two types of instrumental ensembles that were popular during this period.

In large part due to an increase in leisure time occasioned by industrial innovation, participation in brass bands emerged as a popular pastime among male working-class amateur instrumentalists, especially in Wales and the great industrial cities of northern England. In response to this phenomenon, there arose an elaborate system of competitive festivals, modeled on those for choruses. These festivals provided an institutional framework for brass bands that codified their instrumentation, expanded their repertory, and established traditions that have been preserved to the present day.

Compared to the relatively inexpensive brass instruments, the more costly strings were preferred by genteel performers, as is suggested by the membership of 18th-century amateur orchestral societies. A "violin craze" that took place in the late Victorian era resulted in the creation of string orchestras comprised predominantly of accomplished women from the middle

and upper classes. The membership of the string orchestra founded by Lady Radnor—for whom Hubert Parry composed a vivacious suite—was drawn almost exclusively from the gentry. Such ensembles benefited from a large repertory of music suitable for amateur string players, from 18th-century *concerti grossi* to contemporary scores such as Parry's. British composers continued to write for both amateur and professional string orchestras throughout the 20th century; indeed, for some commentators, the very sonority of the string orchestra is a potent signifier of musical Englishness.

Elgar displayed a remarkable flair when writing for brass instruments. An example of his expertise in this regard is the ***Civic Fanfare***, written for the 1927 Three Choirs Festival in Hereford. Elgar, who had a great fondness for this fanfare, designed it to accompany the grand procession of civic officials as they entered the Cathedral for the festival's opening ceremony. On that occasion, the score was recorded using a newly outfitted mobile recording van, an early attempt at preserving a live performance outside the studio.


Granville Bantock

Granville Bantock's ***Symphonic Prelude: Prometheus Unbound*** was written as the test piece of the 1933 Brass Band National Championships held at the Crystal Palace. By basing his score on Shelley's poetic drama, Bantock provided an extra-musical element that was considered essential for the comprehension of the score by working-class bandsmen. (Shelley's verse was popular among working-class readers.) The defiant Prometheus appealed to Bantock, an avowed socialist, as well as to the more leftist bandsmen. With frequent unison passages, exotic harmonies, and contrasting dynamics, *Prometheus Unbound* presents a challenge to the finest bands, and remains a keystone of their literature.

Like Elgar's *Civic Fanfare*, Richard Strauss's ***Feierlicher Einzug der Ritter des Johanniterordens*** was a *pièce d'occasion*. It was written for performance by military bands during the ceremonies of the Order of St. John, a heraldic institution that was founded during the Middle Ages. Strauss and Elgar were warm colleagues who formed an enthusiastic mutual admiration society. The friendship between the two composers was cemented after Strauss offered a fulsome toast to Elgar during the 1902 Lower Rhine Festival: "I raise my glass to the welfare and success of the first English progressivist, Meister Edward Elgar, and of the young progressivist school of English composers."

John Ireland's ***Comedy*** **Overture** was commissioned as the test piece for the 1934 Brass Band Championships at the Crystal Palace. Two years later, Ireland revised the work for orchestra, renaming it *A London Overture*. According to the composer, the jaunty four-note motif that dominates the overture was inspired by a bus conductor's call of "Dilly, Piccadilly." The reflective opening music returns later in the piece, and near the end of this quiet section there is a passage that bears a striking resemblance to the climax of Percy Grainger's *Irish Tune from County Derry*.

Born in Australia, **Percy Grainger** spent most of his career in England and the United States. He enlisted in the United States Army band during World War I and began to compose the series of band pieces upon which his reputation largely rests today. In the 1920s Grainger developed an "elastic scoring technique" that allowed his music to be played on a combination of instruments available. One such "elastic" score is his ***Irish Tune from County Derry***, based on the tune popularly known as "Londonderry Air."

Elgar's ***Severn Suite,* Op. 87**, was commissioned in 1930 for the 25th anniversary of the National Brass Band Championship. Elgar dedicated the suite to his friend George Bernard Shaw, who wrote to praise Elgar after the premiere, but pointedly suggested that the foreign titles of the movements should be changed to English ones. When Elgar rescored the suite for orchestra two years later, he took Shaw's advice, providing new titles for the movements: "Worcester Castle," "Tournament," "Cathedral," "Commandery," and "Coda."


Percy Grainger

Commissioned to write an orchestral piece for the 1910 Three Choirs Festival held at Gloucester, **Ralph Vaughan Williams** was inspired by his love of Tudor music to compose the ***Fantasia on a Theme of Thomas Tallis*** for string orchestra. He selected a Phrygian psalm-tune that Tallis provided in 1567 for Archbishop Parker's Psalter. Following the practice of Tudor verse anthems, Vaughan Williams divides the strings into two antiphonal choirs, with the string quartet representing vocal soloists. This arrangement enabled him to exploit the sonic potential provided by the cathedral's soaring Norman vaults. The *Tallis Fantasia* was one of the few purely orchestral works premiered within one of the Three Choirs Festival cathedrals before the First World War. On this occasion, Vaughan Williams's piece preceded the first performance in Gloucester Cathedral of Elgar's Roman Catholic oratorio, *The Dream of Gerontius*, which had hitherto been banned by the cathedral's Anglican clergy.

Elgar's **Serenade in E Minor, Op. 20**, was first performed by the composer's Worcester Ladies Orchestra. As one of the players remarked wryly, "He is always writing these things and trying them out on us." The music may be reminiscent at times of Elgar's salon music, such as *Salut d'amour*, but the structure that underpins the fetching exterior reveals a vital musical mind, especially in the elegantly designed third movement, where an extended reprise of the major key section of the first movement leads to the poetic coda, thus resolving conclusively the tension between minor and major established at the beginning.

Gustav Holst composed his ***Fugal Concerto*** while en route to the United States for an appearance at the May Festival in Ann Arbor, Michigan. Members of the Chicago Symphony presented the impromptu private premiere held in the President's House of the University of Michigan. Scored for flute, oboe, and strings, the first movement consists of a dialogue between the

American marching band, France, 1917

soloists, while the flowing lines of the second movement testify to Holst's deep love of Bach. The angular rhythms of the last movement introduce a gravity that is dispelled quickly by the witty interweaving of the British folk tune "If All the World Were Paper" into the texture.

Written for the newly-formed London Symphony Orchestra, Elgar's **Introduction and Allegro, Op. 47**, is scored for a string quartet that is contrasted with the full string ensemble in the manner of a Baroque *concerto grosso*. Elgar described the development as "no working-out part, but a devil of a fugue instead." In the Introduction, Elgar assigns the solo viola a theme that he described as a "Welsh Tune," a distant snatch of melody heard on a visit to Cardiganshire. The "Welsh Tune" functions as a poignant refrain that is always only half-remembered, for this melody is invariably interrupted by more energetic thematic material. Elgar's peroration hurtles towards a grand restatement of the "Welsh Tune," but the quizzical final pizzicato chord airily undercuts the triumphal music that precedes it. Elgar dedicated the Introduction and Allegro to an American admirer, Samuel Sanford (1849–1910), a professor of music at Yale University, who arranged for the English composer to receive an honorary degree there in 1905.

—Christopher Michael Scheer

Christ in the House of His Parents, John Everett Millais, 1849–50

WEEKEND TWO AUGUST 17–19

FROM ROMANTICISM TO MODERNISM: WORLD WAR I AND THE END OF THE LONG 19TH CENTURY

SYMPOSIUM

CHARLES DARWIN AND CARDINAL NEWMAN: RELIGION, SCIENCE, AND TECHNOLOGY IN THE ELGARIAN ERA

MULTIPURPOSE ROOM, BERTELSMANN CAMPUS CENTER
FRIDAY, AUGUST 17
10 A.M.–NOON
1:30–3:30 P.M.
DEIRDRE D'ALBERTIS, MODERATOR; TIMOTHY BARRINGER; NALINI GHUMAN; LARA KRIEGEL; GEORGE P. LANDOW; JOHN PICKER; JENNIFER TUCKER

SPECIAL SHOWING

ELGAR ON FILM

***Elgar*, A film by Ken Russell (UK, 1962, black and white, 56 minutes)**
WEIS CINEMA, BERTELSMANN CAMPUS CENTER
FRIDAY, AUGUST 17
4 P.M.

PROGRAM SIX

ELGAR AND THE SALON

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
FRIDAY, AUGUST 17
7:30 P.M. PRECONCERT TALK: SOPHIE FULLER
8 P.M. PERFORMANCE

Maude Valerie White (1855–1937)	***So We'll Go No More A-Roving*** **(1888) (Byron)**
	My Soul is an Enchanted Boat **(1882) (Shelley)**
Ethel Smyth (1858–1944)	***Possession*** **(1913) (Carnie)**
Hubert Parry (1848–1918)	***Armida's Garden*** **(1908) (M. Coleridge)**
	My Heart is Like a Singing Bird **(1909) (Chr. Rossetti)** *Sasha Cooke, mezzo-soprano* *William Ferguson, tenor* *Dmitry Rachmanov and Laura Poe, piano*
Edward Elgar (1857–1934)	**Concert Allegro, for piano solo, Op. 46 (1901)** *Piers Lane, piano*

Gabriel Fauré (1845–1924)

***La bonne chanson*, Op. 61 (1892–94, arr. 1898) (Verlaine)**
Une sainte un son aureole
Puisque l'aube grandit
La lune blanche
J'allais par des chemins perfides
J'ai presque peur
Avant que tu ne t'en ailles
Donc ce sera par un clair jour d'été
N'est-ce pas?
L'hiver a cessé
Sasha Cooke, mezzo-soprano
Jupiter String Quartet
Jordan Frazier, double bass
Laura Poe, piano

INTERMISSION

Edward Elgar

***Dream Children*, Op. 43 (1902)**

Echo's Dance, from *The Sanguine Fan* (1917)

***May Song* (1901)**

***Skizze* (1901)**
Jeremy Denk, piano

Roger Quilter (1877–1953)

***O Mistress Mine*, Op. 6, No. 2 (1905) (Shakespeare)**

***Now Sleeps the Crimson Petal*, Op. 3, No. 2 (1897) (Tennyson)**

***Love's Philosophy*, Op. 3, No. 1 (1905) (Shelley)**
William Ferguson, tenor
Dmitry Rachmanov, piano

Frank Bridge (1879–1941)

Piano Quintet in D Minor (1904–05, rev. 1912)
Adagio—Allegro moderato
Adagio ma no troppo—Allegro con brio—Adagio ma non troppo
Allegro energico
Jupiter String Quartet
Piers Lane, piano

PROGRAM SIX **NOTES**

The web of interconnections in the world of musical high culture in England during the first two decades of the 20th century was held together largely by the support of patrons. Among these, a figure hovering in the background of much of this evening's program was Leo Francis Howard ("Frank") Schuster (1852–1927). Siegfried Sassoon described Schuster as "more than a *patron* of music, because he loved music as much as it is humanly possible to do." Schuster

was certainly one of the most generous musical benefactors of the period, with a special passion for the music of both Elgar and Fauré. The two composers were introduced to each other by Schuster, and each warmly admired the other's music. At Schuster's soirées leading poets, painters, authors, and composers met, mingled, and displayed their varied talents in an atmosphere of cultivated good taste.

While enjoying lavish hospitality at Schuster's homes in London and on the Thames at Maidenhead, an estate called "The Hut," Elgar worked on three of his most important mature works: the First Symphony, Violin Concerto, and tragic "symphonic study" *Falstaff*. In his will, Schuster left Elgar £7,000—around $500,000 in today's currency. An inveterate organizer of musical events, Schuster was instrumental in the realization of the three-day Elgar Festival at Covent Garden in 1904, which was an unprecedented tribute to a living British composer. Outside of the concert hall, Schuster's parties afforded Elgar some of his most useful introductions, for instance to future collaborators such as the Yale professor of music, Samuel Sanford (1849–1910), who arranged for Elgar's honorary doctorate at that university—on a day which perhaps instituted the custom of performing the first *Pomp and Circumstance* March during American graduation ceremonies.

Elgar's **Concert Allegro in C for piano solo, Op. 46** (the manuscript title page gives it the Schumannesque title "Concerto [without orchestra]"), was written for a "Purcell to Elgar" concert that the pianist Fanny Davies (1861–1934) was putting on at St. James's Hall in London on December 2, 1901, and it is dedicated to her. During its composition, Davies (whose playing Elgar later held up for rare praise) made various practical suggestions about the piano writing, marking the score "Humbly F.D!" as she did so. It is a novelty piece, with an exciting virtuoso opening whose many ideas seem to trip over each other as they vie for attention. But Elgar's brazen virtuosity is balanced by more poetic writing, in this case in the form of a second theme that begins on the distant and warm key of E-flat. The German conductor Hans Richter (1843–1916), closely connected with Wagner, and by this time also a passionate supporter of Elgar's music, was at a performance in Manchester five years later, and is reported to have exclaimed "It is as though Bach and Liszt had married each other!"

The four other Elgar piano pieces on this concert were composed between 1901 and 1917. The last, music from Elgar's short ballet ***The Sanguine Fan***, was written toward the end of the First World War. The plot concerns the taunting of young human lovers by the mischievous Pan and Echo (whose dance is played here in the composer's arrangement). The music itself seems to remember 18th-century minuets, as well as, occasionally, Elgar's own *Enigma* theme and his Violin Concerto.

A related but different rumination on the theme of frustrated ambition is presented in ***Dream Children***, an exquisitely touching pair of miniatures, originally written for orchestra but arranged by Elgar for piano. The orchestral score was prefaced by a wistful quotation from Charles Lamb (1775–1834): "We are nothing; less than nothing, and dreams. We are *only what might have been*." Elgar often reflected on the loss of childhood wonder; later examples of such meditations are found in his incidental music for the children's play *The Starlight Express*, and the *Nursery Suite*, dedicated to the two princesses Elizabeth and Margaret (the first of which is the present Queen Elizabeth II). The poignancy of the expression in the two

movements of *Dream Children* is amplified by the gentleness of their dynamic markings. The music scarcely rises above a whisper, a characteristic it shares with ***Skizze***, a short work with a perhaps disconcerting lack of focus in its harmonic shape, and ***May Song***, which makes effective use of a characteristically Elgarian ostinato melody.

Other composers besides Elgar benefited from Schuster's support. Chief among them was the French composer **Gabriel Fauré**, whose reputation in Britain was cultivated by Schuster. Fauré had several other devoted patrons who were based in England. Among their number was his gifted Irish composition pupil, Adela Maddison (1866–1929), and the cosmopolitan American artist John Singer Sargent (1856–1925), who painted a famous portrait of the French composer. For one of Schuster's soirées in 1898, Fauré made a special arrangement for singer, piano, and string quintet of his song cycle ***La bonne chanson*****,** originally scored for voice and piano. One of Fauré's finest achievements, this cycle dates from 1892–94, and was written for his mistress Emma Bardac (a consummate musician who later became the second Mme. Debussy). *La bonne chanson* makes imaginative use of a two-sided structural organization, for Verlaine's poems relate a narrative that runs concurrently with a purely musical form articulated by Fauré's use of recurrent themes throughout the cycle. Fauré's songs astonished his contemporaries, including Proust. Indeed, Debussy was startled by the work's formal ingenuity and harmonic novelty. Debussy's amazement is a testament to the work's highly expressive character. Fauré was unsure about the efficacy of this 1898 arrangement, but the strings add a special luster to the prominent piano part.

Portrait of Gabriel Fauré,
John Singer Sargent, n.d.

The **Piano Quintet in D Minor** by **Frank Bridge**, originally written in 1904–05, is in the composer's early refulgent style, clearly influenced by Brahms, but with a French refinement learnt from Fauré. One of the chamber works that Bridge wrote in the first decade of the century while establishing his technique, this quintet reconciles French clarity with German formal rigor. Bridge rethought the form in 1912 when he incorporated the scherzo into the slow movement to provide a quick-tempo contrast, and the interesting concomitant sense of a "movement within a movement."

Given a basic similarity in the personal appearance of Elgar and Fauré, it may seem that Schuster's purse only opened for the luxuriously mustachioed. Perhaps because he was both Jewish and homosexual in the censorious social climate of the Edwardian era, Schuster may have had particular insight into the experience of oppressed groups in the period between the Wilde trials and the successes of the movement for women's suffrage. Schuster was an important supporter of women composers. Among these, **Maude Valerie White** is unaccountably neglected. Returning to London after a period in Chile (1881–82), she organized regular concerts of her own music, and produced around 250 individual songs, partsongs, and duets. Among the most famous of her songs are her Shelley setting **"My Soul Is an Enchanted Boat"** and her Byron setting **"So We'll Go No More A-Roving,"** which demonstrate the elegance of her prosody, generous melodies, and habit of achieving rhythmic impetus by avoiding hackneyed cadences.

Buckingham Palace, Coronation Day, May 18, 1937. Elgar's *Nursery Suite* was dedicated to Princesses Elizabeth and Margaret, shown here between Queen Elizabeth I and King George VI.

White was an influence on the now better-known **Roger Quilter**, the Eton-educated composer whose contribution to English song of the lighter kind in the 20th century gave an air of respectability to the Edwardian ballad, as can be heard in the three songs ***O Mistress Mine*, *Now Sleeps the Crimson Petal*,** and ***Love's Philosophy*.** The polish and urbanity of these songs starkly separates music from biography, betraying no sign of Quilter's frequent ill-health or the debilitating trauma of his homosexuality (it is believed that he was blackmailed more than once). The vigorous character of **Dame Ethel Smyth**, who, like Quilter and **Sir Hubert Parry**, was born into the imperial upper-middle class, is reflected in her dramatic musical style, which shows the clear mark of her peripheral early involvement in Brahms's musical circle. ***Possession*,** one of the ***Three Songs*** of 1913, reveals the introspective side of her musical personality, and is one of many songs that she sang to her own piano accompaniment.

Though no performer, Parry's stature in the decades before Elgar's ascendancy was unparalleled in English music. Considered by many a safe defense against the encroaching, decadent Wagnerism of Richard Strauss and Elgar (which generated eruptions of more or less xenophobic bile in the contemporary press), his musical idiom is often regarded as outwardly Brahmsian. Parry was a meticulous craftsman, and in ***Armida's Garden*** and ***My Heart is Like a Singing Bird*,** both written while he was Heather Professor of Music at Oxford University, there are premonitions of the next generation's remarkable fecundity in song composition.

—J. P. E. Harper-Scott

PROGRAM SEVEN

"GOD BLESS THE MUSIC HALLS": VICTORIAN AND EDWARDIAN POPULAR SONG IN AMERICA AND BRITAIN

OLIN HALL

SATURDAY, AUGUST 18

10 A.M. PERFORMANCE WITH COMMENTARY BY DEREK B. SCOTT, WITH WILLIAM FERGUSON, TENOR; THOMAS MEGLIORANZA, BARITONE; TONNA MILLER, SOPRANO; GLORIA PARKER, MEZZO-SOPRANO; SPENCER MYER, PIANO

	Uplifting Entertainment
Frederick Buckley (1833–64)	*I'd Choose to Be a Daisy* (1861) (Buckley)
Leslie Stuart (1863–1928)	*Is Yer Mamie Always with Ye?* (1896) (Stuart)
Joseph Barnby (1838–96)	*Sweet and Low* (1863) (Tennyson)
Leslie Stuart	*Tell Me, Pretty Maiden*, from *Floradora* (1899) (E. Boyd-Jones and P. Rubens)
	The Role of Innuendo
Arthur Lloyd (1840–1904)	*It's Naughty but It's Nice* (1873) (Lloyd)
George Le Brunn (1863–1905)	*Twiggy Voo?* (1892) (R. Morton)
Fred Coyne (1845–86)	*The Tuner's Oppor-'tun'-ity* (arr. William Sim; 1879) (H. Adams)
Fred Murray (d. 1922) and Laurence Barclay (d. 1949)	*Our Lodger's Such a Nice Young Man* (1897) (Murray and Barclay)
	The Swell
Harry Copeland (n.d.)	*Slap Bang, Here We Are Again*, or *The School of Jolly Dogs* (ca. 1865) (Copeland)
Edwin V. Page (n.d.)	*'Arry* (1882) (Page)
Alfred Lee (d. 1906)	*Champagne Charlie* (1867) (G. Leybourne)
Fred Murray and George Everard (1873–1907)	*An Old Man's Darling* (1903) (Murray and Everard)

OPPOSITE PAGE *The Old Bedford Music Hall,* Walter Sickert, 1885

	Jingoism and the Halls
John Wall Callcott (1766–1821)	*You Gentlemen of England* (1794)
G. W. Hunt (1839–1904)	*Macdermott's War Song* (1877) (Hunt)
John Pridham (1818–96)	*The Battle March of Delhi*
Felix McGlennon (1856–1943)	*Sons of the Sea* (1897) (McGlennon)
	The Cockney
Bessie Bellwood (1857–96)	*What Cheer, 'Ria* (arr. G. G. Ison; 1885) (W. Herbert)
Charles Ingle (n.d.)	*My Old Dutch* (1892) (A. Chevalier)
George Ware (n.d.)	*The Boy in the Gallery* (1885) (Ware)
George Le Brunn (n.d.)	*If It Wasn't for the 'Ouses in Between* (1894) (E. Bateman)

PROGRAM SEVEN NOTES

The rise and spread of music halls in 19th-century London helped to establish a revolutionary style of popular music. Part of the reason for the rapid growth of music halls was that the British Copyright Act of 1842 protected the reproduction and performance of music and gave an enormous stimulus to the music market, affecting writers, performers, and publishers. The tavern concert room became increasingly bigger and more independent until purpose-built halls arose. By the 1870s, a star system was in place, and among the celebrated performers of the latter part of the century were Marie Lloyd, George Leybourne, the Great MacDermott, Albert Chevalier, and Gus Elen.

Music halls offered songs with hooks or catchy choruses, and downgraded the verses; these features were inherited by Tin Pan Alley, dance bands, show songs, and the "easy listening" repertoire. The songs could not be easily absorbed into the educational curriculum because they were too clearly indentified as the entertainment of an uncultured mass public; hence, educators condemned them as rubbish. The conviction behind Matthew Arnold's *Culture and Anarchy* (1869), for example, was that only culture (that is, high culture) could save society from anarchy. Culture, for Arnold, is not a broad term: he spares no time on the music hall. The working class was thought to need "rational amusement" such as choirs.

A rich cast of characters populated the stages of the music halls. The dandified toff or "swell" of the 1860s appealed to socially aspiring lower-middle-class males. Leybourne, the most acclaimed of the swells, was given a contract in 1868, at the height of his success with the song "Champagne Charlie," which made it a condition that he continue his swell persona offstage. The swell, however, is double-coded: he might inscribe admiration for wealth and

status, but he subverts bourgeois values in celebrating excess and idleness ("A noise all night, in bed all day and swimming in Champagne," boasts Charlie).

The supposed working-class authenticity of the music-hall experience has been much debated. A prime example of conflating the real and the imaginary in the 1890s was the portrayal on stage and in song of the Cockney, often a costermonger. Costermongers—or, more familiarly, costers—were itinerant street traders who usually sold fruit or vegetables from a donkey-drawn barrow (the name was derived from costard, a type of apple). From the 1840s to the 1890s the representation of the Cockney goes through three successive phases: it begins with parody, moves to the character-type, and ends with the imagined real. In this final phase, the stage representation is no longer derived from the flesh-and-blood Cockney; instead, it consists of a replication of an already existing representation.


Marie Lloyd

There is, from the late 1870s onward, a concern to encourage imperialist enthusiasm among the working class in Britain. The tenor of imperialist songs changes as a consequence. The avoidance of florid metaphor and, instead, the use of vernacular speech, as found, for example, in Kipling's *Barrack-Room Ballads*, contrasts markedly with earlier songs. Plain, tough-speaking imperialism is found in the music hall, most notoriously with "Macdermott's War Song" (G. W. Hunt), the refrain of which—"we don't want to fight, but by jingo if we do"—gave the new aggression the label "jingoism." John Hobson, in his *Psychology of Jingoism* (1901), accused music hall of stoking up imperialist sentiment, finding this a main reason for the lack of substantial opposition to the Boer War. However, as one century gave way to another, a further change occurred in this song repertoire. "Land of Hope and Glory," whose lyrics were wed to Elgar's first *Pomp and Circumstance* March, expresses a very different sentiment than "Macdermott's War Song."

The music halls espoused the values of the upper-working-class or lower-middle-class male, rather than those of the lowest social rank. The performers themselves were of a mixed class background: of the *lions comiques* in London, for example, George Leybourne had been a mechanic and the Great MacDermott a bricklayer, but the Great Vance was formerly a solicitor's clerk. West End halls, like the Oxford, were the only ones to attract higher-class patrons; suburban halls relied on patronage from the working class and lower middle class (tradesmen, shopkeepers, mechanics, clerks). Charles Morton had difficulty trying to encourage the middle class to attend his grand hall, the Canterbury, in Lambeth.

The halls frequently gave rise to fears concerning public morality. London audiences, however, defended their moral values when the law was used in a repressive manner, turning up in large numbers at the halls, at law courts and licensing sessions, and writing letters and petitions.

Sometimes, the problems involved prostitution in or around the halls; at other times, it might be the lewd content of a song or dance. The most difficult thing for moral guardians to control was the physicality of certain performers, the most notorious being Marie Lloyd, who used gestures, winks, and knowing smiles to lend suggestiveness to the most "innocent" of songs.

In the 1890s, middle-class attitudes became more favorable to music hall, swayed by the managers' efforts to ensure respectability. The managers had noted the success of respectable vaudeville in New York in attracting a family audience into theaters. At the same time, we must recognize that efforts to increase the social mix of music-hall audiences in the later 19th century were helped to a great extent by the widespread enthusiasm for imperialism. It is surely more than coincidence that, from the 1890s on, the music halls under the ownership of Edward Moss all bore the name "Empire."

—Derek B. Scott

Cover for *Mischief*, sung by Marie Lloyd, 1891

PROGRAM EIGHT

THE GREAT WAR AND MODERN MUSIC

OLIN HALL
SATURDAY, AUGUST 18
1 P.M. PRECONCERT TALK: ALAIN FROGLEY
1:30 P.M. PERFORMANCE

Ivor Gurney (1890–1937)

In Flanders **(1917) (F. W. Harvey)**

Sleep **(1913) (J. Fletcher)**

Severn Meadows **(1917) (Gurney)**
Scott Williamson, tenor
Ieva Jokubaviciute, piano

Claude Debussy (1862–1918)

Berceuse heroique**, for piano solo (1914)**
Ieva Jokubaviciute, piano

Noël des enfants qui n'ont plus de maison **(1915) (Debussy)**
Scott Williamson, voice
Ieva Jokubaviciute, piano

John Ireland (1879–1962)

Piano Trio No. 2 (1917)
Poco lento—Allegro giusto—Tempo 1—Allegro
Claremont Trio

Edward Elgar (1857–1934)

Violin Sonata in E Minor, Op. 82 (1918)
Allegro
Romance
Allegro non troppo
Jennifer Koh, violin
Ieva Jokubaviciute, piano

INTERMISSION

Edward Elgar

Carillon**, Op. 75 (1914) (E. Cammaerts)**
Carey Harrison, reciter
Dmitry Rachmanov, piano

George Butterworth (1885–1916)

Six Songs from *A Shropshire Lad* (1911) (A. E. Housman)
Loveliest of Trees
When I was One-and-Twenty
Look Not in My Eyes
Think No More, Lad
The Lads in their Hundreds

Is My Team Ploughing?
Weston Hurt, baritone
Dmitry Rachmanov, piano

Arthur Bliss (1891–1975) **Clarinet Quintet (1931–32)**
Moderato
Allegro molto
Adagietto espressivo
Allergro energico
Laura Flax, clarinet
Bard Festival String Quartet

PROGRAM EIGHT NOTES

In his seminal study of acoustic history, *Village Bells*, Alain Corbin writes of "the intense power of the bell to evoke, to impart a feeling of time passing, foster reminiscence, recover things forgotten, and to consolidate an individual's identification with a primordial auditory site." The sound of bells echoes through many of the pieces in this program: ringing for remembrance, in hopeful expectation of military victory or triumphant return, and as somber landmarks in the sonic landscapes of early 20th-century British music. Bells become, as Corbin suggests, an acoustic threshold that permits access to a particularly vivid moment in European cultural history.

Among the composers for whom bells must have seemed an especially poignant symbol was **Ivor Gurney**, who was a chorister at Gloucester Cathedral before studying at the Royal College of Music. He enlisted in 1915 and suffered shell shock in September 1917, the effects of which caused long-term illness and mental instability. The first song, ***In Flanders***, dated "Crucifix Corner, Thiepval, 1917," expresses longing for the countryside of Gurney's youth—the Cotswold escarpment and Malvern hills bordering the Severn vale. ***Sleep***, from the *Elizabethan Songs* of 1913–14, plays on metaphysical notions of restfulness and death: the piano's accompaniment suggests both repose and unease, while the vocal line hints at a darker sense of anguish. The final number, ***Severn Meadows***, is saturated in bell sounds, and is an elegy not simply for a specific location (Gurney's West Country), but for a state of mind, perceived from an infinite distance.

Claude Debussy perceived of World War I as an attack on French culture, and not merely a territorial violation. His concerns were motivated especially by the destruction of Belgian churches in the early months of the campaign, an event that was vigorously promoted by Allied propaganda as an illustration of Prussian brutality. Debussy's response was the ***Berceuse héroïque*** of 1914, dedicated to King Albert of Belgium and published in an anthology of poetry and music entitled *King Albert's Book*. The music begins in an atmosphere of modal austerity, more funeral march than lullaby. The center of the piece offers a glimpse of more stable diatonic music, but the march-like procession returns, and finishes with the soft chiming of distant bells, memories of the ruined towers of the Belgian countryside. The carol for dispossessed children, ***Noël des enfants qui n'ont plus de maison***, was composed the following year. Debussy's text adopts the voice of the dispossessed, crying "they have burned the church and

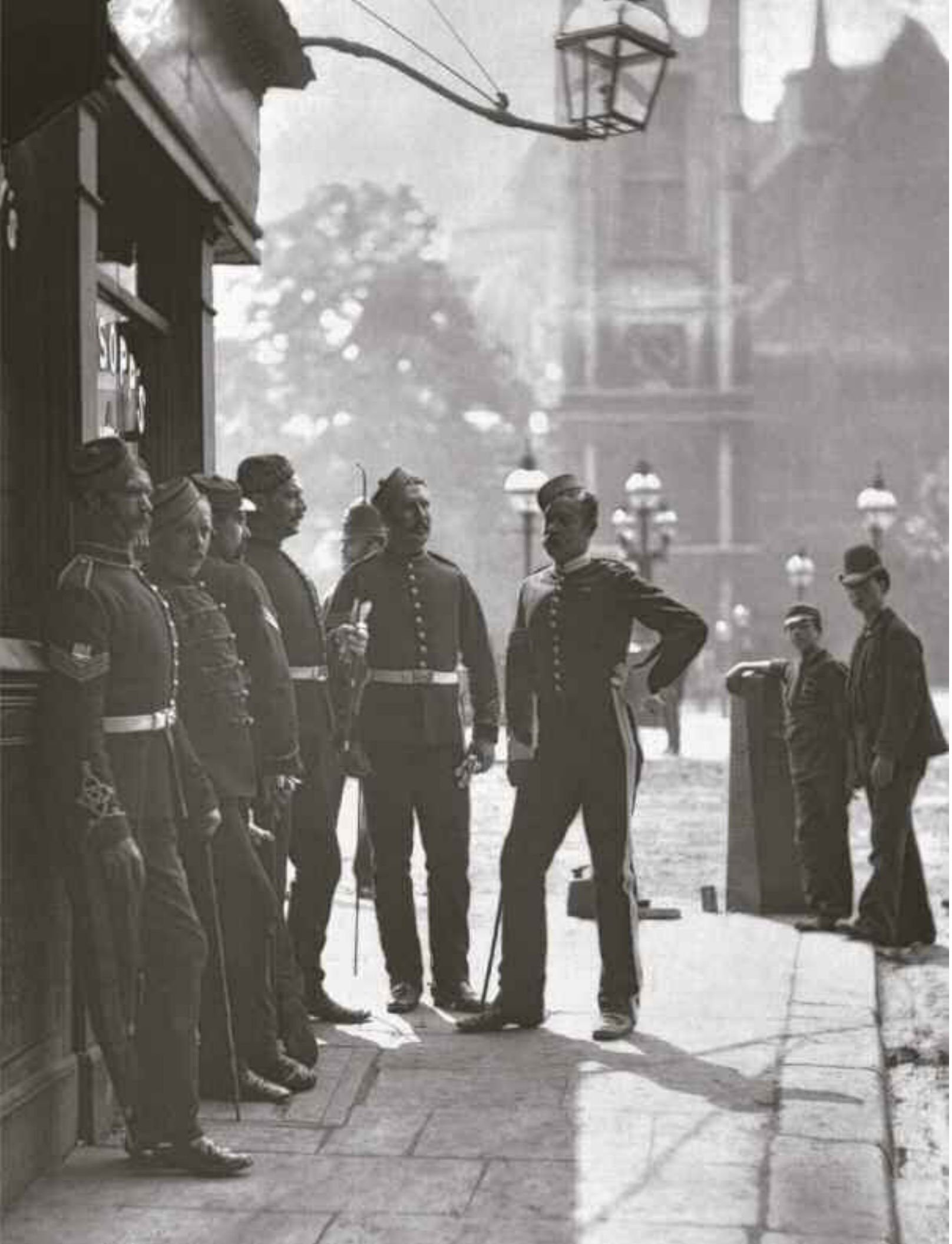
Two Soldiers in Arras, John Singer Sargent, 1917

Mr. Jesus Christ and the poor old man who was unable to get away," and the song finishes with a prayer for victory and salvation.

Bells return, ringing for victory, in the closing pages of the **Second Piano Trio** by **John Ireland**. Dated June 1917, during the bleakest months of the war on the Allied side, the Trio traces a darkness-to-light trajectory. The work is cast in the single-movement "phantasy" form associated with the nationalist chamber music competition founded by Walter Willson Cobbett—other "phantasists" included Frank Bridge and Ralph Vaughan Williams. The Trio nevertheless falls into four broad sections: a somber opening Lento, followed by a vigorous Allegro whose dotted rhythms suggest military activity. The Lento then returns transfigured, in a hymn-like D major, presaging the rugged celebrations of the final page.

For **Edward Elgar**, the war was a creative call to arms. Too old to enlist, he devoted his compositional energies toward a series of works inspired by themes of sacrifice, patriotism, valor, and mourning. The melodrama ***Carillon*** was inspired by the same act of desecration that had prompted Debussy's *Berceuse*, and was Elgar's contribution to *King Albert's Book*. The patriotic text, by Emile Cammaerts, exhorts the Belgian people to stand together and work for a swift glorious victory—an outcome which, in the early days of the conflict, had seemed achievable. The middle section is momentarily more reflective, suggesting ritual solemnity, but the music never loses its sense of forward momentum and optimism.

By 1916, however, it had become apparent that the war would be neither short-lived nor glorious on either side. Elgar, like many other creative figures during the war, was forced to reassess his role within this larger political and cultural context. The personal distress that



followed caused his removal from central London to the Sussex countryside. Here, in a cottage overlooking the South Downs (within sound of the guns across the English channel), he composed a series of chamber works—the String Quartet, the Piano Quintet, and the **Violin Sonata**—which can be understood partly as an act of reparation after the destruction witnessed during the war. The Sonata opens stoically, but the first movement swiftly turns inward, the second subject described by Elgar's friend, violinist W. H. Reed, as evoking the sound of an Aeolian harp. The second movement is a dream sequence that conjures up an aural evocation of Pierrot in a manner strikingly similar to Debussy's own Violin Sonata. This movement begins with ghostly rhythms that enclose a central slower passage of anguished intensity. The finale flows toward a confident, glowing conclusion, whose optimism is undermined by a fleeting reminiscence of the theme from the central section of the slow movement—a gesture whose sense of nostalgia lingers after the activity of the final page.

Like that of the poet Rupert Brooke, the death in combat of **George Butterworth** seemingly marks the premature end of an English aesthetic tradition. Butterworth's work included a celebrated series of settings from A. E. Housman's ***A Shropshire Lad***, with its recurrent images of tragic young love, seasonal ritual, and rural life in the Welsh borderlands. The first song, "Loveliest of Trees," later became the opening of a luminously scored tone poem for small orchestra. The use of a "traditional tune" in the second number, "When I was One-and-Twenty," reflects Butterworth's interest in folksong, and a similar feeling of rhythmic flexibility and modal color permeates many of the remaining songs in the set. The final number, "Is My Team Ploughing," is one of the most moving in English song: the piano postlude grounds the set with deep bell sonorities but leaves the final cadence achingly unresolved.

World War I postcard depicting French and English soldiers, 1915

For composers who survived the conflict, the need to find a creative path forward was overwhelming. **Arthur Bliss** had served as an officer in the Royal Fusiliers and the Grenadier Guards and was severely wounded at the front. His brother Kennard, a clarinetist, was killed during the war. Bliss paid official tribute to his brother, and to the war dead, in his powerful choral symphony *Morning Heroes* (1930). The **Clarinet Quintet** can be heard as a more intimate monument. The first movement begins with an eloquent pastoral dialogue, though, as in the music of Samuel Barber, the sense of chromatic fragility suggests an underlying anxiety. The second movement is an energetic scherzo, but the heart of the work is the Adagietto, whose lyrical expansiveness swiftly gives way to more urgent intensity. The finale is a whimsical allegro, whose light-hearted surface again conceals more reflective depths. The brief nostalgic return of a siciliano-like figure from the third movement, marked "molto tranquillo," vividly captures the pain of loss, even as the closing bars reaffirm the essential continuity of life.

—Daniel M. Grimley

OPPOSITE PAGE *Recruiting Sergeants at Westminster*, John Thomson, n.d.

PROGRAM NINE

ELGAR: THE IMPERIAL SELF-PORTRAIT

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
SATURDAY, AUGUST 18
7 P.M. PRECONCERT TALK: CHRISTOPHER H. GIBBS
8 P.M. PERFORMANCE: AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR

Edward Elgar (1857–1934)

***The Crown of India* Suite, Op. 66 (1912)**
Introduction—Dance of the Nautch Girls
Minuetto
Warrior's Dance
Intermezzo
March of the Mughal Emperors

***Sospiri*, for strings, harp and organ, Op. 70 (1914)**

***Falstaff*, a symphonic study, Op. 68 (1913)**
Falstaff and Prince Henry
Eastcheap—Gadshill—The Boar's Head, Revelry and Sleep—Dream Interlude
Falstaff's March—The Return through Gloucestershire—The New King—The Hurried Ride to London
King Henry V's Progress—The Repudiation of Falstaff, and his Death

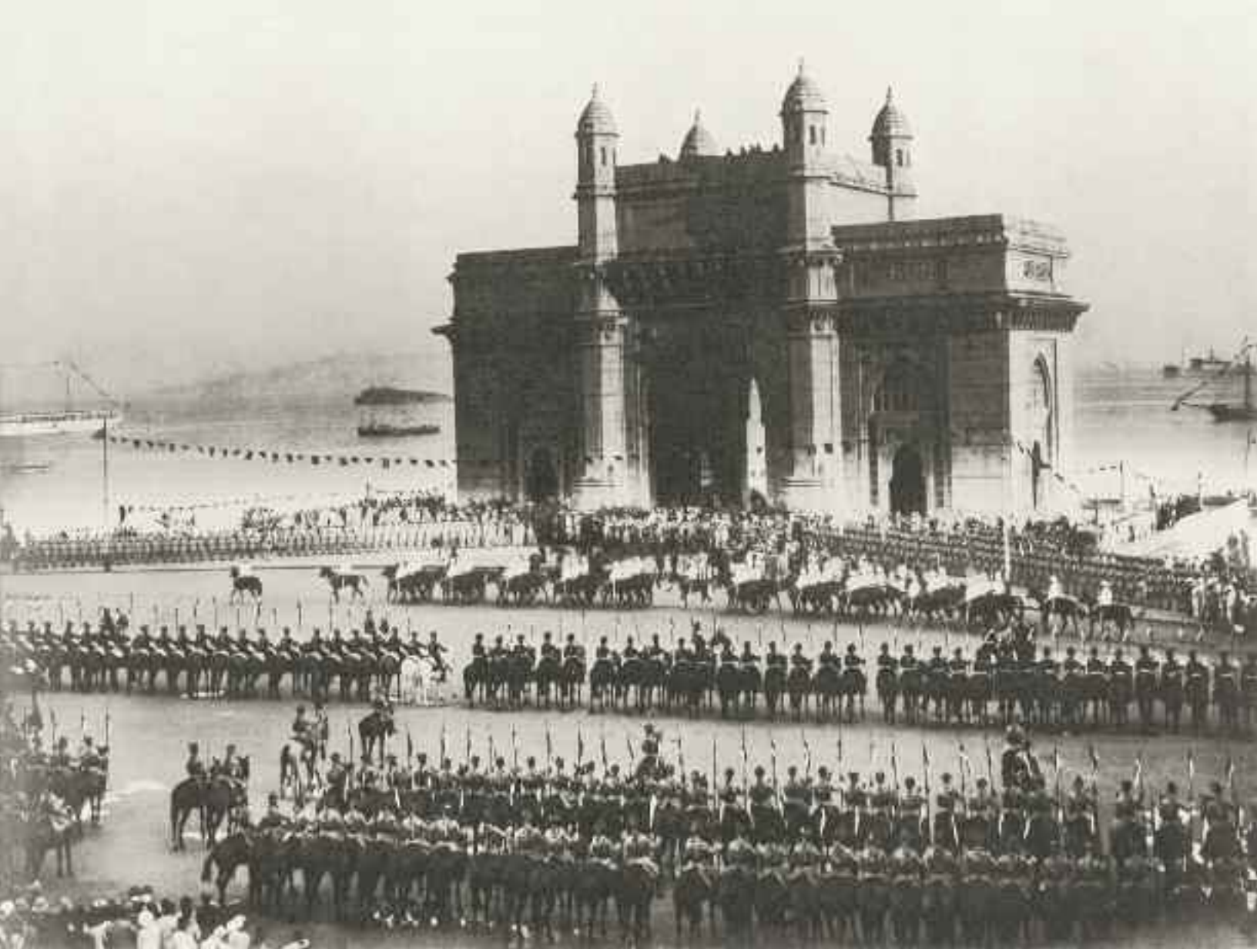
INTERMISSION

Symphony No. 2 in E-flat Major, Op. 63 (1909–11)
Allegro vivace e nobilmente
Larghetto
Rondo: Presto
Moderato e maestoso

PROGRAM NINE NOTES

The works that **Edward Elgar** composed between 1909 and 1914 constitute a veritable portrait of an aging artist at the height of his fame. Such scores as the *Crown of India* Suite, *Sospiri*, the Second Symphony and, above all, *Falstaff*, present the varying facets of his creative personality as manifested just before the First World War; after August 1914, Elgar's world came crashing down around his ears.

Composed to commemorate the 1911 Delhi Durbar, a court ceremony held for the crowning of George V as Emperor of India, ***The Crown of India*, Op. 66**, an "Imperial Masque" was the fruit of a collaboration between Elgar and playwright Henry Hamilton. Premiered at the London

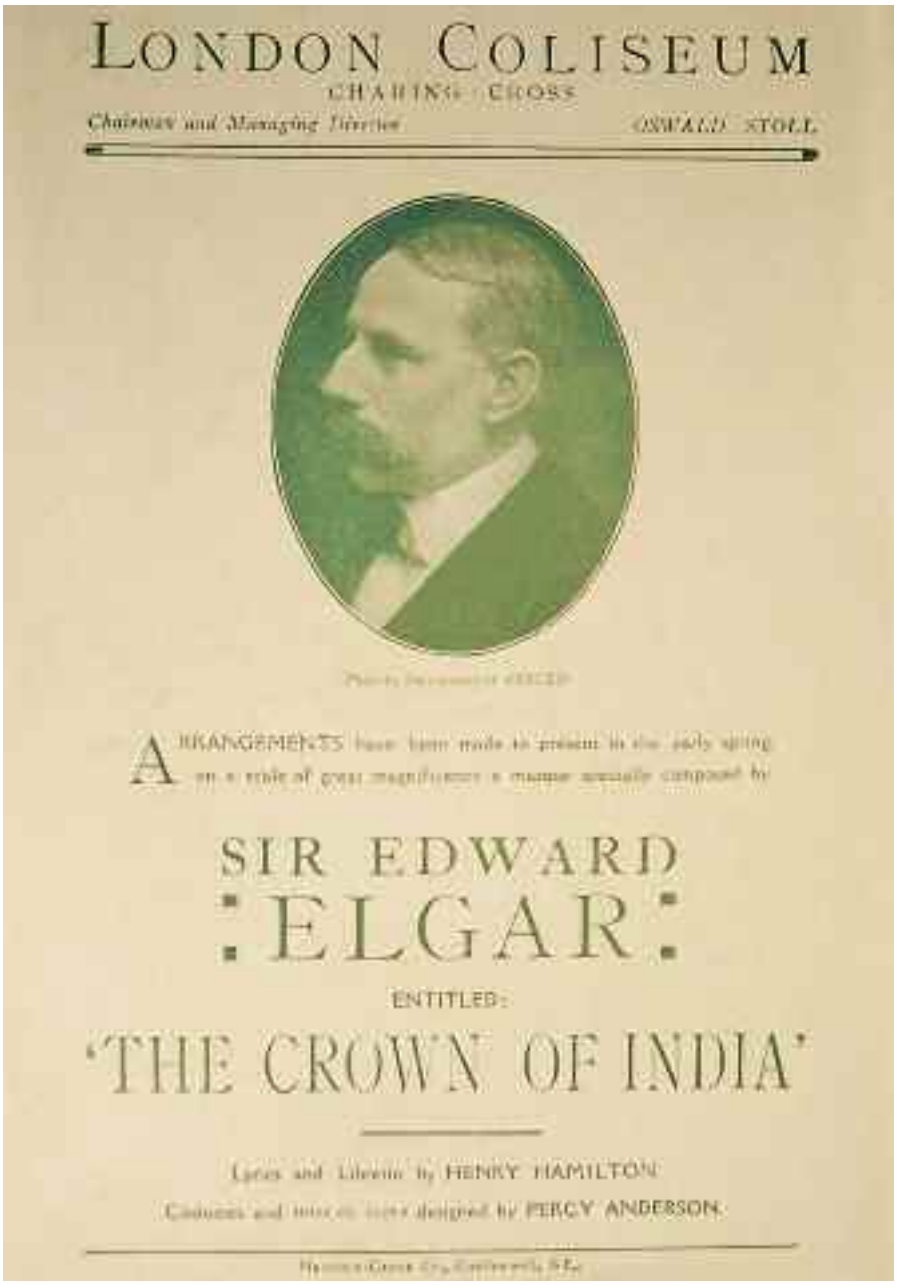


Royal Reception, December 1911. George V, the first reigning monarch to visit India, and Queen Mary are under the Gateway of India, built to commemorate the event in the style of 16th-century western Indian architecture.

Coliseum in 1912 by a cast headed by "India" and 12 of her most important cities, it was enormously popular with critics and audience alike. The score, which celebrated the waning British Raj through "gorgeous and patriotic music," comprised some 20 musical numbers interspersed with dramatic passages. It was, said Elgar, "appropriate to this special period in English history."

The orchestral suite of five movements drawn from the masque was premiered six months later under the composer's baton. Following an Introduction that presents several musical motifs from the masque, "The Dance of the Nautch Girls" evokes the imagined intricacies of *kathak* dance; the musical gestures were (to the Coliseum audience) suggestive of the perceived eroticism of the hand, head, and eye movements of Indian dancing girls. A contrasting Allegro molto section features a repetitive rhythmic pattern on "tomtoms," along with fortissimo parallel fifths, flat leading tones, and swirling figures in flutes and piccolo to evoke the perceived primitive or barbarous nature of the "nautch" as described by 19th-century travelers.

In the masque, the stately E-flat "Minuetto" heralded the highest officials of "the Honourable East India Company," as well as several "heroes" of the "Great Mutiny" of 1857. Following the vigorous "Warrior's Dance" is a reflective "Intermezzo" that features some of the composer's most characteristic string writing, in particular the melancholy lyricism of the opening melody. The "March of the Mughal Emperors" had originally accompanied *Akbar, Jehangir, Shah Jahan, and Aurangzeb* onto the stage: "four names whose splendours nothing shall annul." Elgar's three swaggering beats divided by two, along with striking eighth-note fanfares, and the side-drum's reiteration of a characteristic dance rhythm popularized by Chopin, Rimsky-Korsakov et al, reveal this "march" to be a polonaise. Elgar thus creates the image of a colorful, festive "Oriental" parade that is emphasized by several orchestral effects: a series of



Playbill publicity insert for the Coliseum production of *The Crown of India*

trills and pseudo-*glissandi* on muted trumpets mimic the trumpeting of elephants as they carry their Mughal masters. This evocation is punctuated by the full weight of the orchestra's bass instruments and Elgar's "Indian" gong in second-beat accents (*à la polonaise*) suggestive of ponderous elephant-steps which eventually leads to the cymbal-crashing, gong-ringing *fortississimo* (what the *Musical Times* referred to as "the magnificent barbaric turmoil") that brings *The Crown of India* Suite to a close.

Elgar dedicated ***Sospiri*, Op. 70**, to his close friend, W. H. "Billy" Reed, concertmaster of the London Symphony Orchestra. This touching miniature is exquisitely scored for strings, harp, and organ. Plaintive opening chords tinctured by the harp's gentle strumming underscore a resonant string theme that enters on a bittersweet dissonant ninth. The heart of the piece is dominated by a violin melody whose *espressivo* rising and falling sevenths poignantly evoke the "sighs" of the title.

The formidable critic Donald Francis Tovey considered Elgar's "symphonic study," ***Falstaff*, Op. 68**, to be "one of the immeasurably great things in music." Elgar himself remarked, "I have, I think, enjoyed writing it more than any other music I have ever composed, and perhaps, for that reason, it may prove to be among my best efforts." Elgar's portrayal of Sir John Falstaff is drawn from Shakespeare's *Henry IV* and *Henry V*, and the composer took his cue from Maurice Morgann's 1777 interpretation of Falstaff as "a knight, a gentleman, and a soldier." The composer's "analytical essay," which appeared in the *Musical Times* shortly before the work's premiere in 1913, divided *Falstaff* into four sections:

I. Falstaff and Prince Henry
Cellos announce "the chief Falstaff theme." Brilliantly suggestive of Sir John "in a green old age—mellow, frank, unprincipled," the theme returns in various guises throughout the work, thereby "knitting together the whole musical fabric." This is the first of several musical ideas in which Falstaff is heard conversing with Prince Hal, who responds with a cello theme that evokes his most "courtly and genial mood."

II. Eastcheap – Gadshill – The Boar's Head. Revelry and Sleep – Dream Interlude
This music was inspired by Edward Dowden's description of an episode from *Henry IV* when "Prince Henry escapes to the teeming vitality of London's streets and the tavern where Falstaff is monarch." Elgar depicts the revelry until Falstaff, represented by a solo bassoon, becomes "more incoherent, vague, and somnolent" and "sinks down to heavy sleep." During the first interlude, scored for solo violin, strings, harp, and woodwind, Falstaff dreams of his youth, when "he was page to the Duke of Norfolk."

III. Falstaff's March – The Return through Gloucestershire – The New King – The Hurried Ride to London
The third section begins with a fanfare summoning Falstaff to raise soldiers for the King's army; an off-beat march depicts Sir John's "scarecrow army." After a battle, they rest in a Gloucestershire orchard; this interlude is scored, like the first, for small orchestra, and features Elgar's "sadly-merry pipe and tabour music" (woodwind and percussion) alternating with a *dolcissimo* theme for muted viola and cello. News of Prince Hal's accession interrupts the idyll, and Falstaff hurries to London, confident of becoming "fortune's steward."

IV. King Henry V's Progress – The Repudiation of Falstaff, and his Death

The final section opens with Hal's first theme recast as a triumphal procession; Falstaff pushes forward to greet his young friend with an expansive rendition of his main theme, but the new King mockingly repudiates him. As the broken Falstaff lies dying, snatches of music from the past are heard—"he is so shaken it is most lamentable to behold." The muted string melody from the Orchard Idyll returns to great expressive effect, and is followed by a quiet C major chord held in the brass that signals Falstaff's death. The side drum is heard marching off in the distance and a final appearance of Hal's military theme declares that "the man of stern reality has triumphed."

Elgar prefaced his **Second Symphony, Op. 63**, with lines from Shelley: "Rarely, rarely comest thou, Spirit of Delight!" Although not explicitly programmatic, this epigraph provides an interpretative key to the often elegiac tone of this powerful, classically structured symphony. The exhilarating opening presents a descending motto theme, the "Spirit of Delight," that recurs throughout the work. This exultant theme is later transformed into the reflective second main subject. One particularly haunting episode, permeated by mysterious harmonies and veiled scoring, features an enigmatic, ghostly muted string theme over distant drumbeats. After the recapitulation, the exuberant spirit of the opening returns to provide one of Elgar's most brilliant codas.

The binary form *Larghetto* may have been inspired by the imposing interior of St. Mark's Basilica in Venice, with which Elgar was greatly impressed during a 1910 visit. Clothed in woodwind and brass hues and underscored by a murmuring drum, the grave main theme is, like Beethoven's *Eroica* Symphony, a funeral march in C minor that later gives way to a wistful tune played by the oboe and English horn; this in turn is followed by a meditative string melody built on the descending "Spirit of Delight" theme.

The third movement opens with a nimble Rondo tune that unravels itself to reveal a terrifying vision: a strange idea in cellos and violins (the countermelody of the enigmatic string theme from the first movement) is spurred on by relentless, pounding chords over a pedal bass in a chilling orchestral *crescendo* that Elgar explained to an orchestra thus: "I want you to imagine that my music represents a man in a high fever . . . that dreadful beating that goes on in the brain; it seems to drive out every coherent thought. This hammering must gradually overwhelm everything. Percussion, you must give me all you're worth! I want you to gradually drown the rest of the orchestra."

Elgar suggested that the Finale, which presents a series of broad and dignified themes, depicts the soul's final "passion in noble action." A majestic climax gradually subsides into the final delicate pages. This quiet coda caught the audience at the premiere unawares, and perhaps accounted for the muted response given the symphony. Elgar complained to Reed that the audience acted "like a lot of stuffed pigs." This exquisitely scored *più tranquillo* coda might best be interpreted through the words of the composer, as "the apotheosis and the eternal issue of the soul's pilgrimage."

—Nalini Ghuman

PANEL THREE

CONSTRUCTIONS OF MASCULINITY FROM DORIAN GRAY TO FATHER BROWN

OLIN HALL
SUNDAY, AUGUST 19
10 A.M.–NOON
BYRON ADAMS, CHAIR; LEON BOTSTEIN; RICHARD DELLAMORA; SOPHIE FULLER

PROGRAM TEN

ELGAR AND MODERNISM

OLIN HALL
SUNDAY, AUGUST 19
1 P.M. PRECONCERT TALK: DIANA MCVEAGH
1:30 P.M. PERFORMANCE

Frederick Delius (1862–1934)
Sonata for Cello and Piano (1916)
Sophie Shao, cello
Piers Lane, piano

Cyril Scott (1879–1970)
Two Pieces for Piano, Op. 47 (1905)
Lotus Land
Columbine
Jeremy Denk, piano

Herbert Howells (1892–1983)
Piano Quartet in A Minor, Op. 21 (1916)
Allegro
Andante
Allegro molto
Sharon Roffman, violin
Ira Weller, viola
Sophie Shao, cello
Jeremy Denk, piano

INTERMISSION

Gustav Holst (1874–1934)
Choral Hymns from the *Rig Veda*, Third Group (1911)
Hymn to the Dawn
Hymn to the Waters
Hymn to Vena
Hymn of the Travelers

Bard Festival Chorale
Sara Cutler, harp
James Bagwell, conductor

William Walton (1902–83) **Three Façade Songs (1924, rev. 1932)**
Daphne
Through Golden Trellises
Old Sir Faulk
Carolyn Betty, soprano
Spencer Myer, piano

Edward Elgar (1857–1934) **String Quartet in E Minor, Op. 83 (1918)**
Allegro moderato
Piacevole (poco andante)
Finale: Allegro molto
Bard Festival String Quartet

PROGRAM TEN NOTES

> And what is the great tradition? I would prefer, like Yeats, to call it activation of the Great Memory: that immense reservoir of the human psyche where images age-old and new boil together in some demoniac cauldron; images of the past, shapes of the future; images of vigour for a decadent period, images of calm for one too violent; images of reconciliation for worlds torn by division; images of abounding, generous, exuberant beauty in an age of fear, mediocrity, and horror comics. —*Michael Tippett, "A Composer and His Public"*

If one searches on "English modernism" or "British modernism" using Google, one immediately sweeps through myriad references to a British era spanning the years before the First World War to the end of the Second, encompassing T. S. Eliot, Barbara Hepworth, Ben Nicholson, Ezra Pound, Virginia Woolf, Charles Holden, W. H. Auden—names evoking parallel and intersecting worlds of literature, poetry, architecture, and the visual arts. As Michael Levenson summarized in his introduction to *The Cambridge Companion to Modernism*, "within prevailing narratives of English modernism, the achievements in poetry and the novel between, say, 1914 and 1922, have been taken as the paradigm of modernist achievement."

But one must ask: where in that modernist paradigm is music? British music between, say, the 1890s and 1945, has historically been viewed in terms of the "English Musical Renaissance," a somewhat defensive stance that argues for a rebirth of music in England (and by assumption the rest of the British isles) after a supposed drought since Purcell and Handel. Music historians have now substantially reassessed this approach, trying in fact to obliterate the superficial, often incorrect, stereotypes of British music that the term "English Musical Renaissance" engenders. Nevertheless, few think of defining what happened in British music during this period in terms of modernism; few draw parallels with modernist developments in the other arts or on the Continent in music.

Kermesse, Percy Wyndham Lewis, 1912

Consider the composers represented in the concert this afternoon: Cyril Scott, Frederick Delius, Herbert Howells, Gustav Holst, and William Walton, in addition to Elgar, in pieces written around and during the First World War. A number of these composers, notably Scott and Walton, produced works viewed by their contemporaries as "ultramodern," on par with other artistic developments of the day. But these compositions have since faded in impact compared to the more extreme Continental developments of Stravinsky, Bartók, Schoenberg, Busoni, and Scriabin. In today's terms, with a few notable exceptions, such British music is often considered traditional and bland, dismissible and dismissed as unimportant, except by British music devotees.

This concert revisits this repertory in order to consider seriously the question: can we possibly appraise such music in terms of *modernism*? Considering again the British writers, poets, architects, and visual artists mentioned earlier, we find contemporary creators who are celebrated today for their contributions to the modernist milieu. They were knowledgeable about modernist trends on the Continent; some had even studied with the most forward-looking thinkers. But such British works typically have a different character from those produced by Continental counterparts: they are less extreme, more closely allied to traditional styles; nevertheless, these styles have since been acknowledged under an umbrella designation of "British

modernism." Is it possible to assess British *music* of that period similarly, to find a forum for discussion that does not approach it as something to be apologized for, or dismissed, or overlooked—but as a repertory to be considered and marketed differently, perhaps, from the more zealous Continental styles that have historically exemplified modernism in music?

The first half of this concert focuses on instrumental chamber music, two wartime compositions sandwiching the earlier, fanciful Scott piano pieces. These lovely works exude a French flavor, the harmonic influence of Debussy and the soaring melodies and fluid string-writing of Fauré evident throughout. **Delius's Cello Sonata** was written during the composer's exile in London during the war; nevertheless, the composer seems less to express wartime angst than pining for his adopted homeland in the modernity and simplicity of compositional style, harmonic language, modality, and extended melodies. In the words of Delius's amanuensis, Eric Fenby, "The treatment was mostly chordal, it is true, but the placing of the chords was so sensitive, so pregnant with suggestion, that, as each new phrase bred in its stride the next phrase, one's soul took flight along with it."

Virginia Woolf,
Percy Wyndham Lewis, n.d.

There is no question that the occultist and futurist **Cyril Scott** was more experimental than his British contemporaries in musical expression and thought. An extremely prolific composer, writing in particular many works for the piano, Scott was also a prolific author, publishing, among many other tracts, *The Philosophy of Modernism (In Its Connection with Music)*. As a result of his having studied on the Continent in the 1890s, Scott's **Op. 47 piano pieces** are forward-looking in language, French in sound, yet reminiscent of Scriabin in the use of modal harmonies and repeated motives to traverse mystic vistas.

Herbert Howells's substantial **Piano Quartet in A Minor** was written quite early in the composer's career. Like the Scott, this work is characterized by brief, repeated motives in a resonant, lush soundworld. There are overtones of Dvořák in the outer movements, but the starkness and anxiety of 1916 London is evident in the longer, powerful slow movement; the work is dedicated to the composer Ivor Gurney, "my very dear friend who at the time was fighting in France." On the strength of this work, Howells received an award from the Carnegie Trust, which subsequently published the quartet and also provided crucial financial support and work (editing Tudor and Elizabethan music) while he recovered from a serious illness.

The second half of the program explores other aspects of British modernism, placing Elgar's String Quartet in E Minor in context. The choral singing and harp accompaniment in **Gustav Holst's Choral Hymns from the *Rig Veda*** may be seen to represent vital and continuous traditions at the foundation of British music-making. Yet the close harmonies of the vocal parts, the chromaticism, modality, and most particularly the textual content—Sanskrit hymns from the *Rig Veda*—make the listener, in T. S. Eliot's eloquent phrase, "acutely conscious of [Holst's] place in time, of his contemporaneity." Holst devoted himself to learning Sanskrit in order to prepare usable translations of the sacred Vedic hymn texts for his choral cycle.

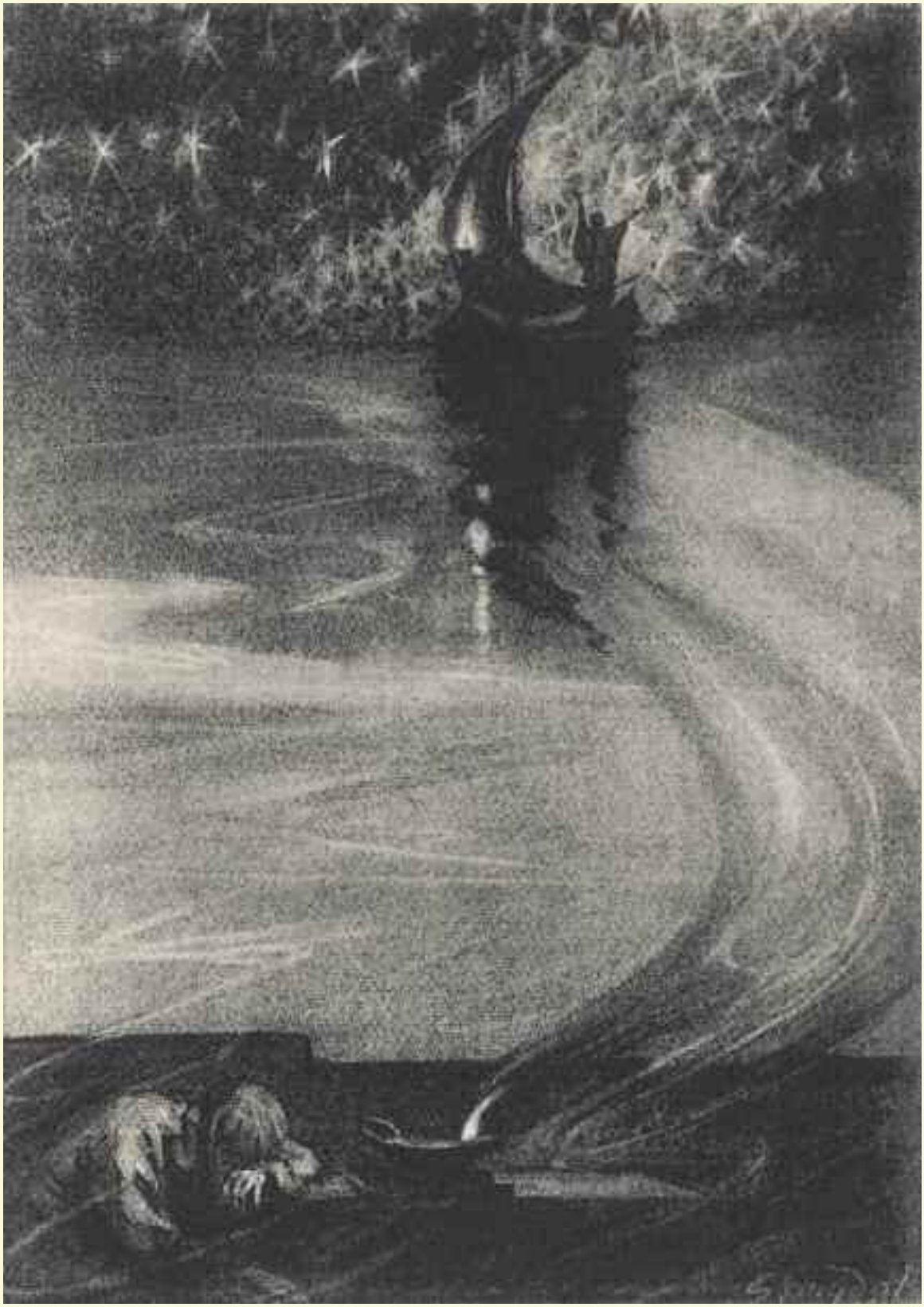
In decided contrast is Edith Sitwell's series of abstract, surreal poems, *Façade*. **William Walton**'s eclectic setting (1922–29) was unequivocally modern in scope, incorporating, as Byron Adams notes, "popular styles of the early 1920s, such as the tango, fox-trot and Charleston, and the hybrid Anglo-American jazz he heard at nightclubs and at the Savoy Hotel." The ***Three Façade Songs***, composed in 1924, but revised and arranged for voice and piano in 1932, are delicate and lyrical though distinctive, the middle satirizing its underlying Spanish dance rhythm, and the third a brief jazzy number. The songs were first performed by the composer's friends and the songs' dedicatees, Dora and Hubert Foss, and the latter was their publisher. Although Elgar cordially detested Walton's Viola Concerto, Walton—unlike many contemporaries and friends—greatly admired Elgar. As Michael Kennedy observes in his *Portrait of Walton*, "In due course, Walton came to be regarded by many English musicians as Elgar's successor; and in 1947 Elgar's daughter . . . gave him her father's Savile Club tie."

The introspective **String Quartet in E Minor** by **Elgar** that closes the program was one of three chamber works that Elgar completed at the end of the First World War—a clarion call for order, perhaps, at a time when Europe was recovering from unfathomable death and destruction. This is certainly one of Elgar's most personal works; as Daniel M. Grimley writes, "the textual austerity of Elgar's work, and its delicate interplay with modal and diatonic harmonic elements, is close to the music of other composers such as Fauré and Sibelius who sought to move decisively away from a direct engagement with the European avant-garde in order to pursue their own individual musical pathways." Of the quartet, Elgar remarked, "there is something in it which has never been done before," by which he may have meant the new note of quiet interiority found, especially, in the poignant second movement. Within this spare, yet expressive work, Elgar called on traditional forms, melodies, and harmonic progressions in an unquestionably tonal framework. To recall Eliot's words,

Study for a portrait of T. S. Eliot, Percy Wyndham Lewis, 1949

> The historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity.—*T. S. Eliot, "Tradition and the Individual Talent"*

—Jenny Doctor



I went to sleep

PROGRAM ELEVEN

THE CULTURE OF RELIGION: *THE DREAM OF GERONTIUS*

RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS, SOSNOFF THEATER
SUNDAY, AUGUST 19
4:30 P.M. PRECONCERT TALK: CHARLES EDWARD MCGUIRE
5:30 P.M. PERFORMANCE: BARD FESTIVAL CHORALE, JAMES BAGWELL, CHORAL DIRECTOR; AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR

Edward Elgar (1857–1934)

***From The Kingdom*, Op. 51 (1901–03) (Elgar, after Bible)**
Prelude
The Sun Goeth Down
The Lord's Prayer
Carolyn Betty, soprano

***The Dream of Gerontius*, Op. 38 (1900) (J. H. Newman)**
Part I: Prelude
Jesu, Maria (Gerontius)
Kyrie eleison (Chorus)
Rouse Thee, My Fainting Soul (Gerontius)
Be Merciful, Be Gracious (Chorus)
Santus fortis, Santus Deus (Gerontius)
I Can No More (Gerontius)
Rescue Him, O Lord (Gerontius, Chorus)
Novissima hora est (Gerontius)
Proficiscere, anima Christiana (Priest)
Go in the Name of Angels (Priest, Chorus)

INTERMISSION

The Dream of Gerontius
Part II: Introduction
I Went to Sleep (Soul of Gerontius)
My Work Is Done (Angel)
All Hail, My Child and Brother, Hail! (Angel, Soul of Gerontius)
Low-born Clouds of Brute Earth (Chorus)
It is the Restless Panting of their Being (Angel)
The Mind Bold and Independent (Chorus)
I See Not Those False Spirits (Soul of Gerontius, Angel)
Praise to the Holiest (Chorus)
The Sound is Like the Rushing of the Wind (Soul of Gerontius)
Glory to Him (Chorus)
They Sing of the Approaching Agony (Angel)
But Hark! A Grand Mysterious Harmony (Soul of Gerontius)
And Now the Threshold (Angel)

Praise to the Holiest (Chorus)
Thy Judgment Now is Near (Angel, Soul of Gerontius)
Jesu! By that Shuddering Dread (Angel of the Agony)
Be Merciful, Be Gracious (Chorus)
Praise to His Name (Angel)
Take Me Away (Soul of Gerontius)
Lord, Thou Hast Been Our Refuge (Chorus)
Softly and Gently (Angel, Chorus)
Jane Irwin, mezzo-soprano
Vinson Cole, tenor
John Hancock, baritone

PROGRAM ELEVEN NOTES

> "This is the best of me; for the rest, I ate, and drank, and slept, loved and hated, like another; my life was as the vapour, and is not; but this I saw and knew: this, if anything of mine, is worth your memory." —*John Ruskin,* Sesame and Lilies*, affixed by Elgar to the score of* The Dream of Gerontius

Throughout his life, Elgar felt that he was an outsider. Many factors undoubtedly contributed to this feeling, most obviously his attempts to be accepted fully in the upper-class circles in which he found himself following his marriage in 1889 to Alice Roberts, the daughter of a celebrated general. But apart from his lower-middle-class upbringing, he was further marked apart from his peers by his Roman Catholicism. Though English Catholics had been granted emancipation in 1829, they were viewed with a lingering degree of suspicion by the Protestant majority in England. Given Elgar's yearning for social acceptance, it was perhaps inevitable that he should have had a complex relationship with his faith, the path of which can be traced out in the creation of his three mature oratorios. The intensely personal, individualistic and overtly Catholic *The Dream of Gerontius*, a commission for the 1900 Birmingham Festival, gives way to an acceptable Anglicanism in *The Apostles* (premiered at the Birmingham Festival in 1903) and *The Kingdom* (given at the 1906 Birmingham Festival)—both products of a period during which the composer appears to have undergone a personal crisis of faith. The third oratorio in the projected trilogy, *The Last Judgement*, was—perhaps tellingly—never completed.

The Kingdom, Op. 51

The texts of both *The Apostles* and *The Kingdom* are drawn chiefly from biblical sources, as was the convention for oratorios at the time. *The Kingdom* picks up the narrative of the biblical story immediately after Christ's Ascension, the event that formed the climax of *The Apostles*. Elgar highlights the continuity between the two works in the later oratorio's orchestral Prelude. Important thematic ideas from *The Apostles* are presented together with new themes in a two-part structure that begins by reviewing the main events of the earlier work. Elgar arranges these themes to highlight Peter's role as the leader of the Apostles, and the importance of his position is emphasized by the conspicuous repetition of his own theme, introduced first by three trumpets and finally by the full brass section. The second part of the Prelude foreshadows the coming action, including a new processional theme characterized by

August Jaeger, who wrote an explication of the score for the premiere, as representing "New Faith." *The Kingdom* follows the story of the Apostles from their meeting in the Upper Room to select a replacement for Judas, the descent of the Holy Ghost at Pentecost, and the disciples' arrest and miraculous escape.

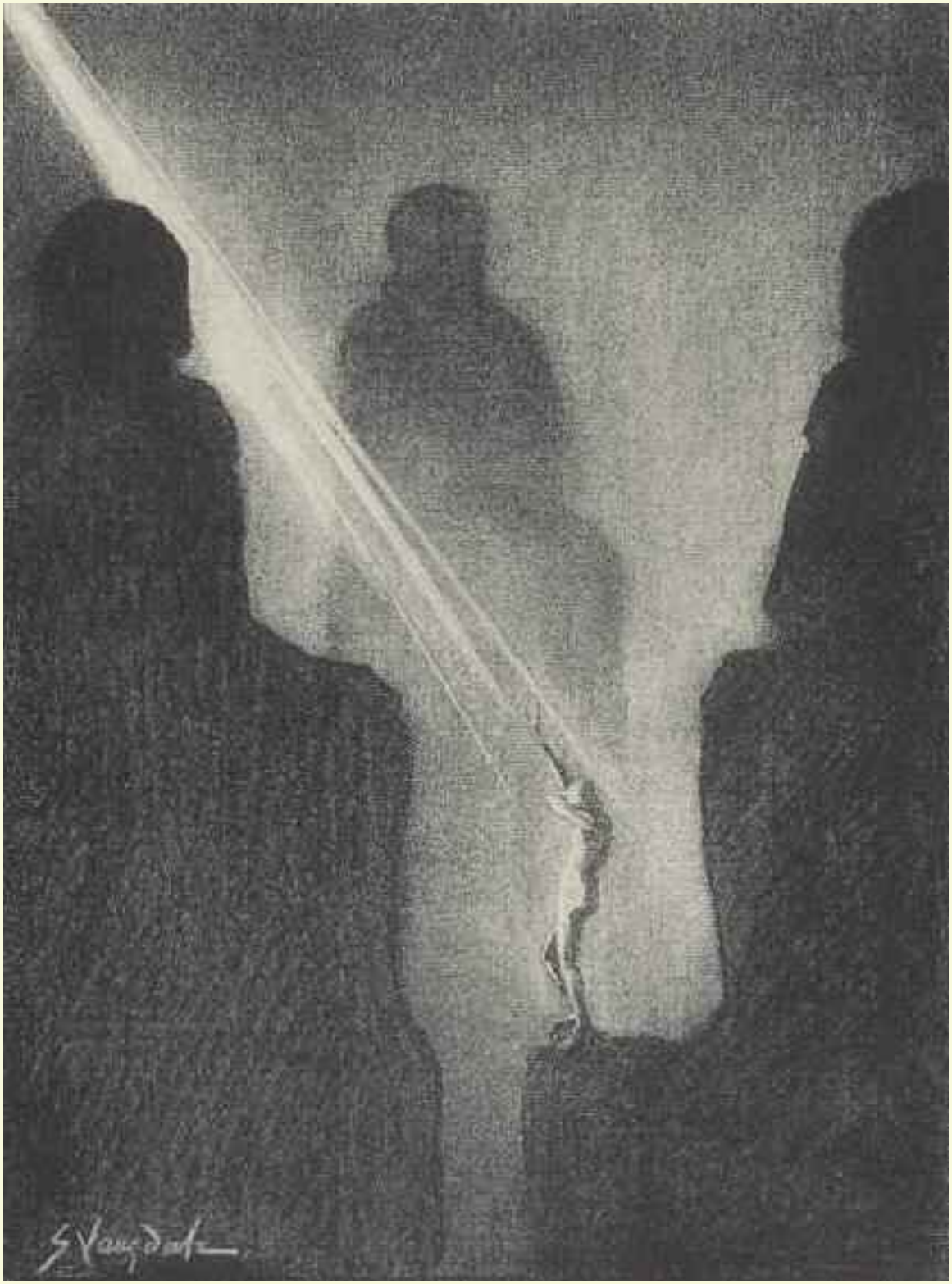
The Kingdom is a more contemplative work than *The Apostles*, and this quality is captured most effectively in the Virgin Mary's soliloquy "The Sun Goeth Down" which concludes Part IV. Prompted by Peter and John's arrest following their teachings at the Temple, Mary ruminates on these events, recalling with wonder the Apostle's faith and the glories of God. The orchestral accompaniment surrounds Mary with a nimbus of delicate sonority, and Elgar fleetingly quotes from two ancient Hebrew melodies, "Hymn of Weeping" and "Hymn of Parting," together with leitmotives drawn from earlier in the oratorio.

The choral setting of The Lord's Prayer that concludes *The Kingdom* was actually written alongside the music for *The Apostles*. In many ways, it is an example of a conventional oratorio finale: a universally understood proclamation of faith and praise, recalling the anthems of an Anglican church service. Once again, Elgar uses leitmotives, with the orchestra commenting on and expanding upon the meaning of the words. This conclusion builds to a powerful climax through the line "for Thine is the kingdom, and the pow'r, and the glory for ever and ever," but Elgar closes on a contemplative note, in keeping with the general tone of the oratorio, as John and Peter offer their testimony. Finally, the orchestra presents an augmented version of the "New Faith" motif, indicating that the Apostles' journey from confused, ordinary men to enlightened servants of God is now consummated fully.

Portrait of Cardinal Newman, John Everett Millais, 1881

***The Dream of Gerontius*, Op. 38**

While some commentators have detected the influence of Elgar's Catholicism in *The Apostles* and *The Kingdom*, at the time of their premieres both works were generally perceived to be aligned more with Elgar's Anglican contemporaries, such as Stanford and Parry, than with the oratorio that preceded them, *The Dream of Gerontius*. For this score, Elgar eschewed the more conventional biblical texts and instead set his own redaction of a poem by John Henry Cardinal Newman, whose conversion to Catholicism was one of the religious controversies of the Victorian age. Elgar's choice of Newman's poem was a bold one for a festival commission and somewhat surprising given Elgar's sense of social insecurity due to his own Catholic faith. He was certainly aware of the problems the work presented in this respect: as his friend Rosa Burley later observed, "He was afraid . . . that the strong Catholic flavour of the poem and its insistence on the doctrine of purgatory would be prejudicial to success in a Protestant community." The strength of Elgar's religious feeling in 1900, when *Gerontius* was composed, and his identification with Newman's eponymous protagonist, enabled him to override these concerns to produce a touchingly personal, yet universally relevant, statement of faith.



Then sight, or that to which thy soul is sight,
As by a lightning flash, will come to thee

The Dream of Gerontius is divided into two parts. Part I is narrated entirely by Gerontius himself from his deathbed, where he is attended by a priest and his assistants (the chorus), who offer prayers drawn from the Catholic litany. As Elgar outlined to Jaeger in a letter written in August 1900, "I imagined Gerontius to be a man like us, not a Priest or a Saint, but a *sinner*, a repentant one of course. . . . Therefore I've not filled his part with Church tunes & rubbish but a good, healthy full-blooded romantic, remembered worldliness, so to speak." Gerontius's suffering is expressed through vocal lines that range from recitative to arioso, and he displays a gamut of emotions from serene acceptance to agitated desperation and terror. He uses what is left of his energy to proclaim his faith in the aria "Sanctus fortis," before he collapses from exhaustion. Gerontius then utters a few final broken words and falls into silence, leaving the priest and his assistants to pray for his soul, speeding its way onward with the benediction, "Go Forth Upon Thy Journey, Christian Soul!"

In Part II of the work, Gerontius's Soul awakes to find itself in Heaven. All terrestrial suffering has now melted away, and his Soul describes the strangeness of its celestial surroundings. Filled with wonder, the Soul questions its Guardian Angel, who guides the Soul as it is borne toward the House of Judgment. As the Soul travels toward judgment, it passes snarling demons gathered to harvest damned souls for Hell. (According to Jerrold Northrop Moore, Elgar used a musical cipher to embed in the "Demon's Chorus" the name of his enemy, the composer Charles Villiers Stanford, as SATANFORD.) After passing the threshold into the House of Judgment, the Soul sees God for one shattering moment. This glance marks the climax of the entire oratorio; here Elgar took Jaeger's suggestion that it could only be represented by "a *few* gloriously great and effulgent orchestral chords." The Soul then implores the Angel, "Take me away, and in the lowest deep / There let me be." With a tender farewell, the Angel gently dips the Soul into purgatory, promising to return after its sins have been expiated.

The anxieties that Elgar had to overcome in order to compose *The Dream of Gerontius*, as well as his conviction that, in the quotation from Ruskin that he wrote on the manuscript of the score, it represented "the best of me," must have made the disastrous premiere very hard to bear. Although many critics were able to appreciate the greatness of *Gerontius* despite the lamentable performance (caused partly by an under-rehearsed choir, uncomprehending soloists, and Elgar's late delivery of the score to the conductor, Hans Richter), Elgar convinced himself that his masterpiece was an abject and total failure. He wrote to Jaeger, "I have allowed my heart to open once—it is now shut against every religious feeling & every soft, gentle impulse *for ever*." The tone of this letter might be self-dramatizing, but it seems that in some respects Elgar remained true to his word, thus setting down the path that led to the more conventional oratorios that followed.

—Corissa Gould

OPPOSITE PAGE AND PAGE 68 *The Dream of Gerontius*, Stella Langdale, 1916

Biographies

Byron Adams was awarded the first Ralph Vaughan Williams Research Fellowship in 1985. He has published widely on English music, reading papers on this topic at three National Meetings of the American Musicological Society, and has been broadcast over the BBC. He is coeditor of *Vaughan Williams Essays* and contributed entries on William Walton and Sylvia Townsend Warner to the revised *New Grove Dictionary of Music and Musicians*. He has published articles and reviews in *19th-Century Music*, *Music and Letters*, and *John Donne Journal*, and has contributed to volumes such as *Queer Episodes in Music and Modern Identity* (2002), *The Cambridge Companion to Elgar* (2004), and *Walt Whitman and Modern Music* (2000). He is professor of composition and musicology in the Department of Music at the University of California, Riverside.

Laura Ahlbeck is principal oboist of the Boston Pops Esplanade, American Symphony Orchestra, and Lyric Opera, and is frequently heard in the Boston Symphony Orchestra, Boston Pops, and Emmanuel Church, and in chamber groups throughout Boston. She is a past member of the Columbus Symphony Orchestra, Orchestra Sinfónica de Maracaibo, Eastern Music Festival Orchestra, and Metropolitan Opera Orchestra. She teaches at Boston University, New England Conservatory of Music, Boston Conservatory, and The Bard College Conservatory of Music. On tour with the Jerusalem Symphony, she performed Strauss's Oboe Concerto.

Flutist **Janet Arms** received a B.A. from the Hartt School of Music and a master's degree from The Juilliard School. Since 1987 she has been a member of both the San Francisco Ballet Orchestra and New York City Opera; for the latter, she serves as assistant principal flute, and also plays piccolo. She has performed and recorded with the New York Philharmonic, Metropolitan Opera, and the resident orchestra of the Bard Music Festival. She has also performed and toured with the Boston Symphony Orchestra and has made solo appearances throughout the United States and Europe with New York Chamber Soloists.

James Bagwell is director of the Music Program at Bard College; music director of the Dessoff Choirs, Light Opera Oklahoma, and Cincinnati May Festival Youth Chorus; chorus master for the Bard Music Festival; and artistic director of the New York Repertory Singers. He is a regular conductor for the Berkshire Bach Society and Chorus, and has prepared choruses for the American Symphony Orchestra, Los Angeles Philharmonic, Mostly Mozart Festival, San Francisco Symphony, and Cincinnati Symphony Orchestra, among others. For SummerScape at Bard, he has conducted productions of Aaron Copland's opera *The Tender Land*, three Offenbach operettas, and Gilbert and Sullivan's *The Sorcerer*.

The **Bard Festival Chorale** was formed in 2003 as the resident choir of the Bard Music Festival. It consists of the finest ensemble singers from New York City and surrounding areas. Many of its members have distinguished careers as soloists and as performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

The **Bard Festival String Quartet**, formed at the Bard Music Festival in 1995, has won praise for the lyricism and intensity of its performances. In keeping with the festival's *Rediscoveries* theme, the ensemble has performed quartets by Milhaud, Magnard, Stanford, and d'Indy, as well as quartets by Haydn, Beethoven, Schubert, Debussy, Bartók, Borodin, Schoenberg, and others. Quartet members are **Laurie Smukler** and **Patricia Sunwoo**, violins; **Ira Weller**, viola; and **Robert Martin**, cello. Smukler and Weller were founding members of the Mendelssohn String Quartet; Sunwoo was a member of the Whitman String Quartet from 1997 to 2002; and Martin was cellist of the Sequoia String Quartet from 1975 to 1985. Playing together, they have put their years of string quartet experience into new focus and expression in the Bard Festival String Quartet.

Timothy Barringer is Paul Mellon Professor of the History of Art at Yale University. His books include *Reading the Pre-Raphaelites* (1999); *American Sublime* (with Andrew Wilton, 2002); and *Men at Work: Art and Labour in Victorian Britain* (2005). Forthcoming edited collections of essays include *Art and the British Empire* (with Douglas Fordham and Geoff Quilley) and *Writing the Pre-Raphaelites* (with Michaela Giebelhausen). He is collaborating with Gillian Forrester and Barbaro Martinez Ruiz on the exhibition *Art and Emancipation in Jamaica: Isaac Mendes Belisario and His Worlds* (2007), and is coeditor of the exhibition catalogue. He is also working on a book titled *Art and Music in Britain*.

Christina Bashford is assistant professor of musicology at the University of Illinois at Urbana-Champaign. She is a specialist in the social history of chamber music in Victorian England and has written on such topics as the reception of Beethoven's quartets and the history of concert institutions, audiences, program notes, and listening practices. Formerly managing editor of the *New Grove Dictionary of Opera*, she is coeditor of *Music and British Culture, 1785–1914: Essays in Honour of Cyril Ehrlich* (2000); and author of *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (forthcoming in 2007).

This past season, soprano **Carolyn Betty** returned to the Pittsburgh Opera as First Lady in *Die Zauberflöte*. She has also appeared there as Fiordiligi in *Cosi fan tutte* and Micaela in *Carmen*. Other recent opera engagements have included Anna Maurrant in Kurt Weill's *Street Scene*, Nanny in *Miss Havisham's Fire*, and Annina in *La Traviata*, all at the Opera Theater of Saint Louis; Vitellia in *La clemenza di Tito* and Anna Maurrant at Wolf Trap Opera; and roles in the Opera Company of Philadelphia's productions of *Aida*, *La traviata*, *Il barbiere di Siviglia*, and *Susannah*. Betty was a winner of the 2002 Metropolitan Opera National Council Auditions. Additional honors are the 2006 George London/Kirsten Flagstad Memorial Award and the 2000 Richard Gaddes Career Grant; and a Richard Tucker Study Grant, Sullivan Award, and Shoshana Foundation Award.

As an assistant chorus master at New York City Opera, **Sharon Bjorndal** has worked on more than 25 productions since 2001, including *Carmen*, *Dead Man Walking*, *The Flying Dutchman*, *Macbeth*, *Rigoletto*, and *Turandot*. In 2004 she served as guest chorus master at the Opera Company of Philadelphia for its production of *Don Carlo*, and she was the chorus master for recent productions of *The Nose*, *Regina*, and *Genoveva* at SummerScape at Bard. A graduate of the Oberlin Conservatory and Manhattan School of Music, she returned to the latter in 2003 to serve as chorus master for a production of *Béatrice et Bénédict*. She is organist and choirmaster at the Presbyterian Church of Upper Montclair, New Jersey, and maintains an active career as a collaborative pianist.

Leon Botstein is music director and principal conductor of the American Symphony Orchestra in New York and the Jerusalem Symphony Orchestra, the radio orchestra of Israel. He is also the founder and coartistic director of the Bard Music Festival. Highlights of the past season included guest engagements with NDR–Hamburg and the BBC Symphony, as well as recordings of Bruno Walter's Symphony No. 1 and Paul Dukas's opera *Ariane et Barbe-bleue*, which Botstein conducted at New York City Opera. Last season Botstein also conducted *Die ägyptische Helena*, with Deborah Voigt, in Madrid; made appearances with the Düsseldorf Symphony; and led a month-long North American tour of the Jerusalem Symphony Orchestra. His recording with the London Symphony Orchestra of Gavriil Popov's epic Symphony No. 1 and Shostakovich's Theme and Variations, Op. 3, received a Grammy nomination. His extensive discography includes recordings of Chausson's opera *Le roi Arthus* (Telarc); music by Copland, Sessions, Perle, Rands (New World Records), and Dohnányi (Bridge Records); Liszt's *Dante* Symphony and *Tasso*; works by Glière, Reger, Bartók, Szymanowski, Hartmann, and Bruckner; and two operas by Richard Strauss: *Die ägyptische Helena* with Deborah Voigt and *Die Liebe der Danae* with Lauren Flanigan (all on Telarc). He is editor of *The Musical Quarterly* and author of numerous articles and books. For his contributions to music, he received the American Academy of Arts and Letters Award for Distinguished Service to the Arts. Since 1975 he has been president of Bard College.

Randolph Bowman has been principal flutist of the Bard Music Festival Orchestra since its inaugural season. He is also principal flutist of the Cincinnati Symphony Orchestra. He has performed with the Boston Symphony Orchestra; Handel and Haydn Society; Orpheus Chamber Orchestra; and the symphony orchestras of Portland, New Hampshire; Pittsburgh; and St. Louis. As a member of Collage New Music, Bowman has premiered and recorded numerous contemporary chamber music works. His most recent release is the Concerto for Flute and Orchestra by John Harbison.

Pianist **Melvin Chen** has performed at Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Carnegie's Weill Recital Hall, the Frick Collection, and the Kennedy Center, in addition to other appearances throughout the United States, Canada, and Asia. He has collaborated with Ida Kavafian, Steven Tenenbom, David Shifrin, Robert White, Pamela Frank, Peter Wiley, and members of the St. Lawrence, Mendelssohn, Miami, Orion, Borromeo, and Arditti Quartets. He has performed at the Bravo! Vail Valley Music Festival, Chautauqua, Norfolk Chamber Music Festival, Chamber Music Northwest, Bard Music Festival, and Music from Angel Fire, among others. He can be heard on Discover, Nices, and KBS label compact disks with violinist Juliette Kang. Chen is associate director of The Bard College Conservatory of Music and associate professor of interdisciplinary studies at Bard College.

Teresa Cheung is in her third season as assistant conductor of the American Symphony Orchestra and her second season as music director and conductor for the Manhattan College Orchestra. She has served concurrently as resident conductor for the Evansville (Indiana) Philharmonic Orchestra and conductor of the Evansville Philharmonic Chorus and the Evansville Philharmonic Youth Orchestra, which she led on its first international concert tour in 2002. Recent guest conducting appearances include the American Symphony Orchestra, Fort Wayne Philharmonic, New Amsterdam Symphony Orchestra, New York Metro Vocal Arts Ensemble, and Phoenix Symphony. She is the recipient of the JoAnn Falletta Conducting Award from the Stein Foundation for the Arts and Sciences, and a participant in the 2007 National Conducting Institute under Leonard Slatkin.

The **Claremont Trio**, the first recipient of the Kalichstein-Laredo-Robinson International Trio Award and winner of the Young Concert Artists International Auditions, consists of **Emily Bruskin**, violin; **Julia Bruskin**, cello; and **Donna Kwong**, piano. In the past year the ensemble has completed its cycle of performances of Beethoven's complete works for piano trio at the Isabella Stewart Gardner Museum in Boston, Des Moines Art Center, and Mechanics Hall in Worcester, Massachusetts, among other venues nationwide. Additional highlights include performances at Carnegie's Weill Recital Hall; the Philharmonic Center for the Arts in Naples, Florida; and Gilmore International Keyboard Festival in Kalamazoo, Michigan. Twin sisters Emily and Julia Bruskin formed the trio with Donna Kwong in 1999 at The Juilliard School. The trio's debut CD of Mendelssohn trios was released in 2004 on Arabesque and was followed by a recording of trios by Shostakovich and Arensky.

American tenor **Vinson Cole**'s career has taken him to opera houses across the globe, including the Metropolitan Opera, Opera National de Paris, Teatro alla Scala, Theatre Royale de la Monnaie, Berlin State Opera, Deutsche Oper Berlin, Royal Opera House Covent Garden, and Seattle Opera, among others. He has collaborated with Claudio Abbado, Lorin Maazel, Kurt Masur, Zubin Mehta, Seiji Ozawa, George Solti, and Herbert von Karajan, among other great conductors. Recent engagements include Berlioz's *Damnation de Faust* (SemperOpera); Mahler's Symphony No. 8 (Ravinia Festival and Boston Symphony Orchestra); Liszt's *Faust Symphony* (Seattle Symphony); *L'enfance du Christ* (Los Angeles Philharmonic, with Esa-Pekka Salonen); Berlioz's *Romeo et Juliette* (Orchestre de Paris); Stravinsky's *Persephone* (BSO). Upcoming engagements include Verdi's Requiem (Concertgebouw) and appearances with the Philadelphia Orchestra and Chicago Symphony (Ravinia).

Mezzo-soprano **Sasha Cooke** won the 2007 Young Concert Artists International Auditions and debuts next season in New York at the Young Concert Artists Series at Carnegie's Zankel Hall and in Washington, D.C., at the Kennedy Center's Terrace Theater. She is a member of the Lindemann Young Artist Development Program of the Metropolitan Opera. Notable New York performances include Handel's *Messiah* and Mozart's *Vespers* at Carnegie Hall with the Oratorio Society of New York, Chausson's *Poème de l'amour et de la mer* at Miller Theatre, and the Marilyn Horne Foundation's 2007 Gala at Zankel Hall. In March Cooke participated in Seattle Opera's Young Artists Program, in the role of Meg Paige in Verdi's *Falstaff*. Her honors include first prize in the 2006 Bach Vocal Competition. She is a graduate of Rice University and The Juilliard School,

As a soloist with orchestras, harpist **Sara Cutler** has appeared around the world, performing concertos in New York at Carnegie Hall and Lincoln Center; the Kennedy Center in Washington, D.C.; Edinburgh Festival in Scotland; and Festival of Two Worlds in Spoleto, Italy. She has been the featured soloist with the Orchestra of St. Luke's; and has been heard in recital in Tokyo, Tel Aviv, London, Paris, and New York. In concert, she has performed with the American String Quartet, actress Claire Bloom, and Metallica. As a member of Chesis/Cutler with flutist Linda Chesis, she commissioned and premiered many works for the

duo. Cutler is principal harp of the American Symphony Orchestra, with which she recorded the Dohnányi Concertino for Harp and Orchestra on Bridge Records, and the New York City Ballet Orchestra. She is a faculty member of the Conservatory of Music of Brooklyn College.

The Daedalus Quartet (**Kyu-Young Kim** and **Min-Young Kim**, violins; **Jessica Thompson**, viola; **Raman Ramakrishnan**, cello) was founded in 2000. A year later, the group captured Grand Prize at the Banff International String Quartet Competition. The ensemble participated in Carnegie Hall's ECHO (European Concert Hall Organization) Rising Stars program, making debuts during the 2004–05 season at the Philharmonic (Cologne), Concertgebouw (Amsterdam), Musikverein (Vienna), and Mozarteum (Salzburg), among other venues, as well as at Weill Recital Hall. The quartet was named by the Chamber Music Society of Lincoln Center to be the Chamber Music Society Two string quartet for the 2005–06 and 2006–07 seasons. The group has also received a residency grant from Chamber Music America.

Deirdre d'Albertis is associate professor of English and codirector of the Victorian Studies Program at Bard College. She is the author of *Dissembling Fictions: Elizabeth Gaskell and the Victorian Social Text* (1997) and editor of Elizabeth Gaskell's *Ruth* (forthcoming). Her articles and reviews have appeared in *Victorian Studies*; *Studies in English Literature, 1500–1900*; *Victorians Institute Journal*; *Journal of the History of Sexuality*; and *Review*.

Richard Dellamora teaches at Trent University in Peterborough, Ontario, where he is affiliated with the English and Cultural Studies Programs and the Centre for Theory, Culture, and Politics. He is the author of *Masculine Desire: The Sexual Politics of Victorian Aestheticism* (1990) and *Friendship's Bonds: Democracy and the Novel in Victorian England* (2004). Dellamora is at work on two new books, *Radclyffe Hall, A Life in the Writing* and *Reinventing the Victorians: A Study in Modernist Psychology*.

Pianist **Jeremy Denk** made his New York recital debut at Alice Tully Hall in 1997. He has appeared with the Philadelphia Orchestra and the Dallas, St. Louis, Houston, and San Francisco Symphonies, and has toured widely with the Orpheus Chamber Orchestra. Denk is a frequent collaborator with Joshua Bell, and has premiered works by Leon Kirchner, Libby Larsen, Mark O'Connor, Kevin Puts, Ned Rorem, and other composers. He received an Avery Fisher Grant (1998), won the Young Concert Artists International Auditions (1997), and served as artist in residence on NPR's *Performance Today*.

Jeremy Dibble is a professor of music at Durham University, England. The principal focus of his research is the music of the Victorian and Edwardian periods in Great Britain, as reflected in his two major monographs, on Sir Hubert Parry and Sir Charles Villiers Stanford. Dibble's most recent book is on Sir John Stainer, another major Victorian figure, and his plans include a study of Italian pianist-composer Michele Esposito and a book on the music of Frederick Delius.

Pianist **Simone Dinnerstein** has performed at the Bard Music Festival, Music at Tannery Pond, La Jolla Music Society, Boston's Isabella Stewart Gardner Museum, the Metropolitan Museum, and the Beethoven Society in Washington, D.C. As a winner of Astral Artistic Services National Auditions, she has appeared in recital and as a concerto soloist at Philadelphia's Kimmel Center. She has performed at Carnegie's Weill Recital Hall; the Black and White Piano Festival in Cuernavaca and Mexico City; in El Paso, Texas; and Las Cruces, New Mexico. She has recorded chamber music by Bach, Beethoven, Mendelssohn, and Chopin with cellist Zuill Bailey and by Beethoven and Mendelssohn with cellist Simca Heled. Her recording of Bach's *Goldberg Variations* is forthcoming from Telarc. Dinnerstein is a graduate of The Juilliard School, where she was a student of Peter Serkin.

Jenny Doctor is the author of *The BBC and Ultra-Modern Music, 1922–36: Shaping a Nation's Tastes* (1999) and of contributions to *The Envy of the World* (1996), Humphrey Carpenter's history of Radio 3. With Proms controller Nicholas Kenyon and David Wright, she coedited *The Proms: A Social History* (2007), and with Sophie Fuller she is editing letters exchanged by composers Elizabeth Maconchy and Grace Williams. A senior lecturer at the University of York, Doctor's current work focuses on British music history and the preservation and research potential of British broadcast recordings.

Tenor **William Ferguson** has performed as Beppe in *Pagliacci* with the Metropolitan Opera; as Caliban in the American premiere of Thomas Ades's *The Tempest* with Santa Fe Opera; as Truffaldino in *Love for Three Oranges* with Opera Australia; and as *Candide* with New York City Opera, He has also had major roles in *Mikado, L'etoile*, *Wakonda's Dream*, *Wozzeck*, *Miss Havisham's Fire*, and *Hippolyte et Aricie*. Ferguson has appeared with the American Symphony Orchestra, New Jersey Symphony Orchestra, Orchestra of St. Luke's, Opera Orchestra of New York, Richmond Symphony, and Wheeling Symphony Orchestra. He received the 2003 Alice Tully Vocal Arts Debut Recital award, which granted him a recital in Alice Tully Hall.

Christopher Fifield received his musical education in Manchester, London, and Cologne. From 1980 to 1990, he was director of music at University College London. He has conducted in Britain, Germany, Singapore, Iceland, and South Africa. His repertoire of 50 operas includes British premieres of Verdi's *Oberto*, Bruch's *Die Loreley*, Smetana's *Devil's Wall*, and Chabrier's *Gwendoline*. He is the author of the only biography of Max Bruch; a biography of the conductor Hans Richter; and *Ibbs and Tillett*: *The Rise and Fall of a Musical Empire*. He has recorded, to date, orchestral music by Frederic Cliffe, Xaver and Philipp Scharwenka, Andreas Hallén, and Schnyder von Wartensee, all world premiere CDs on the Swedish label Sterling.

Laura Flax is the principal clarinetist of both the New York City Opera and the American Symphony Orchestra. She also performs regularly with the New York Philharmonic and has been a member of the San Diego and San Francisco Symphonies. Flax has premiered works by Elliott Carter, Philip Glass, Shulamit Ran, and Joan Tower, among other composers. She is on the faculty of The Juilliard School and The Bard College Conservatory of Music, and gives master classes and recitals throughout the United States.

Double bassist **Jordan Frazier** was awarded a position in L'Orchestra Ciudad de Barcelona while he was studying with Donald Palma at the Manhattan School of Music. He has toured with the Orpheus Chamber Orchestra and performed on numerous Orpheus recordings, television broadcasts, and live radio broadcasts. He is a member of the American Composers Orchestra, American Symphony Orchestra, and Westchester Philharmonic, where he holds the position of principal bass. He plays annually as principal bassist at the

Carmel Bach Festival and has played and recorded with the Tafelmusik Baroque Orchestra of Toronto, Canada. He is on the faculty of Mannes College The New School for Music.

Alain Frogley teaches music history at the University of Connecticut, Storrs. His research has centered on Beethoven and British and American music of the late-19th and 20th centuries. Recent interests include British music in Nazi Germany, racial Anglo-Saxonism in music, and the relationship of music and the imperial metropolis. A contributor to the revised *New Grove*, Frogley has also edited *Vaughan Williams Studies* (1997) and authored a monograph on Vaughan Williams's Ninth Symphony (2001).

Sophie Fuller studied music at King's College, London University, where she completed her doctoral thesis on "Women Composers during the British Musical Renaissance, 1880–1918." She is the author of *The Pandora Guide to Women Composers: Britain and the United States, 1629–Present* (1994) and coeditor of two collections of essays: with Lloyd Whitesell, *Queer Episodes in Music and Modern Identity* (2002), and with Nicky Losseff, *The Idea of Music in Victorian Fiction* (2004). She teaches at Trinity College of Music, London; serves on the editorial board of the journal *twentieth-century music*; and works as a freelance musicologist.

Nalini Ghuman is an assistant professor of music at Mills College. She earned a Ph.D. in musicology from the University of California, Berkeley, where she was a Fellow of the Townsend Center for the Humanities. Ghuman was honored by the American Musicological Society with an AMS 50 Alvin Johnson Dissertation Fellowship. She is at work on a book titled *India in the English Musical Imagination, 1890–1940*, and has a chapter in *Western Music and Race* (2007), edited by Julie Brown.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, coartistic director of the Bard Music Festival, and associate editor of *The Musical Quarterly*. He edited *The Cambridge Companion to Schubert* and is the author of *The Life of Schubert*, which has been translated into three languages. Since 2000 he has written the program notes for the Philadelphia Orchestra. He was coeditor, with Dana Gooley, of *Franz Liszt and His World*.

Marc Goldberg was associate principal bassoonist of the New York Philharmonic from 2000 to 2002. He has made guest principal appearances with the Metropolitan Opera and has been a frequent guest of the Boston Symphony Orchestra, Orchestra of St. Luke's, Orpheus Chamber Orchestra, and Eos Orchestra. He has appeared as soloist with the American Symphony Orchestra, Jupiter Symphony, New York Chamber Soloists, Sea Cliff Chamber Players, New York Symphonic Orchestra, and New York Scandia Symphony. He has been principal bassoonist of the resident orchestra of the Bard Music Festival since the festival's inception.

Corissa Gould completed a Ph.D. at Royal Holloway, University of London, this year. Her thesis explores the impact of contemporaneous tropes of masculinity and imperialism on Edward Elgar's life and compositional choices, and her current research expands this project into a study of other British male composers from the 19th and 20th centuries. She has published articles in several books and written for the *Elgar Society Journal*. She is editing "The Banner of St. George" and *The Black Knight* for the Elgar Society Edition.

Gramercy Brass Orchestra of New York is a unique ensemble of 28 leading professional brass and percussion instrumentalists in the New York arts community. Founded in 1982 by John Henry Lambert, Gramercy Brass was twice the First Place winner of the North American Brass Band Competitions (1984 and 1985) and the 1994 recipient of the Lincoln Center Community Arts Award. The orchestra's student programs, called "Polishing the Brass," include the Gramercy Brass Band Camp, the annual "Horn of the Future Award," and many in-school support programs. Gramercy Brass can be heard on two CDs (Koch); a third recording, devoted to composers Dave and Chris Brubeck, will be released in 2008.

Daniel M. Grimley, senior lecturer in music at the University of Nottingham, has published widely on Scandinavian and Finnish music, Edward Elgar, and music and landscape. He is editor of *The Cambridge Companion to Sibelius* (2004), and coeditor, with Julian Rushton, of an Elgar volume for the same series. His monograph, *Grieg: Music, Landscape and Norwegian Identity*, was published by Boydell & Brewer in 2006. Future projects include a book on Nielsen, and a study of music and landscape in Nordic music.

Scottish pianist **Kenneth Hamilton** has appeared worldwide as a recitalist and concerto soloist; he also performs and lectures regularly for the BBC. A specialist in romantic virtuoso pianism, he is the author of a book on Liszt's Sonata in B Minor and contributed a chapter, "The Virtuoso Tradition," to *The Cambridge Companion to the Piano*. He was editor of the recently published *Cambridge Companion to Liszt*. His most recent book, *After the Golden Age: The Decline of Romantic Pianism and the Dawn of Modern Performance*, is being published this year by Oxford University Press. Hamilton has given several recitals at the Istanbul International Music Festival, which included the recreation of Liszt's celebrated Istanbul concerts of 1847.

Since his debut with the Metropolitan Opera in 2002, **John Hancock** has appeared in several roles with that company, including The Count in *Le nozze di Figaro*, Dr. Falke in *Die Fledermaus*, Albert in *Werther*, de Brétigny in *Manon*, and Schaunard in *La bohème*. In the 2006–07 season, he returned to the Met and performed with the Vancouver and San Francisco Operas as well as with the American Symphony Orchestra in Schreker's *Der ferne Klang* and in Pascal Dusapin's *Faustus* at the Spoleto Festival. He recorded the role of The Son in Michael Torke's *Strawberry Fields* with the Albany Symphony Orchestra. He appears by special arrangement with Columbia Artists Management, Inc., New York.

J. P. E. Harper-Scott is lecturer in music at Royal Holloway, University of London, having taught previously at the Universities of Oxford, Nottingham, and Liverpool. He is the author of *Edward Elgar, Modernist* (2006) and *Elgar: An Extraordinary Life* (2007),and coeditor of *Elgar Studies* and *Understanding Music* (both forthcoming). His scholarly interests range across 20th-century British music, music theory, 20th-century German philosophy, and meaning in music.

Carey Harrison is a British novelist and dramatist whose work has been published and broadcast on both sides of the Atlantic. He has written more than 17 hours of teleplays for *Masterpiece Theatre*, and his most recent play, *Hitler in Therapy*, was broadcast by the BBC World Service in 2006 and won the WorldPlay Award for the best play from an English-language broadcaster. He is the author of 16

novels, including *Richard's Feet*, winner of the Encore Award from the UK Society of Authors. His parents were the actors Sir Rex Harrison and Lilli Palmer, and he has made regular appearances in his own work on stage and on radio, most recently playing Alfred, Lord Tennyson in his original BBC drama about the poet's life.

Weston Hurt, a graduate of the Juilliard Opera Center, made his debuts this past season with the New York City Opera as Frank in *Die Tote Stadt*, Opera Orchestra of New York as Baldassare in *L'Arlesiana*, and American Symphony Orchestra in performances of *Der ferne Klang*. His other roles include Sharpless in *Madama Butterfly*, Peter in *Hänsel und Gretel*, Riccardo in *I Puritani*, the title role in *Eugene Onegin*, and The Count in *Le nozze di Figaro*. His awards include first place and People's Choice Award in the Dallas Opera Guild Vocal Competition; Vienna Prize from the George London Foundation; and first place in the 2003 Oratorio Society of New York competition.

Jane Irwin has sung regularly in Britain and Europe, and in 2002 she made her Carnegie Hall debut with the Pittsburgh Symphony under Mariss Jansons. She has performed for the BBC Proms and at the Edinburgh Festival, Berlin Festival, Amsterdamer Concertgebouw, and Vienna Musikverein. Irwin made her debut at Covent Garden in *Götterdämmerung* (Second Norn) under Bernard Haitink and has sung in *Die Walküre* at Bayreuth. Other roles include Brangäne in *Tristan und Isolde* for San Francisco Opera and English National Opera and Mère Marie in *Dialogues des Carmélites* for the Lyric Opera of Chicago. Future engagements include Purcell's *Dido and Aeneas* at the Edinburgh International Festival, *The Apostles* with the Dutch Radio Philharmonic, and Mahler's Symphony No. 3 with the San Diego Orchestra.

A 2006 Borletti-Buitoni Fellowship recipient, Lithuanian pianist **Ieva Jokubaviciute** performs regularly in recital, as a soloist, and as a chamber musician in the United States and Europe. In 2005 she made her Chicago Symphony debut at the Ravinia Festival under the baton of James Conlon, followed by her Martin Theatre debut in an all-Mozart chamber music postlude concert. Recent appearances include the New Paths in Music Festival in New York City; as a guest artist on NPR's *Performance Today*; at Carnegie's Weill Recital Hall, the Metropolitan Museum of Art, and the Phillips Collection in Washington, D.C.; and on tour with Musicians from Marlboro.

Winners of the 2005 Young Concert Artists International Auditions, the **Jupiter String Quartet** (**Nelson Lee** and **Meg Freivogel**, violins; **Liz Freivogel**, viola; **Daniel McDonough**, cello**)** has been selected to join Lincoln Center's Chamber Music Society Two for a two-year residency beginning in 2007–08. In addition, the quartet captured first prize in the Banff International String Quartet Competition in 2004, the 2004 Fischoff National Chamber Music Competition, and the 2006 Austin Critics Table Award for outstanding chamber music performance. In October the ensemble will perform Mozart's two-viola Quintet in D Major at MIT with violist Marcus Thompson. The quartet holds the Helen F. Whitaker Chamber Music Chair of Young Concert Artists, Inc.

Violinist **Jennifer Koh** has been heard with orchestras around the world, including the New World Symphony, New York Philharmonic, and the Kyushu Orchestra of Japan. The 2006–07 season found her as guest soloist with the Oregon, Spokane, Honolulu, Greenwich, Tallahassee, Annapolis, and New Jersey symphonies. Her recital engagements included performances at the Kimmel Center, Philadelphia; Herbst Theater, San Francisco; and 92nd Street Y, New York. She also premiered two new works commissioned for her: *String Poetic* by Jennifer Higdon and *Spin 5* by Charles Wuorinen. Among her honors are first prizes at the International Tchaikovsky Competition (Moscow) and the Concert Artists Guild Competition (New York), and an Avery Fisher Career Grant.

Lara Kriegel received her Ph.D. from Johns Hopkins University and is assistant professor of history at Florida International University. A cultural historian specializing in the history of modern Britain, her current research addresses industrial culture, museums, and the practices of display in 19th-century England. She has contributed essays and reviews to *After the Imperial Turn: Thinking with and through the Nation*, *The Great Exhibition of 1851*, and the *Journal of Colonialism and Colonial History*, among others.

John Henry Lambert Jr. began his interest in music at age 5 at the tutelage of his father, John Henry Lambert Sr., who served as a Marine Corps trombonist during World War II. As a professional trumpeter, he has played with New Jersey Symphony Orchestra, Orquesta Sinfonica Del Estado de Mexico, Metropolitan Opera Guild Orchestra, New York Shakespeare Festival, Hudson Valley Philharmonic, The King's Brass, and various Lincoln Center– and Carnegie Hall–based ensembles, and with the orchestras of Dave Brubeck, Aretha Franklin, Art Garfunkel, and others. In 1982, Lambert founded the Gramercy Brass Orchestra of New York, of which he remains conductor and music director. He is the cofounder and artistic director of the Flatiron Festival of Music and has been the trumpet instructor for the United Nations International School since 1988.

London-based Australian pianist **Piers Lane**'s recent highlights include a solo recital at Lincoln Center; the Bliss concerto with the American Symphony Orchestra; appearances with the City of Birmingham Symphony, London Philharmonic, Hallé and Ulster orchestras, and at Wigmore Hall; and a solo recital at Symphony Hall, Birmingham (BBC). Upcoming are appearances with Queensland and Adelaide Symphony Orchestras; solo recitals in Adelaide, Auckland, Brisbane, and Melbourne; and tours with the Australian String Quartet and British violinist Tasmin Little. His discography includes recordings of Percy Grainger, the complete Scriabin Preludes, and Delius's piano concerto (all on Hyperion). He is an honorary member of the Royal Academy of Music, where he has been professor of piano since 1989, and was recently appointed artistic director of the Australian Festival of Chamber Music.

George P. Landow is professor of English and art history at Brown University. An advocate of educational computing, he is the founder and current webmaster of the Victorian, Postcolonial, and Cyberspace and Hypertext sites, which together have won more than 50 awards. He has written or edited several books on hypertext and digital culture, most recently *The Digital Word: Text-Based Computing in the Humanities* (MIT, 1993; coedited with Paul Delany). Among his other recent books are *Images of Crisis: Literary Iconology,* 1750 *to the Present* (Routledge & Kegan Paul, 1982) and *Elegant Jeremiahs: The Sage from Carlyle to Mailer* (Cornell University Press, 1986).

Jeffrey Lang is principal horn of the American Symphony Orchestra. He performs regularly with the Orpheus Chamber Orchestra and

Metropolitan Opera and was recently engaged as acting coprincipal horn of the Philadelphia Orchestra and Bavarian Radio Symphony Orchestra. Recent solo appearances include Mozart's Fourth Horn Concerto with the Stamford Symphony and the premiere of Richard Wilson's Triple Concerto with the American Symphony Orchestra under Leon Botstein. He is a member of Graham Ashton Brass and has performed chamber music with Bella Davidovitch, the Wilson-Schulte-Lang Trio, Musica Nova, and Canadian Brass.

Robert Martin is artistic codirector of the Bard Music Festival, vice president for academic affairs at Bard College, and director of The Bard College Conservatory of Music. After receiving his doctorate in philosophy, he pursued a dual career in music and philosophy, holding joint appointments at SUNY Buffalo and Rutgers University. Before coming to Bard, he was assistant dean of humanities at the University of California, Los Angeles. He was cellist of the Sequoia String Quartet from 1975 to 1985, during which time the ensemble made many recordings and toured internationally.

Charles Edward McGuire is associate professor of musicology at the Oberlin College Conservatory of Music. His research interests include the music of Edward Elgar and Ralph Vaughn Williams; the oratorio; sight-singing in the 19th century; the links between music, politics, and philanthropy; music and narrative; and film music. He has published articles in *19th-Century Music* and *The Elgar Society Journal* and has contributed essays to several volumes, including *Vaughan Williams Essays*, *A Special Flame: The Music of Elgar and Vaughan Williams*, and *The Cambridge Companion to Elgar*. He is the author of *Elgar's Oratorios*: *The Creation of an Epic Narrative* and *The People's Music: The Curwens, Tonic Sol-fa, and Victorian Moral Philanthropy*.

Diana McVeagh studied at the Royal College of Music with Kathleen Long and Frank Howes. She has been an occasional critic for the London *Times*, was assistant editor of *Music Times*, and has served on the Royal Musical Association Council and the executive committee of the 1980 *New Grove Dictionary of Music and Musicians*. A vice president of the Elgar Society, she has published *Edward Elgar: His Life and Music* (1955), *Gerald Finzi: His Life and Music* (2005), and *Elgar the Music Maker* (2007). She contributed the entries on Elgar and Finzi to the *New Grove* (1980, 2001) and on Delius, Hurlstone, and Finzi to the *Dictionary of National Biography* (2004).

Hailed for his "vocal distinction and expressive warmth," American baritone **Thomas Meglioranza** has a remarkably versatile voice that is equally at home in repertoire ranging from Monteverdi to Babbitt to Schubert to Gershwin. He was a winner of the 2005 Walter W. Naumburg Competition and the 2002 Concert Artists Guild Competition. Meglioranza is known for his ability to forge an intimate connection with audiences. He has been presented in recital by Symphony Space, River to River Festival, Neue Galerie, the Phillips Collection, University of Hawaii, Columbia University, and Chicago Cultural Center, among many others. A graduate of Grinnell College and the Eastman School of Music, Meglioranza is also an alumnus of Tanglewood, Aspen, Marlboro, Bowdoin, the Pacific Music Festival, and the Steans Insititute at Ravinia.

Award-winning young soprano and Texas native **Tonna Miller** was heard recently in the title role in *Patience* with New York City Opera; she made her Houston Grand Opera debut as Jano in *Jenůfa* and Papagena in *Die Zauberflöte* and sang Yum-Yum in *The Mikado* for her Orlando Opera debut. Other recent roles included her first Baby Doe in *The Ballad of Baby Doe* with Augusta Opera; her first Zerlina in *Don Giovanni* with Nashville Opera; and her first Sophie in *Der Rosenkavalier* with Michigan Opera Theatre. Upcoming performances include a return to the Metropolitan Opera as Barbarina, and debuts with Los Angeles Opera as Fortuna in *L'incoronazione di Poppea* and with Opera Pacific as Papagena and as Gianetta in *L'elisir d'amore*.

Pianist **Spencer Mye**r has appeared as a soloist with the Cleveland Orchestra, Indianapolis Symphony, Louisiana Philharmonic, Chamber Orchestra of South Africa, and Beijing's China National Symphony. He has collaborated with conductors Nicholas Cleobury, Jahja Ling, Maurice Peress, Arjan Tien, and Victor Yampolsky, among others. He has appeared in recitals at New York City's Weill Recital Hall, 92nd Street Y, and Steinway Hall; Philadelphia's Kimmel Center for the Performing Arts; and London's Wigmore Hall. He won the 2000 Marilyn Horne Foundation Competition, and took first prize at both the 10th UNISA International Piano Competition in Pretoria and the Heida Hermanns and Grace Welsh International Piano Competitions.

Timothy Myers is quickly proving himself as an important young American conductor. Engagements have included associate conductor for *Ariane et Barbe-Bleue* and *Il viaggio a Reims* at New York City Opera, and conductor for *Die Zauberflöte* at the Asheville Lyric Opera, an all-Mozart program with the Palm Beach Symphony, performances of *Aida* and *Die Zauberflöte* at Palm Beach Opera, and *Madama Butterfly* and *Paul Bunyan* at Central City Opera. Recent engagements have included a debut with the American Symphony Orchestra, conducting Grieg's *Peer Gynt* and Poulenc's *Le bal masqué* with the Chamber Music Society of Lincoln Center as part of the CMS II program.

American mezzo-soprano **Gloria Parker** performs around the globe in signature roles—including Maddalena in *Rigoletto*, Nicklausse in *Les contes d'Hoffmann*, Marguerite in *La damnation de Faust*, Lola in *Cavalleria Rusticana*, Hänsel in *Hänsel und Gretel*, Prince Orlofsky in *Die Fledermaus*, Baba the Turk in *The Rake's Progress*, Jenny Diver in *Threepenny Opera*, and Kate in *Kiss Me, Kate!*—with companies such as the Washington Opera, Seattle Opera, New York City Opera, Pittsburgh Opera, Michigan Opera Theatre, Teatro Regio Torino, and Teatro di San Carlo di Napoli, among many others. She recently triumphed in the role of Hippolyta in *A Midsummer Night's Dream* at Teatro di San Carlo di Napoli.

John M. Picker is associate professor in the Department of English and American Literature and Language at Harvard University. He is the author of *Victorian Soundscapes* (2003) and his essays have appeared in *Victorian Studies*, *The American Scholar*, *New Literary History*, *Judaism*, and other journals and books, including *Walt Whitman and Modern Music* (2000), for which he contributed an essay on Whitman, Thomas Wentworth Higginson, and music of the Civil War. At Harvard, he teaches courses on 19th- and 20th-century English and American literature and cochairs the seminar on Victorian Literature and Culture at the Humanities Center. He is working on a book titled *The Telegrammatic Impulse*, about modern transatlantic literature.

Pianist **Laura Poe** will join the Metropolitan Opera's Lindemann Young Artist Program in the fall of 2007 as a coach/accompanist. A recent graduate of The Juilliard School, she received the graduate

diploma in collaborative piano as a student of Brian Zeger, Margo Garrett, and Jonathan Feldman. Poe received her master's degree in accompanying from the University of North Carolina at Greensboro, where she studied with Andrew Harley and Benton Hess and was awarded the Thomas J. Stone Award for Excellence in Performance. A violinist, flutist, and horn player as well as a pianist, she is a frequent performer with instrumentalists and singers, an official accompanist to several instrumental and vocal competitions, and an experienced soloist and chamber musician.

Anna Polonsky has appeared with the Columbus Symphony Orchestra, Concerto Soloists Chamber Orchestra of Philadelphia, ProMusica Chamber Orchestra, and World Youth Symphony Orchestra, among others. She regularly performs at Marlboro, Santa Fe, Chamber Music Northwest, Bridgehampton, Caramoor, Bard, and other festivals; has given concerts at Amsterdamer Concertgebouw and New York's Alice Tully Hall; and has toured throughout the United States, Europe, and Asia. She has collaborated with Arnold Steinhardt, Ida Kavafian, Peter Wiley, and Joseph Silverstein. Recent highlights include a Mozart Concerto with Moscow Virtuosi and Vladimir Spivakov; appearances as a member of the Chamber Music Society Two of Lincoln Center; and participation in the European Broadcasting Union's project to broadcast all of Mozart's keyboard sonatas.

Andrew Porter has written for the *Financial Times* and *Times Literary Supplement* and, for two decades, was music critic of the *New Yorker*. Among his publications are four volumes of his collected critical writings, as well as many expert translations of opera libretti. The recipient of many honors, Porter's signal achievement as an author was recently celebrated through the publication of a festschrift, *Words on Music: Essays in Honor of Andrew Porter on the Occasion of His 75th Birthday*.

Violist **Nardo Poy** has been a member of the world-renowned Orpheus Chamber Orchestra since 1978. He is principal violist of both the New York Symphonic Arts Orchestra and American Symphony Orchestra. He can also be heard performing with a number of chamber music groups and orchestras, among them the Perspectives Ensemble, Orchestra of St. Luke's, Metropolitan Opera Orchestra, and New York Philharmonic. He has appeared as soloist with the North Carolina Symphony, Kansas City Camerata, Orpheus Chamber Orchestra, and American Symphony Orchestra.

Pianist **Dmitry Rachmanov** has been heard at venues such as London's Barbican and South Bank Centres; Washington, D.C.'s Kennedy Center; and New York's Carnegie Hall. This past season he performed a series of concerts dedicated to the music of Franz Schubert, appearing at New York's Bargemusic and at venues across the United States. A proponent of the Russian repertoire, Rachmanov has recorded music by Tchaikovsky, Rachmaninoff, and Scriabin as well as Prokofiev's War Sonatas for Vista Vera and Master Musician's labels. He gave the U.S. premiere of Boris Pasternak's Piano Sonata, which was broadcast nationwide on NPR. He has served on the faculties of the Manhattan School of Music, Chicago College of Performing Arts at Roosevelt University, and California State University at Northridge, where he was recently appointed associate professor.

Paul Rodmell is senior lecturer in music at the University of Birmingham, UK, and conducts the university's choir and symphony orchestra. Rodmell is the author of a life-and-works study of Charles Stanford (2002) and has also published articles on music in 19th-century Ireland and Verdi's reception in Victorian England. He is researching opera and operatic culture in Britain, 1875–1918.

Sharon Roffman, a prize winner at the 2003 Naumburg International Violin Competition, graduated from The Juilliard School and the Cleveland Institute of Music, as a student of Donald Weilerstein and Itzhak Perlman. She made her solo debut with the New Jersey Symphony in 1997 and has now embarked on a career that includes performances as soloist with orchestra, in recital, as chamber music collaborator, and in educational outreach presentations. She was a featured soloist in Vivaldi's Concerto for Four Violins with Itzhak Perlman at Carnegie Hall in 2004, as well as in a "Live from Lincoln Center" broadcast that showcased the Perlman Music Program in 2003. She is a faculty member at Thurnauer School of Music in Tenafly, New Jersey; the Manhattan School of Music; and Kean University.

Barrymore Laurence Scherer is a music critic for the *Wall Street Journal* and a contributing editor of *Art & Auction* magazine, where he specializes in 19th-century art and decorative arts. Named a Speaker in the Humanities by the New York Council for the Humanities, he has taught a course titled "Oscar Wilde and the Belle Epoque" at Sarah Lawrence College, and, as an independent scholar, has lectured extensively on the arts. He is author of the critically acclaimed *Bravo! A Guide to Opera for the Perplexed* (Dutton). His latest book, *A History of American Classical Music*, was published this year in Great Britain by Naxos Books, with North American publication slated for 2008.

Derek B. Scott is professor of critical musicology at the University of Leeds, UK, and researches music, culture, and ideology. He is the author of *The Singing Bourgeois* (second edition, 2001), *From the Erotic to the Demonic: On Critical Musicology* (2003), and *Sounds of the Metropolis: The 19th-Century Popular Music Revolution* (forthcoming). He is general editor of Ashgate's Popular and Folk Music Series and has also been active as a performer and composer (his works include a Highland Bagpipe Concerto).

Cellist **Sophie Shao** has won top prizes at the Rostropovich International Violoncello Competition (2001) and XII International Tschaikovsky Competition (2002). She has performed as soloist with the Abilene Philharmonic, Erie Symphony, Houston Symphony, American Symphony Orchestra, and Russian State Academic Symphony Cappella. Her festival appearances include Caramoor, Marlboro, Music from Angel Fire, Bard, and Sarasota. She is a faculty member of The Bard College Conservatory of Music and a former member of Lincoln Center's Chamber Music Society Two. Shao has a B.A. from Yale University and an M.M. from Yale School of Music.

Jonathan Spitz has participated in the Bard Music Festival since its inception as a member of the festival's resident orchestra. He is a member and coprincipal of the Orpheus Chamber Orchestra and principal cellist of the New Jersey Symphony and American Ballet Theater Orchestra. An active chamber musician, he is a founding member of the Leonardo Trio and has toured the United States and Europe with the ensemble.

Kent Tritle is the organist for the American Symphony Orchestra and the New York Philharmonic. He is a frequent guest artist with the Chamber Society of Lincoln Center and a member of the faculty of The

Juilliard School, where he teaches a practicum on oratorio for the vocal arts department. At the Church of St. Ignatius Loyola, where he is director of music, he founded and directs the series "Sacred Music in a Sacred Space." He has recorded on the Gothic, VIA, AMDG, and Epiphany labels; with the latter, he garnered the 1996 Audiophile Best Recording of the Year. On Telarc he can be heard, with the New York Philharmonic, in the Grammy-nominated recording of *Sweeney Todd*.

Jennifer Tucker is associate professor of history and feminist and gender studies at Wesleyan University. She received her B.A. in human biology from Stanford University and graduate degrees in the history of science, medicine, and technology from Cambridge University and Johns Hopkins University. Her research and teaching explore links between Victorian social and cultural history, science and visual culture, and the history of photography.

William Weber, professor of history at California State University, Long Beach, is the author of *Music and the Middle Class* (1975/2003) and *The Rise of Musical Classics in Eighteenth-Century England* (1992), and the editor of *Wagnerism in European Culture and Politics* (1984) and *Musician as Entrepreneur, 1700–1900* (2004). *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms*, which will appear in 2008, grew from his lectures as visiting professor at the Royal College of Music.

Violist **Ira Weller** is highly regarded as a soloist and chamber musician and is a member of the Metropolitan Opera Orchestra. He is artistic codirector of the Collection in Concert series, which presents "aural exhibitions" of musical manuscripts in the collection of the Pierpont Morgan Library. Weller has performed with Da Camera of Houston and has been an invited guest at Santa Fe Chamber Music Festival, Music from Marlboro, and Chamber Music Northwest. He has collaborated with many distinguished artists, including James Levine, Menahem Pressler, Dawn Upshaw, Janos Starker, and Richard Stoltzman. As a founding member and violist of the Mendelssohn String Quartet, he has recorded works by Dvořák, Mendelssohn, Mozart, Schoenberg, Weber, and Ran.

Scott Williamson has appeared with Sarasota Opera, Lake George Opera, Bronx Opera, Opera Roanoke, and in Britain with the New Kent Opera Festival and Britten-Pears Young Artist Programme. In concert, he has sung with the Washington Bach Consort, Folger Consort, Hartford Symphony, Glens Falls Symphony, and Maryland Symphony, among others. Stage credits include Iro in Monteverdi's *Il ritorno d'Ulisse in patria*, Agenore in Mozart's *Il re pastore*, the Magician in Menotti's *The Consul*, and an array of character roles. He also conducts at Opera Roanoke.

Richard Wilson has composed some 80 works in many genres, including opera. He has received an Academy Award in Music, the Hinrichsen Award, Stoeger Prize, Cleveland Arts Prize, and a Guggenheim Fellowship. Recent commissions have come from the Koussevitzky and Fromm Foundations. His orchestral works have been performed by the San Francisco Symphony, London Philharmonic, American Symphony, Residentie Orkest of The Hague, Hudson Valley Philharmonic, and Jerusalem Symphony Orchestra. Albany Records recently issued the sixth in a series of CDs entirely devoted to his works. An activepianist, Wilson holds the Mary Conover Mellon Chair in Music at Vassar College; he is also composer in residence with the American Symphony Orchestra, for which he gives preconcert talks. He has been a member of the program committee of the Bard Music Festival since its inception.

Violinist **Eric Wyrick** is concertmaster of the New Jersey Symphony and one of the artistic directors and a frequent leader of the Orpheus Chamber Orchestra. An active chamber musician, he is a frequent guest of Houston's Da Camera Society and the Hudson Highlands Festival, and a member of the Perspectives Ensemble in New York City. Wyrick has made solo television appearances in the American Playhouse production of *Andre's Mother* and the Dance in America presentation of Chausson's *Poeme* for the American Ballet Theater. He has performed as soloist with the Danish Radio Orchestra, Orchestre de Toulouse, Eos Music, Hudson Valley Philharmonic, and San Angelo Symphony Orchestra. He has recorded for Bridge and Vanguard records and, with Orpheus, has made numerous CDs for Deutsche Grammophon.

Violinist **Robert Zubrycki** is concertmaster of the St. Peter's Bach Festival Orchestra and a member of the American Symphony Orchestra, Stamford Symphony Orchestra, and Opera Orchestra of New York. He was concertmaster of the 2006 OK Mozart International Festival, where he also appeared as a soloist. He is the first violinist of the Queen's Chamber Band and the Queen's Chamber Trio, which recently released a CD of Mozart's 1788 trios and a DVD of 17th-century musical treasures on the Lyrichord label. Zubrycki also tours across the country; with the Abaca String Band, he has performed at the White House, Newport Music Festival, and Chautauqua Institute.

The **American Symphony Orchestra** was founded in 1962 by Leopold Stokowski. As part of Lincoln Center Presents Great Performers, the American Symphony performs thematically organized concerts at Avery Fisher Hall, linking music to the visual arts, literature, politics, and history. In addition, the American Symphony Orchestra performs in a lecture/concert series with audience interaction called *Classics Declassified* at Columbia University's Miller Theatre. It is also the resident orchestra of The Richard B. Fisher Center for the Performing Arts at Bard College. Its music education programs extend through New York, New Jersey, and Long Island.

The Orchestra has toured extensively and has made numerous recordings and broadcasts. Its most recent recording is of music by Copland, Sessions, Perle, and Rands in a special tribute album to legendary American music patron Francis Goelet, issued by New World Records. The Orchestra also recently recorded music of Ernst von Dohnányi for Bridge Records. Its recording of Richard Strauss's opera *Die ägyptische Helena* with Deborah Voigt was released in 2003 by Telarc. This recording joins the American Symphony's recording of Strauss's *Die Liebe der Danae*, also from Telarc. Other recordings with Leon Botstein include *Franz Schubert: Orchestrated* on the Koch International label, with works by Joachim, Mottl, and Webern, and, on the Vanguard Classics label, Johannes Brahms's Serenade No. 1 in D Major, Op. 11 (1860). The American Symphony has made several tours of Asia and Europe and appears at charitable and public benefits for such organizations as Sha'are Zedek Hospital, the Jerusalem Foundation, and PBS.

Bard Festival Chorale

Sopranos
Eileen Clark
Judy Cope
Katharine Dain
Margery Daley
Julie Dolphin*
Michele Eaton
Laura Green
Melissa Kelley
Jeanmarie Lally*
Julie Morgan*
Beverly Myers*
Sarah Pillow*
Rachel Rosales*
Jennifer Sgroe*
Kathy Theil
Janine Ullyette*
Cynthia Wallace*
Carla Wesby*
Phyllis Whitehouse*
Elena Williamson*

Altos
Susan Altabet*
Teresa Buchholz
Katharine Emory*
Emily Eyre*
Karen Feder*
Abby Fischer*
B. J. Fredricks
Megan Friar*
Yonah Gershator*
Karen Goldfeder*
Daniel Gundlach*
Nicola James*
Denise Kelly*
Karen Krueger
Phyllis Jo Kubey
Mary Marathe
Martha Mechalakos*
Sara Murphy
Kirsten Sollek
Nancy Wertsch

Tenors
James Bassi*
John Bernard*
Matthew Deming
John DesMarais*
Martin Doner
Neil Farrell
Steven Fox*
James Fredericks*
Todd Frizzell
Alex Guerrero
John Kawa*
Daniel Kirk-Foster*
Matthew Kreger*
Drew Martin
Scott Mello
Warren Prince*
David Ronis*
Benjamin Savoie*
Michael Steinberger
James Archie Worley*

Basses
Jack Blackhall*
Stephen Black
Roosevelt Credit*
James Gregory
Timothy Hill*
Steven Hrycelak*
David Huneryager*
Tim Krol
Elliot Levine*
Darren Lougee*
Andrew Martens*
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Christopher Roselli*
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Michael Canipe
Tony Hicks

Repiano Cornet
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Trombone
Mike Fahie +
Thomas Olcott
Joel Shelton (Bass)

Second Cornet
Jim Lake
Sandy Coffin

Euphonium
Tom Pinto ++
John Palatucci ++

Third Cornet
Rich Titone
Scott Jaeger

Tuba
Robert Sacchi +
Andy Rodgers
Andrew Baker
Kyle Turner

Percussion
Dan McMillan +
Ellis Berger
Charles Kiger (Timpani)

+ Principal
++ Co-principal
** Personnel Manager*

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Violin I
Eric Wyrick*, *Concertmaster*
Ellen Payne
Calvin Wiersma
Laura Hamilton
Alicia Edelberg
Patricia Davis
John Connelly
Yana Goichman
Yukia Handa
James Tsao
Ragga Petursdottir
Ashley Horne
Mara Milkis
Elizabeth Nielsen

Violin II
Erica Kiesewetter+, *Principal*
Robert Zubrycki
Joanna Jenner
Wende Namkung
Heidi Stubner
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Lucy Morganstern
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Alexander Vselensky
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Nardo Poy, *Principal*
Mary Ruth Ray
Sarah Adams
John Dexter
Shelley Holland-Moritz
Sally Shumway
Martha Brody
Adria Benjamin
Crystal Garner
Arthur Dibble

Cello
Eugene Moye, *Principal*
Jonathan Spitz*
Susannah Chapman
Roger Shell
Annabelle Hoffman
David Calhoun
Maureen Hynes
Lanny Paykin
Tatyana Margulis
Elina Lang
Anik Oulianine

Bass
Jordan Frazier, *Principal*
Jack Wenger
Lou Bruno
Louise Koby
John Babich
Rick Ostrovsky
William Sloat
Jeffrey Levine

Flute
Laura Conwesser, *Principal*
Randolph Bowman*
Janet Arms
Diva Goodfriend-Koven, *Piccolo*

Oboe
Laura Ahlbeck, *Principal*
Alexandra Knoll
Melanie Feld, *English horn*

Clarinet
Laura Flax, *Principal*
Marina Sturm
Amy Zoloto, *Bass Clarinet*
Steven Hartman, *E-flat Clarinet*

Bassoon
Richard Paley, *Principal*
Jane Taylor
Gilbert Dejean, *Contrabassoon*

Horn
Jeffrey Lang, *Principal*
David Smith
Julia Pilant
Kyle Hoyt
Chad Yarbrough, *Assistant*
Ronald Sell, *Assistant*

Trumpet
Carl Albach, *Principal*
John Dent
John Sheppard

Trombone
Richard Clark, *Principal*
Kenneth Finn
Jeffrey Caswell

Tuba
Stephen Johns, *Principal*

Timpani
Matthew Strauss, *Principal*

Percussion
Kory Grossman, *Principal*
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Sara Cutler, *Principal*
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** Concertmaster, American Symphony Orchestra*

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ABSOLUTE AND PROGRAM MUSIC: ENGLISH MUSIC AT THE TURN OF THE CENTURY

SOSNOFF THEATER
FRIDAY, OCTOBER 26, AND SATURDAY, OCTOBER 27
7 P.M. PRECONCERT TALK: CHRISTOPHER H. GIBBS
8 P.M. PERFORMANCE: SHAWN MOORE, VIOLIN; AMERICAN SYMPHONY ORCHESTRA, CONDUCTED BY LEON BOTSTEIN, MUSIC DIRECTOR
TICKETS: $25, 40, 55

Edward Elgar (1857–1934)	*Pomp and Circumstance* March, Op. 39, No 1, in D Major
	The Sanguine Fan, Op. 81
	Symphony No. 1 in A-flat Major, Op. 55
Charles Villiers Stanford (1852–1924)	Violin Concerto in D Major, Op. 74

Edward Elgar, 1919

PANEL

ANGLOPHILIA AND IMPERIALISM

OLIN HALL
SATURDAY, OCTOBER 27
10 A.M.–NOON
IAN BURUMA AND OTHERS
FREE AND OPEN TO THE PUBLIC

PROGRAM TWO

ELGAR AND THE NEXT GENERATION

OLIN HALL
SATURDAY, OCTOBER 27
2:30 P.M. PRECONCERT TALK
3 P.M. PERFORMANCE: FACULTY AND STUDENTS OF THE BARD COLLEGE CONSERVATORY OF MUSIC
TICKETS: $25

Edward Elgar (1857–1934)	Piano Quintet in A Minor, Op. 84; Piano works
John Ireland (1879–1962)	Sonata for Cello and Piano in G Minor
Frank Bridge (1879–1941)	String Quartet No. 1 in E Minor, "Bologna"
Ralph Vaughan Williams (1872–1958)	*On Wenlock Edge*, for tenor, string quartet, and piano

ALSO OF INTEREST

AVERY FISHER HALL, LINCOLN CENTER
SUNDAY, SEPTEMBER 30
PRECONCERT TALK BY RICHARD WILSON AT 1:30 PM IN THE STANLEY H. KAPLAN PENTHOUSE.
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Ethel Smyth (1858–1944)	*The Wreckers* ("Les naufrageurs"), opera in concert

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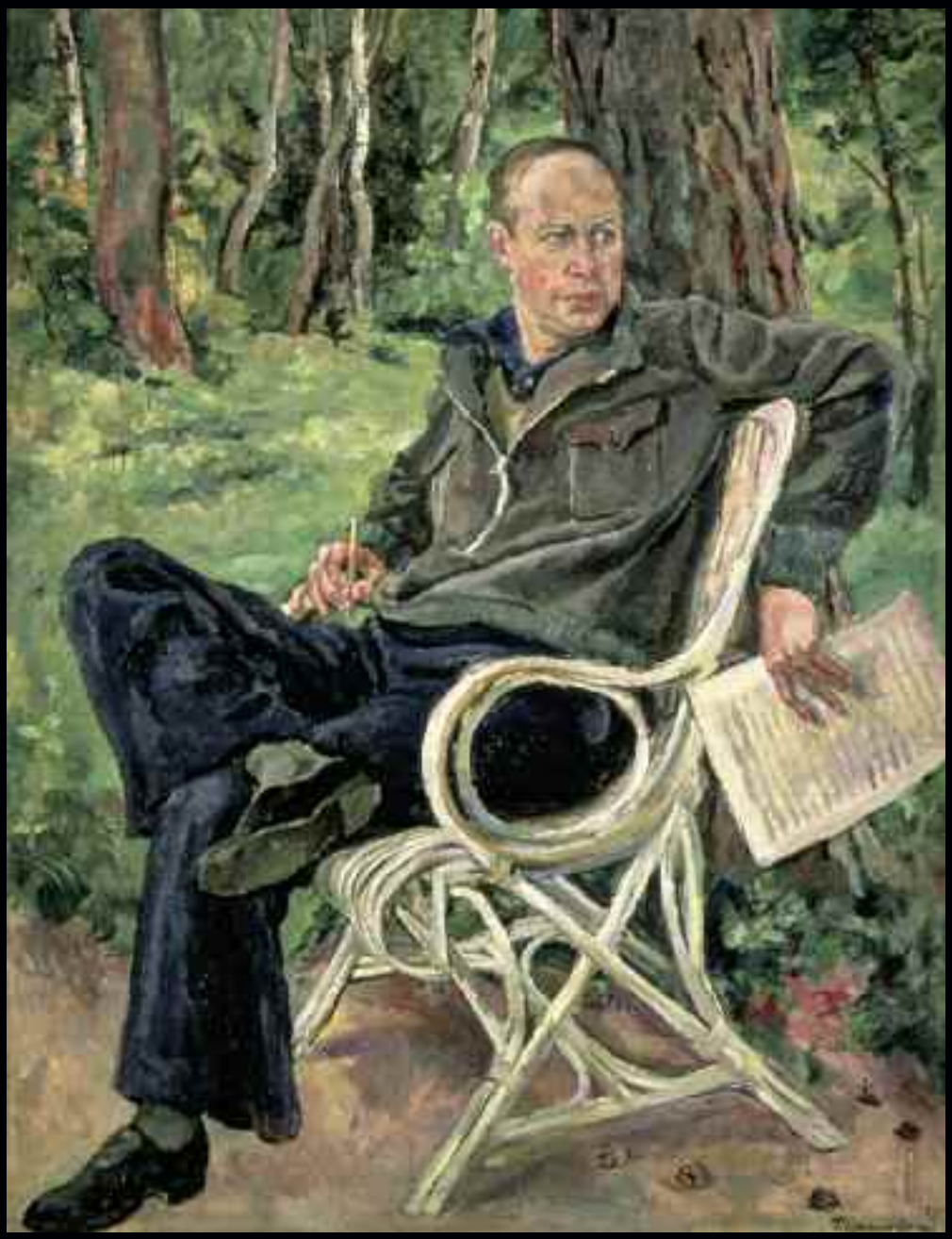

Portrait of Sergei Sergeevich Prokofiev, Konchalovsky Petr Petrovic, 1934

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Edward Elgar and his daughter, Carice, with dogs Marco and Mina in the garden of Marl Bank, Worcester