



BARD MUSIC FESTIVAL
33RD SEASON

VAUGHAN WILLIAMS AND HIS WORLD

AUGUST 4-6 AND 10-13, 2023



BARD MUSIC FESTIVAL REDISCOVERIES

VAUGHAN WILLIAMS AND HIS WORLD

August 4–6 and 10–13, 2023

Leon Botstein and **Christopher H. Gibbs**, Artistic Directors
Byron Adams and **Daniel M. Grimley**, Scholars in Residence 2023
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 selected works 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 University of Chicago 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 compositions and to become acquainted with less well-known works. Since its inaugural season, the Bard Music Festival has entered the worlds of Brahms, Mendelssohn, Richard Strauss, Dvořák, Schumann, Bartók, Ives, Haydn, Tchaikovsky, Schoenberg, Beethoven, Debussy, Mahler, Janáček, Shostakovich, Copland, Liszt, Elgar, Prokofiev, Wagner, Berg, Sibelius, Saint-Saëns, Stravinsky, Schubert, Carlos Chávez, Puccini, Chopin, Rimsky-Korsakov, Korngold, Nadia Boulanger, and Rachmaninoff. The 34th annual festival in 2024 will be devoted to the life and work of Hector Berlioz.

The Bard Music Festival 2023 program book was made possible by a gift from Helen and Roger Alcaly.

This season is made possible in part through the generous support of the Boards of the Bard Music Festival, Richard B. Fisher Center for the Performing Arts, Friends of the Fisher Center, and the New York State Council on the Arts.

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 *Ralph Vaughan Williams*, Gerald Festus Kelly, 1952–53

OPPOSITE *Hope*, George Frederic Watts, 1886



Nocturne: *Blue and Gold—Old Battersea Bridge*, James McNeill Whistler, c. 1872–75

HEIR AND REBEL: RALPH VAUGHAN WILLIAMS AND HIS WORLD

*For know a better, fresher, busier sphere, a wide,
untried domain awaits, demands you.*

—Walt Whitman, “Song of the Exposition,” *Leaves of Grass*

In *Euripides and His Age* (1913), distinguished Oxford classicist Gilbert Murray wrote: “Every man who possesses real vitality can be seen as the resultant of two forces. He is first the child of . . . what we may call in one word a tradition. He is secondly, in one degree or another, a rebel against that tradition. And the best traditions make the best rebels.” Ralph Vaughan Williams, who knew Murray personally and wrote music for productions of plays by Euripides that Murray had translated, often alluded to this passage and provided a simplified gloss on the basic idea. In his 1932 Mary Flexner Lectures at Bryn Mawr College, later published as *National Music*, Vaughan Williams remarked, “Perhaps you know Gilbert Murray’s aphorism that ‘the genius may be a rebel against tradition, but at the same time he is a child of it.’” He was not the only composer to quote Murray in this manner. In 1959, a year after Vaughan Williams’s death, his widow, Ursula, and Gustav Holst’s daughter, Imogen, edited and published a volume of correspondence between the two composers, titling it *Heirs and Rebels: Letters to Each Other and Occasional Writings on Music*. This book includes notes for a 1929 lecture that Holst delivered at Yale University in which he stated, “The best definition of what I call an aristocrat is Gilbert Murray’s ‘Every man who counts is a child of a tradition and a rebel from it.’”

Vaughan Williams’s repeated invocation of Murray begs two important questions: What traditions did Vaughan Williams believe he was an heir to? and What was he rebelling against? In the present age of revisionist history, the word “tradition” is often fungible at best. Historian Eric Hobsbawm noted that cultural practices that “appear or claim to be old are often quite recent in origin and sometimes invented.” Every tradition, however, was started somehow, and “old” and “recent” are relative terms. The word “authentic”—often paired with the concept of tradition in common discourse—is even more fraught. “That the word has become part of the moral slang of our day points to the peculiar nature of our fallen condition, our anxiety over the credibility of existence,” wrote Lionel Trilling. Instead of quibbling here about whether the traditions Vaughan Williams encountered were (or were not) ancient and true, it is more fruitful to examine his engagement with them through the lens of what he believed about their antiquity and authenticity.

First, however, some biography is in order. Ralph Vaughan Williams (the forename pronounced “Rafe” followed by a double-barreled surname) was born on October 12, 1872, in the Gloucestershire village of Down Ampney, tucked into the foothills of the Cotswolds in the far upper reaches of the Thames Valley. He was the third and youngest child of Arthur Vaughan Williams, the evangelical Anglican vicar of Down Ampney’s All Saints’ Church, and his wife, Margaret. Arthur came from a prominent family of Welsh lawyers, while Margaret’s great-grandfather was potter and abolitionist Josiah Wedgwood; her

uncle was Charles Darwin. Arthur died in 1875 at the age of 41. After his passing, his widow took their children to live at the family home at Leith Hill Place in Surrey, which she shared with her unmarried sister, Katherine Elizabeth, known as “Aunt Sophy.”

While editing *The English Hymnal* in 1906, Vaughan Williams composed one of his most famous hymns, DOWN AMPNEY, which he named after both his birthplace and the site of his father’s grave. What appears to be a gesture of filial piety also points to the ambiguities of Vaughan Williams’s life and music. Had he lived past 1906, would Arthur Vaughan Williams have been overjoyed that his son had collaborated on a hymnal with Rev. Percy Dearmer, a left-wing Anglo-Catholic ritualist? Furthermore, the text of DOWN AMPNEY was written by a 14th-century Roman Catholic mystic, Bianco da Siena, and had been translated into English by Richard Frederick Littledale, a controversial member of the High Church faction. This was far outside Arthur Vaughan Williams’s Low Church sympathies, as most Anglican clergy of his generation looked askance at both Roman Catholicism and High Church ritualism.

Had Vaughan Williams’s father lived to the mid-1920s, he might have been further troubled to learn that his son had composed his Mass in G Minor for the choir of London’s Westminster Cathedral, which gave the first liturgical performance on March 12, 1923. Vaughan Williams is reported to have remarked about this score, “There is no reason why



Leith Hill Tower, Katherine Jean Macfee, 1912

an atheist could not write a good Mass.” In her 1964 biography of her husband, Ursula Vaughan Williams quotes this remark, also stating, “He was an atheist during his later years at [his private school] Charterhouse, and at Cambridge, though he later drifted into a cheerful agnosticism: he was never a professing Christian.” One can only speculate how Rev. Vaughan Williams might have reacted to his son’s agnosticism, cheerful or otherwise. The composer’s lack of religiosity was so evident that Ursula Vaughan Williams never inquired as to why the son of an Anglican clergyman wrote a Mass for the Roman Catholic liturgy.

These speculations about Arthur Vaughan Williams’s hypothetical reactions to episodes in his son’s career illustrate aspects of the composer’s rebelliousness toward both Anglican mores and family expectations that may not be immediately obvious. Such subtle early acts of rebellion proved useful when Ralph Vaughan Williams faced open opposition to his musical vocation from his mother’s side of the family. The Darwin-Wedgwood clan was remarkably uninterested in the arts, and their relentless criticism gave Vaughan Williams an obstacle to overcome. After two years at the Royal College of Music (RCM) and three at Trinity College, Cambridge University, he took an undergraduate degree in history from Cambridge to placate his mother’s relatives. He then returned to RCM, where he faced more criticism in the form of the truculent abuse that his composition teacher, Charles Villiers Stanford, regularly heaped upon many of his pupils.

Tiring of Stanford’s invective, Vaughan Williams defied his erstwhile teacher by going to Berlin in 1897 to study with Max Bruch, who encouraged Vaughan Williams and helped him to understand fully the techniques and traditions of 19th-century German music. In 1907, Vaughan Williams traveled to Paris to take three months of lessons with a dandified, avant-garde composer, Maurice Ravel. Vaughan Williams responded positively to Ravel’s tutelage and aesthetics: “It was an invigorating experience to find all artistic problems looked at from what was to me an entirely new angle.” For his part, Ravel observed that Vaughan Williams “only realized his richness when he learned to be English.”

Ravel alludes here to Vaughan Williams’s complex nationalist ideology in music. The English composer certainly did espouse cultural nationalism. Like Béla Bartók, whose music he admired, Vaughan Williams collected folk songs in the field, arranging and quoting the songs and dances he gathered before assimilating them into his compositional idiom. Rural folk song became a foundational element of his style, sitting alongside English music from the Tudor and Jacobean periods—the inspiration for his *Fantasia on a Theme by Thomas Tallis* (1910)—and French modernists such as Ravel and Claude Debussy, whose influence can be heard in the voluptuous sonorities of his *Flos campi* (1925). Vaughan Williams did not, however, restrict himself to the countryside. In a 1912 article, “Who Wants the English Composer?,” he mentions urban demotic music, such as the hymns sung by Welsh spectators at a soccer match, Cockney concertinas, and the sentimental songs of “factory girls,” as material to be explored by British composers.

After his experiences as a soldier in the ghastly maelstrom of the First World War, Vaughan Williams’s already leftist political convictions deepened, and he continued his cultural patriotism while eschewing the narrowly parochial. In his lectures at Bryn Mawr, for example, he mentioned his hope for a global democracy on a federal model, a “United States of the World.” After the Second World War, Vaughan Williams distilled his beliefs,

declaring, “I believe, then, that political internationalism is not only compatible with cultural patriotism, but that one is an essential concomitant of the other.” He goes on to assert that when “the United States of Europe becomes a fact, each nation must have something to bring to the common stock of good.” After the composer’s death in 1958, conductor Adrian Boult wrote a letter to the *Times* of London in which he protested, “I have seen no word about Dr. Ralph Vaughan Williams’s support of movements for peace through world government. . . . It should be put on record that he was a vice-president of Federal Union.”

Like his Surrey neighbor E. M. Forster, with whom he collaborated on two pageants that decried the environmental degradation occurring throughout rural England, Vaughan Williams was the heir to a strain of late-Victorian liberalism. In *Two Cheers for Democracy*, Forster looked back on the end of the 19th century in Britain as “an admirable age. It practised benevolence and philanthropy, was humane and intellectually curious, upheld free speech, had little colour-prejudice, believed that individuals are and should be different, and entertained a sincere faith in the progress of society.” Liberals like Forster and Vaughan Williams embraced a public responsibility to continue their forebears’ tradition of measured democratic reform. However, Forster noted that “none of us realized our economic position. . . . We did not realize that all the time we were exploiting the poor of our own country.” Such progressives are often assumed to have been well-heeled members of the intellectual gentry. Vaughan Williams, however, was less wealthy than his Wedgwood-Darwin pedigree might imply; he inherited a very modest income from the Wedgwood family, who were so numerous that their financial legacy was diluted with each passing generation. In other words, he had to work for his living.

From early childhood, Vaughan Williams was vividly aware of the plight of the poor and disenfranchised. In his 2022 biography of the composer, Eric Saylor writes, “Vaughan Williams was particularly fond of his nursemaid, Sarah Wager (affectionately calling her ‘a complete red’), who shared her radical politics with the children while instilling respect for good manners.” His career as a musician exposed him to the lives of the poor. In 1895, he was hired as the organist of St. Barnabas Church in South Lambeth, a rough, working-class district of London that W. Somerset Maugham used as the setting of *Liza of Lambeth*, his 1897 novel of life among the poor. Vaughan Williams also encountered poverty in villages and workhouses as he collected folk songs. In *A London Symphony* (1914), he alluded to Salvation Army bands, music halls, dancing Cockneys, and the cries of street peddlers—the music making of London’s working classes. He sought to alleviate poverty and injustice where he could. For instance, he materially helped Jewish refugees from Nazi Germany, and he quietly paid the school fees for several émigré children.

Reading the American poet Walt Whitman encouraged Vaughan Williams to embrace the importance of community. Whitman often expressed the idea of universality in mystical terms. In the second movement of *A Sea Symphony* (1910), Vaughan Williams set these lines from *Leaves of Grass*: “A vast similitude interlocks all, . . . All souls—all living bodies, though they be ever so different.” Loving music as he did, Vaughan Williams believed that it could create communal bonds locally, nationally, and internationally. He took to heart the injunction of his teacher C. Hubert Parry: “Write choral music as befits an Englishman and a democrat.” The choral music he wrote with this dictum in mind, such as *Serenade to Music* (1938), has transcended boundaries of nation and doctrine. His hymn DOWN



Ralph Vaughan Williams conducting the premiere of his Fifth Symphony, 1943

AMPNEY has been taken up (with a translated text) by Spanish-speaking Catholic congregations throughout the American Southwest. Among the composers who profited by his example were his younger friends Herbert Howells, Gerald Finzi, and Michael Tippett, as well as his students at the Royal College of Music, such as Elizabeth Maconchy and Constant Lambert.

Vaughan Williams's musical output is wide-ranging, from hymns, songs, and anthems to chamber music, film scores—such as that for *Scott of the Antarctic* (1948)—nine symphonies, and five operas. The sheer variety of his music refutes the facile and sometimes dismissive label “pastoral.” Close inspection of supposedly “pastoral” scores like *The Lark Ascending* (1914, revised 1920) reveals Vaughan Williams's keen engagement with a distinctive form of British modernism, which was also embraced by Edward Elgar and Benjamin Britten and featured the composition of music intended for nonprofessionals. Vaughan Williams enjoyed performing with such avocational musicians. For 48 years, he conducted the Leith Hill Musical Festival, an enterprising annual event that still takes place in Dorking, near Leith Hill where he grew up. An heir to the virtues of modesty and industriousness inculcated by his mother, he worked hard and incessantly. As he wrote to his friend Elizabeth Trevelyan in 1939, “A true musician cannot divorce music from real life.”

Vaughan Williams also treasured the beautiful and the numinous. In a 1920 essay, “The Letter and the Spirit,” he states, “The human, visible, audible and intelligible media which artists (of all kinds) use, are symbols not of other visible and audible things but of what lies beyond sense and knowledge.” In *National Music*, he writes: “A work of art is like a theophany which takes different forms to different beholders.” Vaughan Williams was careful not to impose a specific creed on his readers, just as he was loath to dictate how his listeners might experience his music. Even so, in one respect he was his father’s son. Over the course of a long life, he often quoted the Authorized King James Version of the Bible, especially St. Paul the Apostle. The title of “The Letter and the Spirit” comes from

the third chapter of St. Paul’s Second Epistle to the Corinthians: “for the letter killeth, but the Spirit giveth life.” Like St. Paul, Vaughan Williams was an evangelist—not for any particular religious faith but for music. In their evangelical zeal both apostle and composer could at times be argumentative, hot-headed, tactless, and intransigent. Forster, who once called Vaughan Williams “noble,” also remarked that he was at times a “goose” in matters of judgment.

Vaughan Williams knew that beauty was of primary importance in evangelizing for music, but his canon of beauty was characteristically capacious and open-minded. In a 1937 letter to his friend Robert Longman, he defended his turbulent and dissonant Fourth Symphony (1934): “I agree with you that all music must have *beauty*—the problem being what *is* beauty—so when you say you do not think my F mi[nor] Symphony [is beautiful] my answer *must* be that *I do* think it beautiful . . . because we know that beauty can come from unbeautiful things (e.g. King Lear, Rembrandt[’]s School of Anatomy, Wagner[’]s Niebelungs [*sic*] etc).” For Vaughan Williams, beauty was commingled with truth, the act of regarding the human condition with courage, and with goodness, which could be realized through courtesy, respect for difference, and common sense.

After Gustav Holst died in 1934, Vaughan Williams wrote words that can justly be used to sum up his own hopes and achievement: “He may now have found in new regions that which his music ever seemed to be seeking.” He continued, “All art is the imperfect human half-realization of that which is spiritually perfect. . . . In his life as in his art he seemed to be standing on the verge of ultimate truth.”

—Byron Adams, *University of California, Riverside*, and Daniel M. Grimley, *Oxford University; Scholars in Residence, Bard Music Festival 2023*



Gustav Holst and Ralph Vaughan Williams walking in the Malvern Hills, c. 1921-23 by W. G. Whittaker



The Music Lesson, Frederic Leighton, 1877



The Music Hall, Walter Sickert, 1889



Ralph Vaughan Williams at Charterhouse, c. 1888

SELECTIVE CHRONOLOGY

- 1872 Born October 12 in Down Ampney, Gloucestershire, to Arthur Vaughan Williams, vicar of All Saints' Church, and his wife Margaret (née Wedgwood), great-granddaughter of Josiah Wedgwood and a niece of Charles Darwin**
- 1875 Arthur Vaughan Williams dies; family moves to Leith Hill Place, Surrey**
Composers Maurice Ravel and Samuel Coleridge-Taylor born
- 1878 Begins music lessons (piano and harmony) with his aunt Katherine Elizabeth ("Sophy") Wedgwood; composes his first known piece, *The Robin's Nest***
- 1879 Begins violin lessons**
Anglo-Zulu War begins; George Grove publishes first edition of *A Dictionary of Music and Musicians*; composers Frank Bridge, John Ireland, Ottorino Respighi, and conductor Thomas Beecham born
- 1880 Passes a correspondence course in music theory from Edinburgh University**
First Boer War begins
- 1882 Britain invades Egypt and the Sudan; premiere of Richard Wagner's *Parsifal*; Franklin D. Roosevelt, Virginia Woolf, composers Igor Stravinsky and Karol Szymanowski born**
- 1883 Sent to Field House School in Rottingdean where he takes violin and piano lessons**
Royal College of Music (RCM) opens in London; premiere of Johannes Brahms's Symphony No. 3; Franz Kafka, Coco Chanel, composers Arnold Bax, Edgard Varèse, Lord Berners, and Anton Webern born; Wagner and Karl Marx die
- 1887 Attends Charterhouse School in Godalming, Surrey**
Queen Victoria celebrates Golden Jubilee; premiere of Giuseppe Verdi's *Otello*; Arthur Conan Doyle publishes *A Study in Scarlet*, introducing Sherlock Holmes; pianist Arthur Rubinstein and composers Nadia Boulanger and Florence Price born
- 1890 Visits Munich, hears Wagner's *Die Walküre*; enters Royal College of Music**
Otto von Bismarck resigns as German chancellor; composers Ivor Gurney and Bohuslav Martinů born; theologian and poet John Henry Cardinal Newman, composer César Franck, and Vincent van Gogh die
- 1891 Begins composition lessons with C. Hubert Parry**
Publication of Oscar Wilde's *The Picture of Dorian Gray* and Hardy's *Tess of the d'Urbervilles*; composers Arthur Bliss and Sergei Prokofiev born
- 1892 Attends Covent Garden production of Wagner's *Tristan und Isolde* conducted by Gustav Mahler; matriculates at Trinity College, Cambridge University; becomes friends with philosophers George Moore and Bertrand Russell, historian George Trevelyan, and organist-conductor Hugh Allen; meets Adeline Fisher**
Wilde's *Salome* is accepted by Sarah Bernhardt for production at Royal English Opera House, but is denied a license by the office of the Lord Chamberlain; composers Arthur Honegger, Herbert Howells, Germaine Tailleferre, and Darius Milhaud born; poets Alfred, Lord Tennyson and Walt Whitman die
- 1894 Takes bachelor of music degree at Cambridge**
Captain Alfred Dreyfus found guilty of treason and exiled to Devil's Island; premiere of Claude Debussy's *Prélude à l'après-midi d'un faune*; Wilde's *Salome* published in English translation; composer Peter Warlock (Philip Heseltine) born; poet Christina Rossetti and composer Anton Rubinstein die
- 1895 Takes bachelor of arts in history at Cambridge; returns to RCM, where he studies composition with Charles Villiers Stanford; becomes friends with Gustav Holst; hired as organist at St. Barnabas Church, South Lambeth**
Wilhelm Roentgen discovers X-rays; Lumière brothers hold first public film screening; Promenade Concerts in London founded; Hardy's *Jude the Obscure* published; Wilde sentenced to two years' hard labor for "gross indecency"; pianist Harriet Cohen, composers William Grant Still and Paul Hindemith born

1896 Visits Bayreuth

Premieres of Anton Chekov's *The Seagull* and Giacomo Puccini's *La bohème*; A. E. Housman's *A Shropshire Lad* published; poet-artist William Morris, composers Clara Schumann and Anton Bruckner die

1897 Marries Adeline Fisher; honeymoon in Berlin, where he studies composition with Max Bruch; begins to compose String Quartet in C Minor

Queen Victoria's Diamond Jubilee; first Zionist Congress in Basel; Vladimir Lenin exiled to Siberia; composer Erich Wolfgang Korngold born; Brahms dies

1898 Settles in London; composes Serenade in A Minor; passes exams to become a Fellow of Royal College of Organists

Empress Elisabeth of Austria assassinated; premiere of Coleridge-Taylor's *Hiawatha's Wedding Feast*; composer George Gershwin born

1899 Resigns as organist at St. Barnabas; successfully passes doctoral viva and submits Mass as exercise for doctor of music degree at Cambridge

Joseph Conrad's *Heart of Darkness* and Rudyard Kipling's *The White Man's Burden* published; premieres of Edward Elgar's *Enigma Variations* and Richard Strauss's *Ein Heldenleben*; writer Vladimir Nabokov, conductor John Barbirolli, and composers Francis Poulenc, Georges Auric, and Carlos Chávez born

1900 Completes *Bucolic Suite*; meets folk-song collector Cecil Sharp; attends disastrous premiere of Elgar's *Dream of Gerontius*

First public exhibition of sound films at Paris Exposition; premiere of Puccini's *Tosca*; composers Aaron Copland and Ernst Krenek born; Nietzsche, Wilde, composer Arthur Sullivan, and art critic John Ruskin die

1901 Awarded doctor of music degree; premiere of *Serenade in A Minor*

Death of Queen Victoria, Edward VII accedes to British throne; assassination of William McKinley; Theodore Roosevelt becomes US president; first Nobel Prizes awarded; New York Stock Exchange crash; composer Gerald Finzi and violinist Jascha Heifetz born; Verdi dies

1902 First composition published, the song "Linden Lea"; gives a series of lectures entitled "The History of Folk Song"; writes articles for *The Vocalist* magazine

Second Boer War ends; Beatrix Potter publishes *The Tale of Peter Rabbit*; premieres of Debussy's *Pelléas et Mélisande* and Jean Sibelius's Second Symphony; composers William Walton and Maurice Duruflé born

1903 Begins work on *A Sea Symphony*; completes *Quintet in C Minor for piano and strings*; "Silent Noon" published; begins to collect folk songs

Marie Curie becomes first woman to win Nobel Prize; Henry James publishes *The Ambassadors*; premiere of Elgar's oratorio *The Apostles*; philosopher Theodor W. Adorno and writers George Orwell and Evelyn Waugh born

1904 Appointed music editor of *The English Hymnal*; composes song cycles *The House of Life* and *Songs of Travel*; completes *In the Fen Country*

Entente Cordiale between Britain and France; premiere of J. M. Barrie's *Peter Pan*; Edward Elgar Festival at Covent Garden; Edward VII knights Elgar; authors Christopher Isherwood and Graham Greene born; Antonín Dvořák dies

1905 Cofounds Leith Hill Music Festival, appointed its principal conductor (continues in this position until 1953)

First Russian Revolution; Einstein publishes special theory of relativity; premieres of Strauss's *Salome* and Debussy's *La mer*

1906 Publication of *The English Hymnal* and of his collection of 58 songs in *Journal of the Folk-Song Society*; composes *Norfolk Rhapsody No. 1*

President Roosevelt awarded Nobel Prize for Peace for negotiating end to Russo-Japanese War; Dreyfus exonerated; Royal Navy launches HMS *Dreadnought* initiating arms race with Germany; San Francisco earthquake; premieres of Frederick Delius's *Sea Drift* and Ethel Smyth's *The Wreckers*

1907 Successful Leeds Festival premiere of *Toward the Unknown Region*; travels to Paris in December to study with Ravel

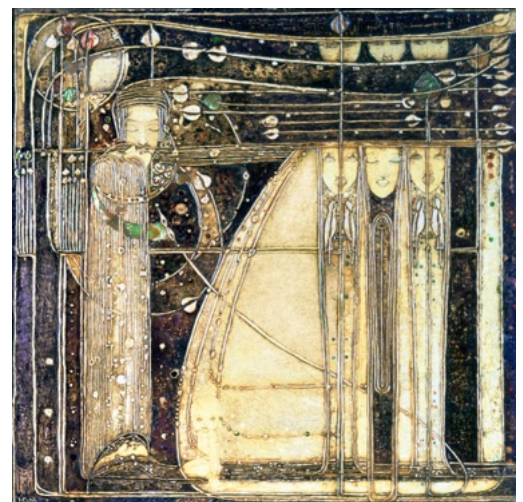
Britain and Russia settle colonial disputes in Persia, Afghanistan, and Tibet, leading to Triple Entente; Kipling awarded Nobel Prize in literature; premiere of Arnold Schoenberg's Chamber Symphony; composer Elizabeth Maconchy and poet W. H. Auden born; composer Edvard Grieg dies



Adeline Vaughan Williams playing the cello, 1900



Max Bruch, c. 1900



The Opera of the Wind, c.1902
Margaret Macdonald and Charles Rennie Mackintosh



The Dancers, Wyndham Lewis, 1912



Ralph Vaughan Williams, 1915



Oppy Wood, 1917, Evening, John Nash, 1918

1908 Returns from Paris in March; lectures at Morley College in London; completes String Quartet No. 1 in G minor

Austria-Hungary annexes Bosnia-Herzegovina, triggering Bosnian Crisis; Kenneth Grahame publishes *The Wind in the Willows*; composers Elliott Carter and Olivier Messiaen born; Nikolai Rimsky-Korsakov dies

1909 Composes incidental music for Aristophanes's comedy *The Wasps*, and song cycle *On Wenlock Edge*

Old Age Pensioner's Act of 1908 comes into force in UK; premiere of Strauss's *Elektra*; Filippo Marinetti publishes Futurist Manifesto; poet Algernon Charles Swinburne dies

1910 Conducts premieres of *Fantasia on a Theme by Thomas Tallis*, at Three Choirs Festival in Gloucester Cathedral, and *A Sea Symphony*, at Leeds Festival; begins composition of his first opera, *Hugh the Drover*

King Edward VII dies, George V ascends the throne; Fritz Kreisler premieres Elgar's Violin Concerto; E. M. Forster publishes *Howards End*; composers Samuel Barber and William Schuman born; authors Mark Twain and Leo Tolstoy, and medical reformer Florence Nightingale die

1911 First performance of *Five Mystical Songs*

British transfer of Indian capital from Calcutta to Delhi; reunification of Bengal announced by George V; premieres of Strauss's *Der Rosenkavalier* and Sibelius's Fourth Symphony; Mahler dies, posthumous premiere of his *Das Lied von der Erde*

1912 Premiere of *Fantasia on Christmas Carols*; composes *Phantasy Quintet*

Robert Falcon Scott's South Pole expedition ends in disaster; RMS *Titanic* sinks; premiere of Schoenberg's *Pierrot Lunaire*; composers John Cage and Peggy Glanville-Hicks born; composers Mykola Lysenko, Coleridge-Taylor, and playwright August Strindberg die

1913 Composes incidental music for Shakespeare Memorial Theatre Festival; completes *A London Symphony* (No. 2)

Composers Benjamin Britten and Witold Lutosławski born

1914 Premiere of *A London Symphony*; composes *Four Hymns*; completes *Hugh the Drover*; enlists as a private in Royal Army Medical Corps (RAMC)

Assassination of Archduke Franz Ferdinand of Austria and his wife, Sophie, in Bosnia, Serbia, ignites World War I; 53 leading British authors, including Kipling, H. G. Wells, Conan Doyle, and Hardy sign a manifesto denouncing brutal German invasion of Belgium; premiere of Rutland Boughton's opera *The Immortal Hour*; poet Dylan Thomas born

1915 Various postings in England with London Field Ambulance unit of RAMC

Zeppelin bombing of London; RMS *Lusitania* sunk by German U-boat; nurse Edith Cavell executed by Germans; disastrous Allied expedition to the Dardanelles

1916 Posted to front in France and then to Greece; dedicates *A London Symphony* to George Butterworth who died in Battle of the Somme

Easter Rising begins in Ireland; Emperor Franz Joseph I of Austria dies and is succeeded by his grandnephew Karl I; Lloyd George succeeds H. H. Asquith as prime minister; writer Henry James dies

1917 Commissioned as lieutenant in Royal Garrison Artillery (RGA)

Bolshevik revolution in Russia and abdication of Tsar Nicholas II; US enters World War I; Britain captures Palestine; Balfour Declaration promises the Jewish people a homeland in Palestine

1918 Serves in France with RGA; sustains damage to hearing; appointed director of music for First Army, British Expeditionary Force, in France; *Adrian Boulton* conducts *A London Symphony* at Queen's Hall

World War I ends; British Imperial Forces casualties number over one million; influenza pandemic; Boulton conducts premiere of Holst's *The Planets*; Nelson Mandela and conductor Leonard Bernstein born; poets Guillaume Apollinaire and Wilfred Owen and composers Parry, Debussy, and Lili Boulanger die

1919 Demobilized in February; appointed professor of music at RCM; awarded honorary DMus degree by Oxford University; premiere of *The Lark Ascending* (arrangement for violin and piano)

Treaty of Versailles; League of Nations founded; Weimar Republic established in Germany; Gandhi begins policy of passive resistance in India; premiere of Elgar's Cello Concerto

1920 Revised version of *A London Symphony* published and performed in London and New York

US women gain right to vote; Palestine becomes British mandate; architect Edwin Lutyens's war memorial, The Cenotaph, unveiled in London by George V

1921 Succeeds Allen as conductor of Bach Choir; meets Sibelius who is on tour in England; premiere of *The Lark Ascending* (version for violin and orchestra); composes *Merciless Beauty*; finishes *Mass in G Minor*

Adolf Hitler becomes leader of National Socialist Party; US immigration quota passed; Schoenberg develops 12-tone technique of composition; Enrico Caruso and Camille Saint-Saëns die; composer Karel Husa born

1922 Premiere of *Pastoral Symphony* (Symphony No. 3) in London with Boult conducting; one-act opera *The Shepherds of the Delectable Mountains* produced at RCM; visits US and conducts American premiere of *Pastoral Symphony* in Norfolk, Connecticut

Benito Mussolini seizes power in Italy; Permanent Court of International Justice opens in The Hague; Joseph Stalin elected general secretary of Communist Party; Soviet Union established; beginning of daily radio transmission by British Broadcasting Company (BBC); premiere of Arthur Bliss's *A Colour Symphony*; publication of James Joyce's *Ulysses*, T. S. Eliot's *The Waste Land*, and Housman's *Last Poems*; composer Iannis Xenakis born; Proust dies

1923 Premiere of *English Folk Song Suite*, for military band

Premiere of Stravinsky's *Les noces*; Louis Armstrong makes first recording; composer György Ligeti born; Sarah Bernhardt dies

1924 On *Wenlock Edge* performed at International Society for Contemporary Music (ISCM) festival in Salzburg; *Hugh the Drover* staged at RCM; begins work on opera *Sir John in Love*

The Juilliard School opens in New York City; Thomas Mann publishes *The Magic Mountain*; premieres of Sibelius's Seventh Symphony and Gershwin's *Rhapsody in Blue*; Lenin and composers Puccini, Busoni, Stanford, and Gabriel Fauré die

1925 Performances at ISCM festivals: *A Pastoral Symphony* (Prague); *Merciless Beauty* (Venice); records *Overture to The Wasps* and *Old King Cole*; premieres of *Flos campi* and *Concerto in D Minor* (*Concerto accademico*)

Mussolini assumes dictatorial powers; publications of Hitler's *Mein Kampf*, Kafka's *The Trial*, F. Scott Fitzgerald's *The Great Gatsby*, and Woolf's *Mrs. Dalloway*; premiere of Alban Berg's opera *Wozzeck*; composer Pierre Boulez and director Peter Brook born; Erik Satie dies

1926 Composes *Six Studies in English Folksong*; oratorio *Sancta Civitas* premiered at Oxford; masque *On Christmas Night* staged in Chicago

General Strike in Britain; musicologist Edward J. Dent appointed professor of music at Cambridge; composers Morton Feldman and Hans Werner Henze born; composer Charles Wood dies

1927 Composes song cycle *Along the Field*

Charles Lindbergh makes first solo transatlantic flight; first feature-length talking movie, *The Jazz Singer*, released; philosopher Henri Bergson wins Nobel Prize; premieres of Stravinsky's *Oedipus Rex* and Krenek's *Jonny spielt auf*

1928 Resigns position of conductor of Bach Choir; completes *Sir John in Love* and composes *Te Deum* in G for enthronement of Archbishop of Canterbury; publication of *The Oxford Book of Carols*, edited in collaboration with Martin Shaw

Britain grants equal voting rights to women; Alexander Fleming discovers penicillin; Stalin launches first Five-Year Plan; D. H. Lawrence's *Lady Chatterley's Lover* published; Bertolt Brecht and Kurt Weill's *Dreigroschenoper* premiered



Armistice Day, November 11, 1918, John Lavery



The Cenotaph, the Morning of the Peace Procession
William Nicholson, 1919



Premiere of *Hugh the Drover*, 1924



The Lark, George Henry, 1926



Shipping on the Thames Below St. Paul's, Charles Dixon, 1930



Scene from *Job*, "Dreams of war, pestilence and famine come to Job," Cambridge Theatre, London, 1931



HMS Glorious in the Arctic, Eric Ravilious, 1940

1929 Moves to Dorking, Surrey; completes operetta *The Poisoned Kiss*; *Sir John in Love* staged at RCM

Stock market crashes in October and Great Depression begins; Ernest Hemingway's *A Farewell to Arms* published; composer George Crumb born; Diaghilev and writer Hugo von Hofmannsthal die

1930 Awarded Gold Medal by Royal Philharmonic Society; conducts premiere of *Job* (concert version) at Norwich Festival

Gandhi declares India's independence from British imperial rule; Boulton becomes BBC's musical director, then chief conductor of newly formed BBC Symphony Orchestra; first production of Noël Coward's play *Private Lives*; composer Tôru Takemitsu born; Warlock, Conan Doyle, and poet Robert Bridges die

1931 *Job* staged by Camargo Society with choreography by Ninette de Valois at Cambridge Theatre, London; begins work on *Symphony No. 4* in F Minor

Britain abandons gold standard; Empire State Building completed; premiere of Walton's *Belshazzar's Feast*; composer Carl Nielsen dies

1932 Elected president of English Folk Dance and Song Society; premiere of *Magnificat*; second trip to US, to deliver Mary Flexner Lectures at Bryn Mawr College; meets Barber

Franklin D. Roosevelt elected US president; Oswald Mosley forms British Union of Fascists; Aldous Huxley publishes *Brave New World*

1933 Premiere of *Concerto in C Major* for piano and orchestra

Hitler elected chancellor of Germany; first Nazi concentration camp opens at Dachau; Roosevelt launches New Deal; prohibition repealed in US; Gertrude Stein's *The Autobiography of Alice B. Toklas* published

1934 Collaborates with librettist Forster on *Pageant of Abinger*; publication of *National Music*, based on his 1932 Flexner Lectures; composes *Suite for Viola and Orchestra*; publication of *Fantasia on "Greensleeves"*

Mao Zedong begins Long March; Elgar, Delius, Holst, and Franz Schreker die

1935 Accepts Order of Merit; becomes an honorary fellow of Trinity College, Cambridge; *Symphony No. 4* premiered under Boulton with BBC Symphony

Nuremberg Laws excluding German Jews from citizenship enacted; Stalin launches purges; Gershwin's *Porgy and Bess* premiered; composers Arvo Pärt, Nicholas Maw, and Terry Riley born; composers Paul Dukas and Berg die

1936 Composes *Dona Nobis Pacem*; premiere of *Five Tudor Portraits*

King George V dies; Edward VIII ascends the throne, then abdicates over his proposal of marriage to American divorcée Wallis Simpson; accession of George VI; Spanish Civil War begins; Spanish fascists execute poet Federico Garcia Lorca; Germany and Japan sign Anti-Comintern Pact; economist John Maynard Keynes publishes *The General Theory of Employment, Interest, and Money*

1937 Conducts recording of *Fourth Symphony*; awarded Shakespeare Prize by University of Hamburg; one-act opera *Riders to the Sea* staged at RCM

Bombing of Basque town Guernica, memorialized by Picasso's painting; height of Great Terror in Soviet Union; Italy joins Anti-Comintern Pact, completing the three Axis powers; Nazis mount *Entartete Kunst* (Degenerate Art) exhibition; composer Philip Glass born; Ravel, Gershwin, and Szymanowski die

1938 Meets poet Ursula Wood; composes *Serenade to Music*; travels to Hamburg to accept Shakespeare Prize; redoubles efforts to assist Jewish refugees

Federal Union founded in Britain; Austria incorporated into Third Reich (Anschluss); Kristallnacht in Germany; premieres of Hindemith's *Mathis der Maler* and Copland's *Billy the Kid*

1939 Premiere of *Five Variants of "Dives and Lazarus"*; his music is banned by the Nazis; serves on Dorking Committee for Refugees from Nazi Oppression; gives talk "Making Your Own Music" encouraging active music making as response to national crises

Spanish Civil War ends, Francisco Franco becomes dictator of Spain; Molotov-Ribbentrop Pact (German-Soviet nonaggression treaty); Germany's invasion of Poland starts World War II; Britain and France declare war on Germany; USSR attacks Finland; Freud and poet William Butler Yeats die

1940 Composes Six Choral Songs—To Be Sung in Time of War and first film score, 49th Parallel

Churchill becomes prime minister; France surrenders; Battle of Britain and beginning of the Blitz; German Luftwaffe destroys Coventry Cathedral; premiere of Stravinsky's *Symphony in C*; Graham Greene publishes *The Power and the Glory*; composers Silvestre Revueltas and Jehan Alain die

1941 Appointed to Council for the Encouragement of Music and the Arts, forerunner of the Arts Council; chairs Home Office Committee for the Release of Interned Alien Musicians; composes Household Music

Germany invades Soviet Union; siege of Leningrad; Japanese attack Pearl Harbor; Lend-Lease Act passed; US enters the war; penicillin first used on a human patient; Queen's Hall destroyed during London Blitz; Bridge, Woolf, philosopher Henri Bergson, and pianist-composer Ignacy Paderewski die

1942 Composes music for the film Coastal Command; 70th birthday marked by BBC with week-long celebration

Battles of Midway and Stalingrad; Japanese Americans interned; Manhattan Project officially established to create first atomic bomb; Arturo Toscanini conducts broadcast premiere of Dmitry Shostakovich's "Leningrad" Symphony

1943 Completes Symphony No. 5 and conducts premiere; composes music for the films The People's Land and The Story of a Flemish Farm

Surrender of German troops at Stalingrad; Warsaw Ghetto uprising; Jean-Paul Sartre's *Being and Nothingness* published; Broadway premiere of Rodgers and Hammerstein's *Oklahoma!*; composer Robin Holloway born

1944 Composes Concerto in A Minor for Oboe and Strings, String Quartet No. 2 in A Minor, and Thanksgiving for Victory (commissioned by the BBC)

Siege of Leningrad ends; Battle of the Bulge; D-Day (Allies land in northern France); liberation of Paris; premieres of Copland's *Appalachian Spring* and Michael Tippett's *A Child of Our Time*; Smyth and Henry Wood die

1945 Thanksgiving for Victory, recorded in 1944, is broadcast over BBC

Firebombing of Dresden; Soviets take Berlin; Hitler commits suicide; Second World War ends; concentration camps liberated; atomic bombs dropped on Hiroshima and Nagasaki; Britain becomes a founding member of United Nations; publication of Waugh's *Brideshead Revisited* and Nancy Mitford's *The Pursuit of Love*; premiere of Britten's *Peter Grimes*

1946 Composes film score for The Loves of Joanna Godden

Nuremberg Trials; atomic test at Bikini Atoll; League of Nations disbanded; first meeting of UN General Assembly; first electronic computer; Robert Penn Warren's *All the King's Men* published; International Summer Courses for New Music (Darmstadt) founded

1947 75th birthday celebrated with concerts, broadcasts, and publications; composes motet The Souls of the Righteous for dedication of "Battle of Britain" Chapel of Westminster Abbey

Truman doctrine; Marshall plan; communists take power in Poland; Cold War begins; House Committee on Un-American Activities creates blacklist in the entertainment industry; invention of the transistor; partition of India and end of British Raj; Auden's *The Age of Anxiety* published

1948 Premiere of Symphony in E Minor (No. 6); composes music for the film Scott of the Antarctic

Berlin Blockade begins; state of Israel founded; Gandhi assassinated; British railway system nationalized; British sculptor Henry Moore wins International Sculpture Prize at Venice Biennale; premiere of Maconchy's Fifth String Quartet; Aldeburgh Festival founded

1949 Composes Fantasia (quasi variazione) on "Old 104th" Psalm Tune and An Oxford Elegy

London Declaration establishes British Commonwealth of Nations; USSR detonates atomic bomb; China becomes communist state under Mao; Republic of Ireland founded; North Atlantic Treaty Organization (NATO) established; Federal Republic of Germany created; Orwell's *1984* published; Strauss dies



Army Tailor and ATS Tailoress, Evelyn Dunbar, 1943



The Nuremberg Trial, Laura Knight, 1946



Angels of the Apocalypse, Stanley Spencer, 1949



Coronation Fireworks, Kenneth Rowntree, c. 1953



Ursula and Ralph Vaughan Williams on their wedding day, 1953



The Thames from Greenwich, John Minton, 1955

1950 Publication of Hubert Foss's *Ralph Vaughan Williams: A Study*; composes *Concerto grosso*

Korean War begins; anti-British riots in Egypt; premiere of Howells's *Hymnus Paradisi*; composer Lord Berners dies.

1951 Death of Adeline Vaughan Williams; composes *Three Shakespeare Songs*; "morality" *The Pilgrim's Progress* staged at Covent Garden

J. D. Salinger's *The Catcher in the Rye* published; premieres of Stravinsky's *The Rake's Progress* and Britten's *Billy Budd*; Royal Festival Hall opens in London; Schoenberg and Serge Koussevitzky die

1952 Finishes *Sinfonia antartica* (No. 7)

First hydrogen bomb detonated on Enewetak Atoll; death of King George VI and accession of Queen Elizabeth II; Dwight D. Eisenhower elected US president

1953 Marries Ursula Wood; moves from Dorking to London; motet *O Taste and See* and *Old Hundredth Psalm Tune*, composed for the occasion, performed at coronation of Elizabeth II; *Sinfonia antartica* premiered by Barbirolli in Manchester; *Some Thoughts on Beethoven's Choral Symphony with Writings on Other Musical Subjects* published

Korean War ends; Stalin and Prokofiev die on March 5; Nikita Khrushchev elected general secretary of Communist Party of the Soviet Union; Jonas Salk develops polio vaccine; premiere of Samuel Beckett's *Waiting for Godot*; Price, Bax, Roger Quilter, and Thomas die

1954 Composes Christmas cantata *Hodie*, Sonata in A Minor for Violin and Piano, and Concerto in F Minor for Bass Tuba and Orchestra; visiting professor at Cornell University; lecture tour across US and Canada; receives Yale University's Howland Memorial Prize; Vaughan Williams Trust established in support of young composers

Gamal Nasser seizes power in Egypt; dockworker's strike paralyzes British shipping; US Supreme Court rules segregated schools unconstitutional; premieres of Britten's *The Turn of the Screw* and Walton's *Troilus and Cressida*; J. R. R. Tolkien publishes *The Fellowship of the Ring*; Lord Edward Montagu imprisoned for "consensual homosexual offences"; composer Judith Weir born; scientist Alan Turing dies, ruled a suicide

1955 Awarded the Albert Medal of the Royal Society of Arts; composes music for the film *The England of Elizabeth*; book *The Making of Music* published

Churchill resigns as prime minister and is replaced by Anthony Eden; Warsaw Pact signed; Nabokov's *Lolita* published; premiere of Tippett's *The Midsummer Marriage* and Boulez's *Le marteau sans maître*; Honegger dies

1956 *Symphony No. 8* premiered by Barbirolli conducting the Hallé orchestra

De-Stalinization in Soviet Union begins; Soviet army crushes Hungarian revolution; Suez Crisis in Egypt; first transatlantic telephone cable; Finzi dies

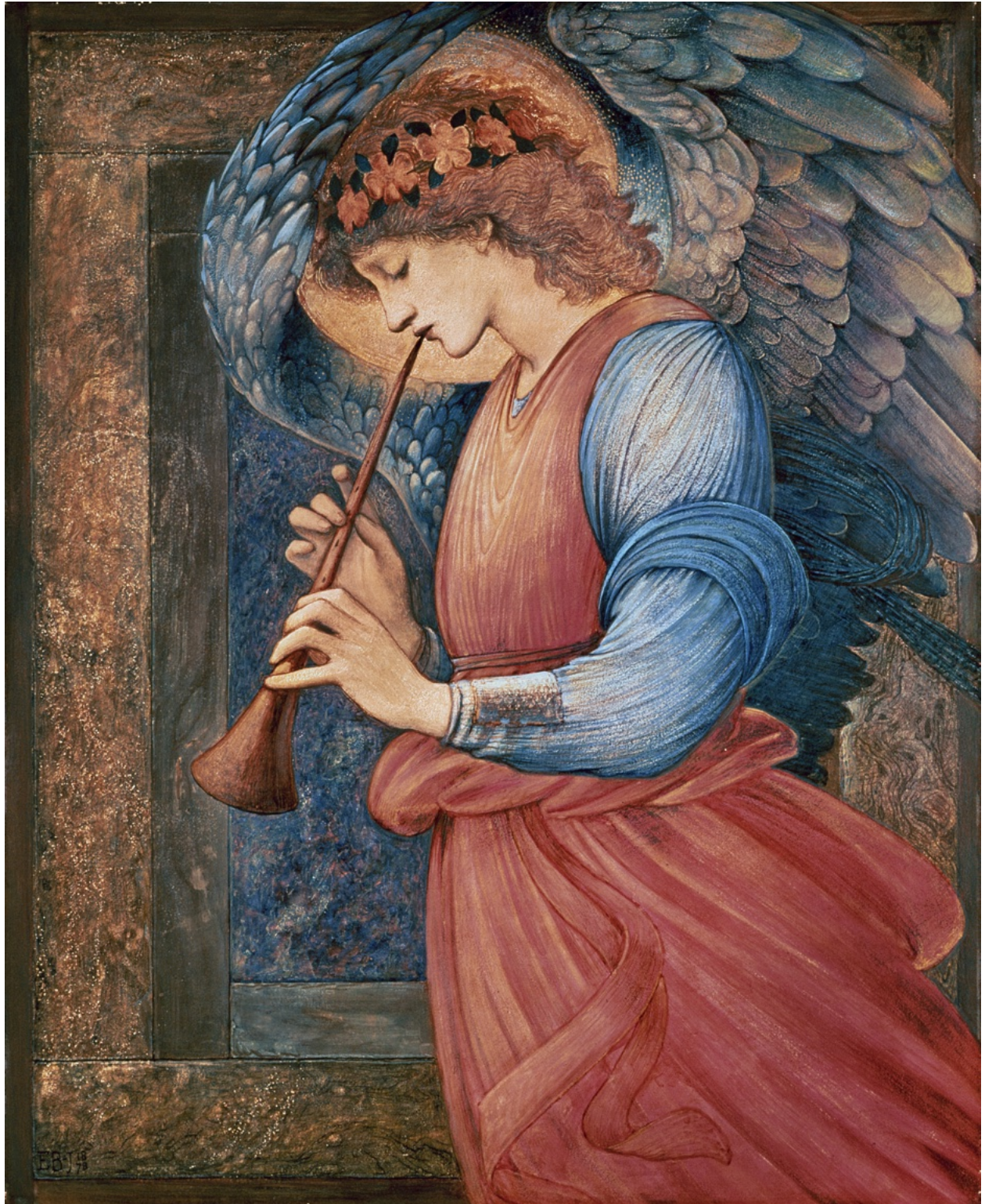
1957 Composes *Ten Blake Songs* for tenor and oboe

Harold Macmillan becomes Prime Minister; Wolfenden Report recommends decriminalization of homosexuality in Britain; Egypt re-opens Suez Canal; launch of Sputnik 1 initiates space race between USA and USSR; Common Market established; premiere of Poulenc's *Dialogues des Carmélites*; Sibelius, Korngold, Toscanini, and painter Diego Rivera die

1958 Conducts *St. Matthew Passion* at Leith Hill Musical Festival in March; *Symphony No. 9* in E Minor premieres in April; dies in London on August 26; ashes are interred in north choir aisle at Westminster Abbey on September 19

Russell launches Campaign for Nuclear Disarmament in UK; British Commonwealth Trans-Antarctic Expedition team, led by Vivian Edward Fuchs, completes first overland crossing of Antarctic in 99 days; premieres of Barber's *Vanessa* and Tippett's Second Symphony; Bernstein appointed music director of New York Philharmonic

1964 Ursula Vaughan Williams's *RVW: A Biography of Ralph Vaughan Williams and Michael Kennedy's *The Works of Ralph Vaughan Williams* published by Oxford University Press*



An Angel Playing a Flageolet, Edward Burne-Jones, c. 1878

**WEEKEND ONE
AUGUST 4-6**

VICTORIANS, EDWARDIANS, AND MODERNS

PROGRAM ONE

Vaughan Williams: Becoming an English Composer

Friday, August 4

Sosnoff Theater

7 pm Performance with commentary by Leon Botstein

Ralph Vaughan Williams (1872-1958)

From *The English Hymnal* (1906)

DOWN AMPNEY (Come Down, O Love Divine)

Renée Anne Louprette GCP '19, organ

Bard Festival Chorale

James Bagwell, conductor

From *Five English Folk Songs* (1913)

(arr. Vaughan Williams)

The Dark Eyed Sailor

Just as the Tide Was Flowing

The Wassail Song

Bard Festival Chorale

James Bagwell, conductor

Songs

Linden Lea (1901) (Barnes)

Blackwore by the Stour (1901) (Barnes)

Theo Hoffman, baritone

Erika Switzer, piano

Quintet in C Minor (1903)

Allegro con fuoco

Andante

Fantasia (quasi varizioni)—Moderato

Daniel Panner, viola

Jordan Frazier, double bass

Horszowski Trio

INTERMISSION

Fantasia on a Theme by Thomas Tallis (1910)

The Orchestra Now
Leon Botstein, conductor

Concerto in D Minor (1925)

Allegro pesante
Adagio—Tranquillo
Presto
Grace Park, violin
The Orchestra Now
Leon Botstein, conductor

Serenade to Music (1938) (Shakespeare)

Brandie Sutton, soprano
Sun-Ly Pierce VAP '19, mezzo-soprano
William Ferguson, tenor
Theo Hoffman, baritone
Bard Festival Chorale, James Bagwell, choral director
The Orchestra Now
Leon Botstein, conductor

O Taste and See (1952)

Members of the Bard Festival Chorale
James Bagwell, conductor

Old 100th Psalm Tune (1953) (arr. Vaughan Williams)

Renée Anne Louprette GCP '19, organ
Bard Festival Chorale
Members of The Orchestra Now
James Bagwell, conductor

PROGRAM ONE NOTES

During the first decade of the 20th century, Ralph Vaughan Williams solidified his compositional idiom and laid the foundation for his subsequent achievements. In 1901, he took his doctor of music degree at Cambridge University. His first publications, the art songs “Linden Lea” and “Blackmwore by the Stour,” both settings of poems by William Barnes (1801–86), appeared in the first two issues of *The Vocalist* in 1902. (Founded to promote alternatives to sentimental Victorian ballads, the periodical abruptly ceased publication in 1905.) Both songs were quickly taken up by distinguished singers such as the baritone Campbell McInnes, and remain popular to this day. Thanks to their texts in the Dorset dialect, each bore the subtitle “A Dorset Song.” Subtitles notwithstanding, neither had any relation to the folk songs that Vaughan Williams began collecting in 1903. He presented those songs—he collected approximately 800—in a variety of guises, including freely arranging them for voices, such as in his *Five English Folk Songs* for unaccompanied mixed chorus (1913).

A trained singer and skilled violist, Vaughan Williams intensified his melodic thought further when he was approached in 1904 by Rev. Percy Dearmer, representing a group of left-wing Anglo-Catholic clergy and laymen, who persuaded him to edit a hymnal. This proved to be a valuable experience; he later attested that “two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues.” For the hymnal, Vaughan Williams adapted several folk tunes to religious texts. He included works by Orlando Gibbons and other Tudor and Jacobean composers, commissioned new hymns from contemporaries such as his friend Gustav Holst, and harmonized old French and German church melodies. He also wrote several tunes himself. (In the first edition, he modestly attributed these to “Anon.”) Among his own hymns is DOWN AMPNEY (Come Down, O Love Divine), which he named for his birthplace in Gloucestershire. Published in 1906 and revised in 1933, *The English Hymnal* set a new standard for such anthologies.

Aside from writing art songs, collecting folk music, and preparing the hymnal, Vaughan Williams continued to compose concert works such as the Quintet in C Minor (1903), which was published many years after his death. This Janus-faced score, written for piano, violin, viola, cello, and double bass, looks back to German classics that he had studied with C. Hubert Parry and Charles Villiers Stanford at the Royal College of Music and with Max Bruch in Berlin, while also looking forward to Vaughan Williams’s expanded technical and emotional range. The quintet’s tempestuous first movement is clearly influenced by Brahms, but its second movement echoes Vaughan Williams’s recent song “Silent Noon,” a setting of an erotic poem by Dante Gabriel Rossetti. The quintet’s last movement is a set of variations on a hymnic theme. The subdued ending of this finale foreshadows the introspective epilogues that conclude many of his later works. Indeed, the quintet’s final movement anticipated a future some 50 years hence: in 1954, Vaughan Williams reused its theme for the finale of his Violin Sonata in A Minor.

In December 1907, two years after the quintet’s premiere, Vaughan Williams traveled to Paris to study with Maurice Ravel for three months. During this time, he honed his acumen in orchestration, expanded his use of scales and harmonic resources, and dramatically realigned his aesthetics. One result of this Parisian sojourn was his *Fantasia on a Theme by Thomas Tallis* for double string orchestra, written a couple of years after his return to England. Vaughan Williams conducted the London Symphony Orchestra in the first performance on September 6, 1910, as the opening work on a concert at the Three Choirs Festival in Gloucester Cathedral. He based this score on a psalm tune that Tallis had composed in 1567 for the psalter of Matthew Parker, the second Anglican archbishop of Canterbury. (Tallis, however, was a recusant Catholic; in 1907, musicologist Richard Runciman Terry wrote that while Tallis was then “commonly spoken of as the Father of Anglican Church Music,” he would be “more properly described as one of the last of the Catholic composers.”) Vaughan Williams had previously included this gravely beautiful tune in *The English Hymnal*. Although the piece is called a “fantasia,” which implies at least an impression of improvisation, the score is a tightly woven series of interconnected variations, with the sections blending seamlessly one into another. Vaughan Williams employs the practice of antiphony, often found in Tudor church music, in which four vocal soloists, here represented by a string quartet, are in dialogue with two antiphonal choirs, evoked in the fantasia by disparate string ensembles, a spatial effect that was powerfully amplified by the Gloucester Cathedral acoustics at the work’s first performance.

Like millions of others, Vaughan Williams's career was disrupted by the catastrophe of the First World War. He enlisted as a private in the Royal Army Medical Corps in 1914, but in 1917 was commissioned as a second lieutenant in the Royal Garrison Artillery; he was demobilized in 1919. Although the postwar period was darkened by hearing loss and mourning for friends who had died in combat, his return to civilian life also featured a renewed engagement with contemporary musical trends. The Violin Concerto in D Minor is a lively example of his progressivism. It was premiered in 1925 by Hungarian violinist Jelly d'Arányi, who also championed the music of Ravel, Holst, and Bartók. Despite its original title, *Concerto accademico* (a moniker that the composer later discouraged), this score is far from "academic," as it combines Vaughan Williams's love of J. S. Bach with folk-style fiddling in an individual response to Stravinskian neoclassicism.

Vaughan Williams's exploration of modernism continued through the 1930s, with such scores as the Piano Concerto in C Major and Fourth Symphony, both to be heard on Program 3. By contrast, his *Serenade to Music*, written to celebrate the jubilee of British conductor Henry Wood and originally scored for 16 solo singers (later arranged by the composer for four vocal soloists and chorus), is redolent of the romantic scenes in his earlier Shakespearean opera *Sir John in Love* (1928) that concludes this summer's Bard Music Festival. Wood conducted the premiere on October 5, 1938, in London's Royal Albert Hall, at a gala concert that included Sergei Rachmaninoff performing his own Second Piano Concerto. The conductor Felix Weingartner, who shared a box with Rachmaninoff on that occasion, reported that the Russian composer was moved to tears by Vaughan Williams's music. *Serenade to Music* was composed in 1938, the same year that Vaughan Williams began a passionate love affair with the poet Ursula Wood (née Lock; no relation to the conductor), who became his second wife. The piece is pervaded by a sensuality expressed through diatonic melodies and luscious harmonies. Vaughan Williams compiled the text from excerpts drawn from the last act of Shakespeare's *The Merchant of Venice*. By so doing, he fashioned a voluptuous idyll removed from its original context: the tensions that simmer between the play's self-deluded characters are absent.

During the Second World War, the aging Vaughan Williams did his bit by assisting Jewish refugees from Nazi Germany and writing music for British propaganda films. After years of wartime austerity, a welcome distraction was provided by the 1953 coronation of the young Queen Elizabeth II. For this event, the octogenarian composer created two pieces of music that have outlived the occasion: the brief motet "O Taste and See" and an adaptation of the Old 100th Psalm tune, "All People That on Earth Do Dwell," also known as "The Doxology." Scored for mixed choir, congregation, orchestra, and organ, Vaughan Williams's treatment of the melody is far more than a mere arrangement. The tune of Old 100th first appeared in the Geneva Psalter (1551), becoming popular in England with its appearance in Daye's Psalter (1560–61), replete with an English paraphrase of Psalm 100 by William Kethe (d. 1594). For his coronation version's second verse, Vaughan Williams reprised a 1925 harmonization of the tune that he had made for the hymnal *Songs of Praise*. For the fourth verse he reached back to the time of Elizabeth I by using a setting of the melody by John Dowland (1563–1626). True to his egalitarian convictions, Vaughan Williams convinced the archbishop of Canterbury, Geoffrey Fisher, to consent to the innovation of congregational singing for his version of this noble tune.

—Byron Adams, *University of California, Riverside*, and Daniel M. Grimley, *Oxford University; Scholars in Residence, Bard Music Festival*

Panel One

Composer and Nation

Saturday, August 5

Olin Hall

10 am – noon

Richard Aldous, moderator; Leon Botstein; Deborah Nord; Eric Saylor

PROGRAM TWO

Between Two Worlds: London and Berlin

Saturday, August 5

Olin Hall

1 pm Preconcert Talk: Eric Saylor

1:30 pm Performance

C. Hubert Parry (1848–1918)

Suite No. 1, for violin and piano (c. 1885)

Prelude

Capriccioso

Scherzo

Dialogue

Finale

Jesse Mills, violin

Rieko Aizawa, piano

Max Bruch (1838–1920)

Romance, Op. 85, for viola and piano (1911)

Luosha Fang '11, viola

Michael Stephen Brown, piano

Charles Villiers Stanford (1852–1924)

**Piano Trio No. 3 in A Minor,
“Per aspera ad astra,” Op. 158 (1918)**

Allegro moderato ma con fuoco

Adagio

Allegro maestoso e moderato (alla breve)

Horszowski Trio

INTERMISSION

Ethel Smyth (1858–1944)

From *Four Dances* (1880)

Sarabande in D Minor

Michael Stephen Brown, piano

Ralph Vaughan Williams (1872–1958)

From *The House of Life* (1903)

Silent Noon (Rossetti)

Orpheus with His Lute (1902) (Shakespeare)

Sun-Ly Pierce VAP '19, mezzo-soprano

Kayo Iwama, piano

Frank Bridge (1879–1941)

Cherry Ripe (1916)

Sir Roger de Coverley: A Christmas Dance (1922)

Ariel Quartet

Samuel Coleridge-Taylor (1875–1912)

Clarinet Quintet in F-sharp Minor, Op. 10 (1895)

Allegro energico

Larghetto affettuoso

Scherzo: Allegro leggiero

Finale: Allegro agitato

Todd Palmer, clarinet

Ariel Quartet

PROGRAM TWO NOTES

In a warm tribute to his teachers at the Royal College of Music, decades after his studies with them, Ralph Vaughan Williams named C. Hubert Parry and Charles Villiers Stanford as the two “forward-looking” English musicians of his youth. In tracing exchanges between musicians in London and Berlin, this program reaffirms the central role of these two composers in a renaissance in British musical life of the 1880s and '90s. Encounters with German music were already plentiful in Victorian concert life—in August Manns's orchestral programs at the Crystal Palace, for example, or George Grove's St. James's Hall chamber series—but through Parry's and Stanford's work as institutional leaders and teachers the exchange across national traditions was to deepen. As Vaughan Williams later recalled, it was the latest music of Wagner and Brahms that Parry introduced to his impressionable 18-year-old student in 1891 when he entered the Royal College. Returning there after his time at Trinity College, Cambridge, Vaughan Williams became Stanford's pupil. His later move to Berlin in 1897 for several months' lessons with Max Bruch followed a well-beaten path of young English composers seeking out German pedagogy, while rebuffing his teacher's view that he was “too Teuton already.”

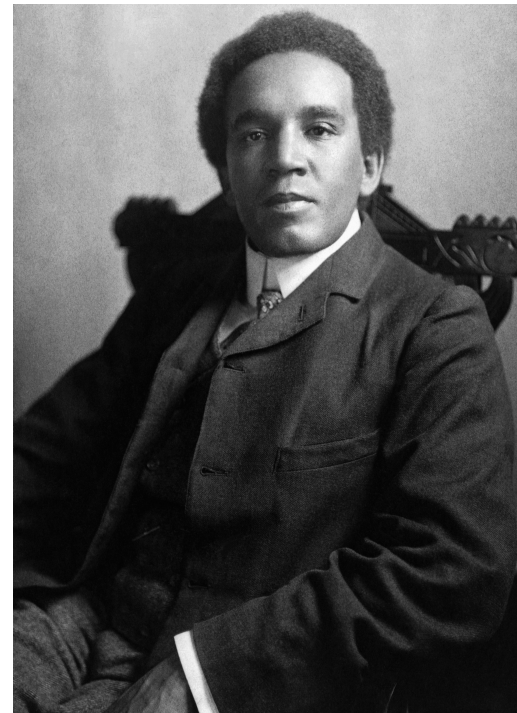
Stanford himself, in the 1870s, had studied in Leipzig with Carl Reinecke and (on Joseph Joachim's advice) in Berlin with Friedrich Kiel; the 20-year-old Ethel Smyth also pursued teachers in Leipzig. Parry's ambition to work in Vienna with Brahms went unrealized, but in London he joined the inner circle of Edward Dannreuther, the German-born pianist and leading champion of Wagner. For some of Vaughan Williams's direct contemporaries of the 1890s, meanwhile, the development of a cosmopolitan style did not entail travels abroad. Samuel Coleridge-Taylor was to enrich a European sonata-form rhetoric learned under Stanford with melodic traditions of America, the Caribbean, and his own paternal West African ancestry. Frank Bridge, by the 1920s, pursued an increasingly “progressive” stylistic arc (to the dismay of London critics), though his skill with traditional tunes was warmly received.

Parry by his early 30s was launching a public career with a flurry of ambitious chamber, orchestral, and choral works, but the Suite No. 1 was tailored for salon performance by amateurs. Its five brief movements—dating from the mid-1880s but published only in 1907—eschew technical virtuosity in favor of an invitingly contrasted sequence of frankly melodic character pieces. From the unforced lyricism and Bachian patterning of the D-major Prelude we move to the slightly coy violin-piano exchanges of the Capriccioso.

A Scherzo plays with more volatile rhythms, while in the Dialogue, marked “allegretto patetico,” Parry anchors the serious mood in the somber colors of the violin’s lower strings and an F-sharp-minor tonality. Parry’s Finale restores D major with bounding cross rhythms and a soaring melody. But there are surprising vistas, a sudden slowing to *lento*, and a Brahmsian swerve of key, so enhancing the quietly heroic charm of Parry’s peroration.

Smyth’s Sarabande in D Minor, from a suite of four dances composed in 1880, offers a glimpse of her private studies with Heinrich von Herzogenberg. Smyth follows the compact binary pattern of a Bach keyboard dance. Even within an academic exercise, though, the play of her sly wit and tonal ingenuity creates a miniature of real elegance.

Coleridge-Taylor entered the Royal College of Music in 1890 as a violinist, but soon switched to composition study with Stanford, winning an open scholarship in 1893. Stanford’s pedagogy surely encouraged Coleridge-Taylor’s early production in chamber genres—the Piano Quintet, Op. 1; Nonet, Op. 2; and *Fantasia-Stücke*, Op. 5, for string quartet—all preceded the Clarinet Quintet in F-sharp Minor, Op. 10, of 1895. With the celebrated 1898 premiere of *Hiawatha’s Wedding Feast*, the 23-year-old’s international career was launched, to be cut cruelly short in 1912 by his untimely death. In an obituary, Parry called the setting of Henry Wadsworth Longfellow’s *Song of Hiawatha* “one of the most universally beloved works of modern English music.” (Vaughan Williams conducted it at Leith Hill on three occasions.) Coleridge-Taylor’s early chamber works reveal the fluency and sophistication of a true prodigy. After the Clarinet Quintet’s premiere, Stanford, writing to Joachim, compared his 19-year-old student’s melodic invention to that of Antonín Dvořák, a composer he often conducted and whom Coleridge-Taylor greatly admired. For the *Musical Times* reviewer, the work’s artistic maturity was “an achievement, not merely a ‘promise.’”



Samuel Coleridge-Taylor, 1905

The melodic gifts Stanford admired are on display in all four movements of the quintet, but Coleridge-Taylor is no less original in the rhythmic sphere. One might single out such boldly imagined effects as the new “spinning” figure that closes the Allegro, the darting jump-cuts in the Scherzo, or the Finale’s terse accompaniment patterns. The Larghetto *affettuoso* inhabits a very different realm—serene and meditative—enhanced at times by the delicacy of muted upper strings. Coleridge-Taylor casts the clarinet in a strikingly companionable role. Rarely an extrovert soloist, the player is often a melodic partner, doubling the violin, viola, or cello at the octave in instrumental sonorities of unusual richness.

Before his serious involvement with folk tunes and hymnody, Vaughan Williams achieved popular success with art songs. His first and most celebrated setting of the Shakespeare text “Orpheus with His Lute” was published in 1903. Its composition coincided with Vaughan Williams’s burgeoning interest in folk-song collecting, though the melody, in its

gently falling sequences and Handelian sigh-figures, is clearly an art-musical invention. Matching a Jacobean vision of ancient myth, the song's musically "antique" profile prefigures the overt historicism of the later *Fantasia on a Theme by Thomas Tallis*, while capturing a mood of rapt wonder. "Silent Noon," setting a poem by Dante Gabriel Rossetti, also appeared in 1903. Vaughan Williams's taste in Pre-Raphaelite poetry, as musicologist Sophie Fuller observes, was shared by his contemporaries Roger Quilter, Balfour Gardiner, and Cyril Scott (all former students of Iwan Knorr in Frankfurt). By a series of melting shifts among common chords in the piano, Vaughan Williams transmutes the "visible silence" of the poet's epiphany. Vaughan Williams credited Bruch with giving him some much-needed encouragement during his time in Berlin. One assumes he was aware of his teacher's explorations of Scottish, Swedish, and Russian folk tunes after the 1890s, though in Bruch's *Romance for viola and piano* (1911), the genre title invokes loosely melodic images of a distant past, rather than any direct folk source.

Bridge mostly kept a distance from folk song as a compositional resource. The two forays into traditional English tunes programmed today were both prompted by invitations from Henry Wood for string-orchestra contributions to Queen's Hall Promenade Concerts. *Cherry Ripe* (from *Two Old English Songs*, 1916) draws elaborate conclusions from the traditional melody, originally a street cry, that was newly popular during World War I. In Bridge's hands, the tune gradually emerges from the voluptuous intricacies of the opening, unfurling a miniature drama. Bridge himself first conducted his orchestration of *Sir Roger de Coverley* at the last night of the 1922 Proms, to rapturous applause. Subtitled "A Christmas Dance," the simple tune whirls itself into ever more elaborate variations and a few surprising harmonic twists. With one late melodic arrival—the traditional (Scottish) tune "Auld Lang Syne"—the viola signals that this raucous celebration can only end with the New Year.

The Latin motto in the title of Stanford's *Piano Trio No. 3 in A Minor* ("Per aspera ad astra") prefigures the piece's long-range journey—from taut, vigorous arguments of the minor-mode first movement to the finale's festive, major mode. The April 1918 date of completion and the score's printed Latin epigraph memorializing five young men killed in action define the piece's tragic backdrop. Among the fallen were two sons of Alan Gray, Stanford's successor as organist of Trinity College. (Stanford's son, Guy, posted to the front in 1915, had been invalided out; his former students Arthur Bliss and Ivor Gurney were injured in the Somme in 1917.) In fluent command of a post-Brahmsian idiom of rare harmonic eloquence, Stanford in the piano trio seems to transcend external events. The "hardship" motif, in the opening *Allegro*, figures wordlessly in bold dichotomies of mode and key center. The finale journeys restlessly to a swinging dance, over the piano's low, sonorous tolling. Stanford's lucid flow of paragraphs is never in doubt, though it is perhaps in the central *Adagio*—moving from plaintive opening calls to a hushed, magically weightless close—that the music touches deeper, private realms of feeling.

—Philip Rupprecht, Duke University

PROGRAM THREE

The Symphony and Composing for the Stage

Saturday, August 5

Sosnoff Theater

7 pm Preconcert Talk: Philip Rupprecht

8 pm Performance: The Orchestra Now, conducted by Leon Botstein, music director

Ralph Vaughan Williams (1872–1958)

**Job, A Masque for Dancing (1927–30)
(Keynes and Reverat, after Blake)**

Scene 1. Largo sostenuto—Allegro piacevole—
Doppio più lento—Andante con moto—
Largamente

Scene 2. Presto—Con fuoco—
Moderato alla marcia—Presto

Scene 3. Andante con moto

Scene 4. Lento moderato—Allegro

Scene 5. Lento—Andante con moto—Lento

Scene 6. Andante doloroso—Poco più mosso—
Ancora più mosso—Tempo 1—
Andante maestoso

Scene 7. Andante tranquillo (Tempo rubato)—
Allegretto—Andante con moto

Scene 8. Andante con moto—
Allegro pesante—Allegretto tranquillo—
Lento

Scene 9. Largo sostenuto

Joshua Thorson, video design

Emily Cuk '12, dramaturg

INTERMISSION

**Concerto in C Major, for two pianos and
orchestra (1926–31, rev. 1946)**

Toccata: Allegro moderato

Romanza: Lento

Fuga cromatica, con finale alla tedesca

Danny Driver and Piers Lane, piano

Symphony No. 4 in F Minor (1931–34)

Allegro

Andante moderato

Scherzo: Allegro molto

Finale con epilogo fugato: Allegro molto



Set design for *Job*, Scene 1, Gwendolen Raverat, 1931

PROGRAM THREE NOTES

The three works on this program represent Ralph Vaughan Williams's most imposing essays in an idiosyncratic modernist style. Composed between 1926 and 1934, they seemed astonishing products at a time that Vaughan Williams biographer Michael Kennedy describes as one “when English musicians, seem . . . to have been in a kind of vacuum, ignoring the eruptions of musical harmony and language taking place in Europe.” Vaughan Williams and many of his contemporaries, however, had by this time embarked on creative paths baited with what historian Peter Gay has called the “lure of heresy”—an impulse to violate and transgress musical norms. Vaughan Williams's modernism, though, was not radical in the manner of Continental contemporaries like Arnold Schoenberg, Igor Stravinsky, or Béla Bartók, but cultivated in the soil of his earlier interests. These interests included folk song and dance, whose modal inflections and rhythmic energy he assimilated after 1900; 16th- and 17th-century Tudor and Jacobean music, whose solemnity colored early masterpieces like his *Fantasia on a Theme by Thomas Tallis* (1910); and the music of J. S. Bach and Ludwig van Beethoven, whose hermetic counterpoint and intense motivic dialectic Vaughan Williams venerated. One hears contours and rhythms of folk

song and dance in the slow movement of the Piano Concerto and throughout the Fourth Symphony, austere Renaissance dances in *Job*, and the contrapuntal rigor of Bach in the many fugal episodes scattered among the three works.

The violence that erupts in these pieces surprised many of their first listeners and spurred critics to expound—with hindsight gained after the Second World War—on the works' connections to the political and social crises of the late 1920s and '30s. The Fourth Symphony, especially, was often read as a proleptic vision of the rise of totalitarian violence in Europe during the thirties. Vaughan Williams himself was reticent or evasive about lofty meanings in these pieces, much less prophetic ones; his commentaries on them scarcely venture beyond identification of their principal musical themes. Listeners, though, would have been justified in hearing the forebodings of imminent civilizational decline that occupied the British intelligentsia during the twenties and thirties, as witnessed by books such as Aldous Huxley's *Brave New World* (1932) and Joseph McCabe's *Can We Save Civilisation?* (1932). Thus, the precipitous destruction of Job's complacent world and his hard-won insight into suffering was, whether Vaughan Williams intended it or not, an apt allegory for Britain in the interwar period. English historian Arnold Toynbee, indeed, observed in 1931 that "the plot of Goethe's *Faust* or of the Book of Job seems to me to be the real plot of the tragedy of civilizations." The cultural anxiety that haunted Toynbee is an anxiety that resonates in the brittle modernist idiom of this program's works.

The 1927 centenary of the death of English poet and artist William Blake moved Geoffrey Keynes, a scholar of his work, to conceive a ballet scenario that would animate Blake's engravings of episodes from the biblical Job's life and sufferings. Keynes, with designer Gwendolen Raverat, approached Vaughan Williams for music, which he enthusiastically undertook to compose, ultimately dividing the scenario among nine scenes and an epilogue. The composer, though, reimagined the ballet as a wordless Jacobean masque: austere pavaues and galliards displaced Romantic Franco-Russian en pointe choreography. Moreover, he indicated in the score the work's wide-ranging visual and choreographic inspirations, which included Sandro Botticelli, Peter Paul Rubens, even ancient Greek friezes, as well as Morris and Renaissance dancing. *Job*, then, emerged as a neoclassical reimagining of Jacobean theater. The score was given its first concert performances in Norwich (1930) and London (1931); stage productions with choreography by Ninette de Valois were also mounted for the Camargo Society (formed in 1930 for the promotion of English ballet) and the general public in 1931. Vaughan Williams characterizes Job's piety with serene modal polyphony, his dark dreams with nervous ostinatos and harsh dissonances; the short-lived pleasures of his family are represented in round dances and a minuet. God and his court are given archaic dances: sarabande, pavane, and galliard. Satan, meanwhile, torments Job in a sinister scherzo, marked especially by a raucous motif of wide melodic leaps.

Vaughan Williams composed the first two movements of the Piano Concerto, an athletic Toccata and a darkly introspective Romanza, in 1926, adding the third movement, a discursive Fuga chromatica with a finale alla tedesca (a nominally Germanic waltz) in 1931. The movements are connected by transitions, so the work is played without interruption. The concerto was and arguably remains a black sheep among the composer's works. Vaughan Williams in a frustrated moment called it his "unhappy concerto," and its critical reception was mixed. Some English listeners in the 1930s were alienated by its steely

emotional palette and percussive use of the piano. Dedicated to pianist Harriet Cohen, who played its premiere, the piece underwent several substantial revisions through 1946, when the two-piano version being played on this program was prepared in collaboration with pianist Joseph Cooper.

The Toccata begins with a persistently syncopated rising theme (launched in 7/8 meter, it cuts a surprising jazzy figure) accompanied by rapid, machine-like scales in the piano. Fresh themes follow, including a sort of fanfare made of thick chords over a pendulating bassline, and a jaunty hornpipe tune. These themes are recycled over the course of the movement to generate something like a sonata form. The second movement begins with an inconsolable lamentation that circles obsessively around its starting pitch; the whispered accompaniment of filigree played with the *una corda* pedal paints a barren sonic landscape. This is relieved by a serene middle section based on a more relaxed, undulating version of the opening lamentation. The intense last movement introduces a snarling chromatic fugue subject that recalls the satanic music of *Job*; the snarling continues even in the riotous waltz that follows. In the last moments, the second movement's lament and the first movement's aspiring scales are reincarnated—and transformed—to offer a numinous resolution to the frenzy.

A zenith of Vaughan Williams's acerbic modernism, the Fourth Symphony was composed between 1931 and 1934 and first performed in 1935. In each of four movements—an ominous sonata-form *Allegro*, a melancholic *Andante moderato*, a menacing *Scherzo*, and a *Finale con epilogo fugato*—two important musical motifs appear: first, a chromatic turn figure (initially, E, E-flat, F, E) reminiscent of the famous B-A-C-H (i.e., B-flat, A, C, B-natural) figure employed as a musical signature by Bach in his most arcane contrapuntal works, and, second, a rising series of fourths bifurcated by a minor third. Both these motifs, which composer Arthur Bliss later described as “steel girders in this modern edifice of glass and concrete,” have recognizable antecedents in *Job* and the Piano Concerto. As in the concerto, the symphony's first movement presents a series of themes that recur in cycles. It begins with a Beethovenian cry of terror that will return at the end of the finale: this music does not end, like Beethoven's Ninth Symphony, in a celebration of human fellowship but rather in complete darkness. The other themes in the first movement include a vertiginous melody played with “sustained passion” and a grimly determined march. The *Andante moderato* is a study in the tightly knotted chromatic figures and dense counterpoint shared with *Job* and the Piano Concerto. The *Scherzo* is constructed almost entirely from the rising series of fourths and the chromatic turn figure. The *Finale*, like a Hieronymus Bosch painting, offers up bits of march and folk melodies embedded in perversely dissonant harmonies or accompanied by uncanny countermelodies. Like the Piano Concerto, this symphony ends with a relentlessly chromatic fugue. Unlike the concerto, it offers no luminous major chord to illuminate the darkness—only a unison F, stripped bare, a last fortississimo howl.

—Anthony Barone, *University of Nevada, Las Vegas*

PROGRAM FOUR

Heirs and Rebels: British Art Song

Sunday, August 6

Olin Hall

10 am Performance with commentary by Byron Adams; with Katherine Lerner Lee VAP '23, soprano; Hailey McAvoy VAP '20, mezzo-soprano; Maximillian Jansen VAP '21, tenor; Tyler Duncan, baritone; Kayo Iwama and Erika Switzer, piano

Ralph Vaughan Williams (1872–1958)

**From *Songs of Travel* (1901–4)
(Stevenson)**

Let Beauty Awake
Bright is the Ring of Words

Maude Valérie White (1855–1937)

From *Two Songs* (1900)

Last Year (Henley)

Liza Lehmann (1862–1918)

Evensong (1916) (Morgan)

Roger Quilter (1877–1953)

From *Three Songs* (1904–5)

Love's Philosophy (Shelley)

Peter Warlock (1894–1930)

From *Three Belloc Songs* (1927)

My Own Country

Pretty Ring Time (1925) (Shakespeare)

George Butterworth (1885–1916)

**From *Six Songs from "A Shropshire Lad"*
(1911) (Housman)**

Loveliest of Trees
When I Was One-and-Twenty

Ivor Gurney (1890–1937)

From *Five Elizabethan Songs* (1912)

Sleep (Fletcher)
Spring (Nashe)

Elizabeth Maconchy (1907–94)

Ophelia's Song (1926) (Shakespeare)

Ina Boyle (1889–1967)

The Stolen Child (1925) (Yeats)

Benjamin Britten (1913–76)

**From *Winter Words, Op. 52* (1953)
(Hardy)**

The Choirmaster's Burial
Proud Songsters

Ralph Vaughan Williams **From *Four Poems by Fredegond Shove* (1925)**

The Water Mill

From *Four Last Songs* (1954–58)

(Ursula Vaughan Williams)

Tired (1956)

Hands, Eyes, and Heart (1955)

Gerald Finzi (1901–56) ***Let Us Garlands Bring, Op. 18* (1942)**

(Shakespeare)

Come Away, Come Away, Death

Who Is Sylvia?

Fear No More the Heat o' the Sun

O Mistress Mine

It Was a Lover and His Lass

PROGRAM FOUR NOTES

In his 1925 article titled “On the Composition of English Songs,” the music historian Edward J. Dent states, “The technique of song-writing is for the modern English composer one of the most important foundations of his whole art—perhaps the most important of all.” Dent declares forthrightly that “we English are by natural temperament singers. . . . If we look back at the whole history of English music we must admit that our best work has always been written for voices, and that our most characteristic instrumental work has perpetually been influenced by the vocal instinct.” Later in his essay, Dent notes that “English is a particularly difficult language to set to music because of its intricate relations between stress and quantity.”

Dent wrote at a time when British song had transitioned from Victorian ballads and genteel parlor songs to something new. While composers such as C. Hubert Parry, Charles Villiers Stanford, and Ethel Smyth had written fine songs for voice and piano predicated on the example of *lieder* by Franz Schubert and especially Robert Schumann, the next generation of English composers chose to set contemporary poets like Robert Louis Stevenson, Hilaire Belloc, A. E. Housman, and W. E. Henley in addition to the classics by Percy Bysshe Shelley and William Shakespeare. This change was reflected in the pages of *The Vocalist*, a journal that first appeared in 1902, featuring articles as well as songs by living composers such as the up-and-coming Ralph Vaughan Williams. His biographer Eric Saylor writes, “The contract Vaughan Williams received from *The Vocalist* at the end of 1901 could not have been more opportune, professionally or financially.” Issues of *The Vocalist* contained songs by Vaughan Williams such as “Linden Lea”—his first publication as well as his first success—alongside provocative essays by the composer, including “A Sermon to Vocalists,” which entreats amateur singers “to ask of every song you propose to sing: Is it sincere or false?”

The younger composers of *The Vocalist* shared an aesthetic of sincere expression allied to fluent technique and discriminating literary taste. This commitment to sincerity and technical polish is exemplified in songs such as Maude Valérie White’s “Last Year,” a setting of Henley’s somber poem; Liza Lehmann’s “Evensong”; and in Roger Quilter’s

“Love’s Philosophy.” *Songs of Travel*, Vaughan Williams’s song cycle of Stevenson poems, marked a further break with the past: the bracing plein air quality of these songs swept away the fustiness of the Victorian parlor. The composer Arthur Bliss recalled, “To us musicians in Cambridge, Vaughan Williams was the magical name; his *Songs of Travel* were on all pianos.”

Vaughan Williams understood the expressive potential of the human voice. In her biography of her husband, Ursula Vaughan Williams writes, “he took lessons in voice production. . . . He had already had some singing lessons from Madame Carreño, a large and formidable lady from whom he learned much that was useful to him both as a conductor of choirs and as a writer of songs.” In Dent’s words, Vaughan Williams comprehended fully that creating songs was one of the “most important foundations” for the “modern English composer.” Vaughan Williams developed his creative voice by reinterpreting the past through collecting folk songs, studying the music of Tudor composers, and editing Henry Purcell. Vaughan Williams also had his songs performed by excellent singers such as the soprano Isobel Baillie, the contralto Astra Desmond, the noble tenor Gervase Elwes, and the baritone Harry Plunket Greene. To paraphrase a passage from the classicist Gilbert Murray’s book *Euripides and His Age*, from which Vaughan Williams quoted often, the composer and his contemporaries were heirs of tradition and rebels from it.

Tragically, two of Britain’s finest song composers were swallowed up by the barbarity of the First World War. Between 1909 and 1911, George Butterworth selected foreboding poems by A. E. Housman for his cycle *Six Songs from “A Shropshire Lad.”* He perished in 1916 during the Battle of the Somme. Ivor Gurney, one of the greatest English war poets, completed his *Five Elizabethan Songs* two years before the outbreak of war. Gurney was wounded and gassed in the fighting, and combat stress caused his already fragile mental equilibrium to deteriorate during the early 1920s. He died in an asylum in 1937.

By contrast, Peter Warlock (born Philip Heseltine) spent the war years in Ireland. He was a friend of Frederick Delius, but Warlock was better known for dabbling in the occult and flouting social mores. In 1926, he published a book on Tudor and Jacobean “ayres,” thereby



Ophelia, John William Waterhouse, 1894

positioning himself as an heir to composers such as Thomas Campion and John Dowland. A miniaturist like Gurney, Warlock is remembered chiefly for his lapidary songs, such as his setting of Belloc's "My Own Country," and short choral pieces.

In 1926, Oxford University Press published "Ophelia's Song" by Elizabeth Maconchy, who was one of Vaughan Williams's accomplished students at the Royal College of Music. Maconchy's modal setting of verses from *Hamlet* displayed her formidable skill at the exacting task of setting English words to music. Irish composer Ina Boyle was one of Vaughan Williams's rare private students. Her uncanny setting of Yeats's "The Stolen Child" can justly be described as a Celtic "Erlkönig." Benjamin Britten, a younger contemporary and friend of Maconchy, studied with Frank Bridge as a boy and with John Ireland at the

Royal College. Britten composed an entire repertory of songs and song cycles, most of which were fashioned especially for his partner in life and music, the tenor Peter Pears. One of Britten's finest achievements in the realm of song is his cycle *Winter Words*, a setting of poems by Thomas Hardy.



Elizabeth Maconchy
Howard Coster, 1938

Gerald Finzi was one of Vaughan Williams's closest friends and colleagues. Finzi completed his Shakespearean song cycle *Let Us Garlands Bring*, Op. 18, in 1942, dedicating it to Vaughan Williams in celebration of the older composer's 70th birthday. Baritone Robert Irwin and pianist Howard Ferguson premiered the cycle on October 12, 1942, during one of the noontime National Gallery concerts held during the Second World War. Sadly, Finzi predeceased Vaughan Williams by two years, dying at the age of 55.

After his early successes as a song composer, Vaughan Williams continued to write intermittently in this genre throughout his long career. In 1925, for example, he completed *Four Poems by Fredegond Shove*, the last of which, "The Water Mill," is a charming rural scene that includes an affectionate description of the miller's cat. (Vaughan Williams loved cats and always kept them as pets.) Published two years after the composer's death in

1958, *Four Last Songs* collects settings of poetry written especially by Vaughan Williams's second wife, Ursula, for two projected but unfinished song cycles. "Hands, Eyes, and Heart" was written in 1955 and premiered the next year in Christchurch, Aotearoa/New Zealand, by the noted baritone Keith Falkner and the singer's wife, Christabel, at the piano. The intimate and moving "Tired" was first performed by baritone John Carol Case with pianist Daphne Ibbott during a New Macnaghten Concert in London in November 1959.

—Byron Adams, *University of California, Riverside; Scholar in Residence, Bard Music Festival 2023*

PROGRAM FIVE

Entente Cordiale: Britain and France

Sunday, August 6

Olin Hall

1 pm Preconcert Talk: Daniel M. Grimley

1:30 pm Performance

John Ireland (1879–1962)

From *Decorations* (1912–13)

The Island Spell

The Scarlet Ceremonies

Michael Stephen Brown, piano

Rebecca Clarke (1886–1979)

***Morpheus* (1917–18)**

Luosha Fang '11, viola

Michael Stephen Brown, piano

Maurice Ravel (1875–1937)

From *Miroirs* (1904–5)

La vallée des cloches

Michael Stephen Brown, piano

Ralph Vaughan Williams (1872–1958)

***On Wenlock Edge* (1908–9) (Housman)**

On Wenlock Edge: Allegro moderato

From far, from eve and morning: Andantino

Is my team ploughing?: Andante sostenuto

Oh, when I was in love with you: Allegretto

Bredon Hill (In summertime on Bredon):

Moderato tranquillo

Clun: Andante tranquillo

Nicholas Phan, tenor

Ariel Quartet

Piers Lane, piano

INTERMISSION

Claude Debussy (1862–1918)

From *Preludes, Book 2* (1911–13)

Bruyères

Hommage à S. Pickwick Esq. P.P.M.P.C.

Andrey Gugnin, piano

Frederick Delius (1862–1934)

***Violin Sonata No. 2* (1923)**

Con moto—Lento—Molto vivace

Alexandra Kazovsky, violin

Andrey Gugnin, piano

Arthur Bliss (1891–1975)

***The Rout Trot* (1927)**

Danny Driver, piano

Herbert Howells (1892–1983)**Piano Quartet, Op. 21 (1916, rev. 1936)**

Allegro moderato, tranquillo

Lento, molto tranquillo

Allegro molto, energico

*Danny Driver, piano**Members of the Ariel Quartet***PROGRAM FIVE NOTES**

Anglo-French relations during the 19th century may be summarized as “fraught.” Whether in the form of direct conflict during the Napoleonic Wars and the Fashoda crisis of 1898, or indirectly through the political fallout of the Boer Wars and the Dreyfus affair, each nation’s perception of the other ran the gamut from mildly xenophobic suspicion to open hostility. By the turn of the 20th century, however, Britain and France’s historic antagonism was mitigated by potential German hegemony that threatened them both. The humiliation of the Franco-Prussian War 30 years earlier hung like a cloud over France, its imperial and military ambitions largely usurped by those of the newly unified German nation. Britain, by contrast, was at the height of its political power and military might, but recognized that Germany’s growing appetite for influence and authority would require the British government either to form an alliance with the upstart nation (and sacrifice some British interests as a result) or build other coalitions to hold the Germans in check.

Ultimately, British politicians chose the latter option, and reluctantly turned to the French as the most viable prospective collaborators. But it was clear—in both countries—that the partnership was based on opportunism and convenience rather than mutual admiration. Even at the highest diplomatic levels, the alliance’s benefits were couched in tones of unenthusiastic resignation. The British foreign secretary, Lord Lansdowne, grudgingly allowed in 1901 that if he was “to have a tiresome minor affair with one of the Embassies” in recruiting prospective allies against Germany, “I would sooner have it with the French Embassy than with any other. Their manners are better and in substance they are easier to deal with than the rest.” Paul Cambon, French ambassador to the United Kingdom, paid a similarly backhanded compliment in acknowledging that “the superiority of the British is that it is a matter of complete indifference to them if they appear to be stupid.”

This half-hearted *entente* only became *cordiale* thanks to the personal efforts of King Edward VII. A Francophile since childhood, he understood the benefits of establishing better relations with France, and undertook an official state visit in 1903 to further those aims. His charm, graciousness, and enthusiasm for the sights and experiences organized on his behalf—all expressed to his hosts and the public in excellent French—turned the cool responses that met his arrival into shouts of “Vive Edouard! Vive notre bon Teddy!” from Parisian crowds when he departed the following week. Edward’s masterful display of *détente* thus heralded a new and promising chapter in Anglo-French diplomacy.

Appropriately, the music on today’s program comes from both sides of the English Channel, but determining which side is represented can sometimes be difficult. Compare, for example, “The Island Spell” and “The Scarlet Ceremonies” from John Ireland’s *Decorations* with the two selections from Claude Debussy’s Second Book of Preludes. All of these pieces were written between 1911 and 1913, but Ireland’s collection was inspired by Debussy’s First Book of Preludes (1910). The book’s influence on Ireland is palpable in



Gassed, John Singer Sargent, 1919

the pentatonic (or pentatonically derived) pitch collections, rhapsodic melodies, flowing rhythms, transparent textures, symbolist associations, and arpeggiated lines ranging from gentle to brilliant. Indeed, to the uninitiated, they could easily be mistaken for more obscure entries in Debussy's catalogue. Ironically, however, the works of Debussy represented here connect more firmly to aspects of English life than French. "Bruyères," meaning "heaths," evokes the pleasant quietude of that most English of natural settings, while "Hommage à S. Pickwick Esq. P.P.M.P.C." pays tribute to Charles Dickens's beloved creation Samuel Pickwick, not least through the thunderous rendition of "God Save the King" that opens the piece, and the air of guileless bonhomie that permeates the rest of it.

A similar parallel may be drawn between *Morpheus*, a work for viola and piano by Rebecca Clarke (written under the pseudonym Anthony Trent), and the Second Violin Sonata of Frederick Delius. Both exemplify the flexible formal designs and ambiguous tonal schemes associated with late Romantic music, though Clarke's is the more straightforward of the two. That is not to imply that it lacks depth or subtlety. The viola was Clarke's own instrument—she built her early career as a professional violist before branching out into composition—and she coaxes an array of beautifully shaded timbres from its lyrical lines, which suggest the dreamlike, hypnotic qualities of the titular subject. Though the British-born Clarke was living in the United States at the time she composed this piece, its spare texture, modal and pentatonic inflections, and harmonic parallelism ally it closely with the techniques of French impressionism.

The same cannot really be said of Delius's Second Violin Sonata, which is something of a surprise given that this most cosmopolitan of British composers had lived in France for 35 years by the time of its composition. Impressionistic elements are certainly audible in this work—a compact and motivically dense set of three short movements played without a break—but equally prominent are the musical influences of composers like the Norwegian Edvard Grieg and Australia-born Percy Grainger, particularly in the sonata's many passages

of cheerfully tuneful, rhythmic buoyancy. A similar sort of musical inclusivity can be heard in *The Rout Trot* by Anglo American composer Arthur Bliss, a short foxtrot for piano based on his vocal chamber work *Rout*, which bears certain resemblances to French avant-garde composer Erik Satie's ballet *Parade* (1916–17). Its chic lightness and jazzy swagger suggest the music of Scott Joplin rewritten by George Gershwin, but also leaves the distinct (if erroneous) impression that Bliss got distracted before he could finish it properly.

Not all cross-Channel musical comparisons result in such striking stylistic contrasts. For example, Maurice Ravel's mysterious and evocative "La vallée des cloches" from the piano suite *Miroirs* was the clear inspiration behind Ralph Vaughan Williams's conception of "Bredon Hill" and "Clun," the haunting final entries of *On Wenlock Edge*, his six-part song cycle for tenor, string quartet, and piano. Bell-like sonorities echo through both songs as well as the piano piece, but, as Ravel himself noted after Vaughan Williams undertook a period of

study with him in the winter of 1907–8, the Englishman was one of his only students who "did not write my music."

While these settings of verses by A. E. Housman represent the high-water mark of Vaughan Williams's engagement with contemporary French music, they also reveal some of his first truly mature and idiomatic examples of compositions for the voice, whether in the unsettled lines of the title song and the guilty anguish of "Is my team ploughing?" or the gentle mysticism of "From far, from eve and morning" and the epigrammatic humor of "Oh, when I was in love with you."

Tragically, the establishment of the entente cordiale did not deter Kaiser Wilhelm's political ambitions, which catalyzed the political alliance's conversion to a military one. The resultant horrors of the Great War deeply troubled British composers like Herbert Howells (ineligible for combat due to health reasons), not least because they were sometimes unable to understand their creative responses to it. This was the case for Howells with his *Piano Quartet in A Minor*. It was inspired in part by Howells's memories of his native Gloucestershire, and despite later acclaim—it was one of the first pieces published under the auspices of the highly selective Carnegie Trust—his unease with its beauty and restraint lingered for many years. "The quartet's seeming

remoteness, in mood, from the existing tragedy and misery of war was, and always has been, inexplicable to me," he wrote in 1976, six decades after its composition. "It may have been . . . a necessary relief and escape from prevailing anxiety—a sort of escape which made men sing 'Keep the Home Fires Burning' on their way to Flanders." Dedicated to his friend and fellow composer Ivor Gurney, who was serving on the Western Front, the quartet strikes a compelling balance between French impressionism and British pastoralism. The former style dominates the outer movements of the quartet, with their modal and pentatonic inflections, contrapuntal textures, and rhythmic vibrancy. The second movement, by contrast, embodies pastoralism's aspect of expressively intense understatement couched in lyric melody—a compositional idiom that would take on new significance in British music of the postwar era.

—Eric Saylor, *Drake University*



Maurice Ravel, 1907

PROGRAM SIX

London Calling! Fun in Cockaigne!

Sunday, August 6

Sosnoff Theater

5 pm Performance with commentary by Christina Baade; with Martin Luther Clark, tenor; Theo Hoffman, baritone; Sun-Ly Pierce VAP '19, mezzo-soprano; Ann Toomey, soprano; Bard Festival Ensemble, conducted by Zachary Schwartzman

Arthur Benjamin (1893–1960)

George Arthurs (1875–1944)

Charles Ingle (1862–1940)

Kenneth Lyle (1871–1924)

Ivor Novello (1893–1951)

Haydn Wood (1882–1959)

Federico “Fred” Diaz Elizalde (1907–79)

Tolchard Evans (1901–78)

Ralph Vaughan Williams (1872–1958)

Noël Coward (1899–1973)

Ray Noble (1903–78)

Henry Hall (1898–1989)

Isador “Sid” Phillips (1907–73)

Noel Gay (1898–1954)

INTERMISSION

Harry Parr-Davies (1914–55)

Ross Parker (1914–74)

Arthur Young (1904–65)

Noël Coward

Ted Heath (1900–69)

Madeleine Dring (1923–77)

Anna Russell (1911–2006)

**Aldwyn Roberts (Lord Kitchener)
(1922–2000)**

Traditional

Louiguy (Louis Guglielmi) (1916–91)

Madeleine Dring

Ralph Vaughan Williams

Jamaican Rumba (1938)

**A Little Bit of What You Fancy Does You Good
(1915)**

My Old Dutch (1892)

**Jolly Good Luck to the Girl Who Loves a Soldier
(1906)**

Keep the Home-Fires Burning (1914)

Roses of Picardy (1916)

Stomp Your Feet (1927)

Lady of Madrid (1934)

From *The Poisoned Kiss* (1927–29) (Sharp)

Blue Larkspur in a Garden

Behold Our Mystic Exercises

Mad About the Boy (1932)

The Very Thought of You (1934)

Five-Fifteen (1933)

Selection of Hebrew Dances No. 2 (1934)

The Lambeth Walk, from *Me and My Girl* (1937)

Let the People Sing (1939)

Wish Me Luck (1939)

We’ll Meet Again (1939)

**Blow, Blow, Thou Winter Wind,
from *New Faces* (1940) (lyric from
Shakespeare’s *As You Like It*)**

London Pride (1941)

Thanks for That Lovely Weekend (1941)

From *Airs on a Shoestring* (1953)

The Snowman (I saw the man I love)

The Model Models

I Love the Spring (1953)

Ricky Ticky (1953)

London Is the Place for Me (1948)

Banana Boat Song (1957)

Cherry Pink and Apple Blossom White (1950)

I’ve Found the Proms (1958)

From *The Poisoned Kiss*

Love Has Conquered!

PROGRAM SIX NOTES

This evening's concert explores British popular music that flourished from Ralph Vaughan Williams's student days in the early 1890s to his death in 1958. Befitting these decades of great social, cultural, and political change, the music represented ranges widely: from music hall to jazz and crooners to cabaret and calypso. As the title suggests, this concert is united by two themes: "London Calling!" and "Fun in Cockaigne!"

"London Calling" was the BBC's call sign for its Empire Service, which was later renamed the World Service. The BBC (and radio in general) had a powerful impact on the music heard in this program. It brought the dance bands of exclusive West End hotels into the homes of ordinary Britons, making leaders like Ambrose, Henry Hall, and Ken "Snakehips" Johnson household names. During World War II, it offered a sense of intimate connection by broadcasting the voices of "radio girlfriends" to British forces overseas, transforming singers like Dame Vera Lynn into stars. Radio collapsed distances and made hits; it was an accelerant to the already vibrant industries of music publishing, recording, film, and touring that connected London with New York, Paris, Cairo, Bombay, Shanghai, Havana, and Rio. It joined a noisy modern soundscape in which music, especially popular music, had become radically available.

Not everyone was pleased. Constant Lambert (a former Vaughan Williams student) wrote in *Music Ho! A Study of Music in Decline* (1932): "Since the advent of the gramophone, and more particularly the wireless, music of a sort is everywhere and at every time; in the heavens, the lower parts of the earth, the mountains, the forest, and every tree therein. It is a Psalmist's nightmare." Whether invading the pastoral landscapes that Vaughan Williams so famously evoked, or urban public spaces, mechanically reproduced and amplified music was construed as noise pollution, a social ill of the modern era. For critics, the problem was also the music itself, or, rather, the people who made it, danced to it, and liked it. This history of popular music in Britain can be told as a series of moral panics about Americanization, Black music and dance (ragtime, jazz, and rock and roll), "effeminate" singing (i.e., crooning), and the tastes of young people, especially working-class women and girls.

The period saw a rapid expansion in leisure time and disposable income for the urban working and middle classes, as well as in the venues that arose to serve them: variety theaters, dance halls, tea shops, and cinemas. Live music was essential in these spaces, performed by bands and small ensembles that numbered in the thousands by the 1920s. While most musicians were amateurs or semiprofessionals, singing or playing an instrument promised added income, and—possibly—fame and fortune for those born working class, Jewish, and/or Black. Consider the elite bandleaders Ambrose, Geraldo, and Joe Loss, who all grew up Jewish in London's East End; Gracie Fields, the famed Lancashire Lass of stage and screen; or the members of Johnson's West Indian Dance Orchestra, who hailed from Cardiff's Tiger Bay community as well as the Caribbean.

This diversity of musicians, variety artistes, and audiences points to the concert's second theme: "Fun in Cockaigne!" In medieval folklore, "Cockaigne" was a utopian land of abundance and pleasure, but in the 19th century, it was adopted as a reference to London, "especially as the (frequently idealized) realm of Cockneys" (*Oxford English Dictionary*). In a musical context, people might think of Edward Elgar's 1901 concert overture

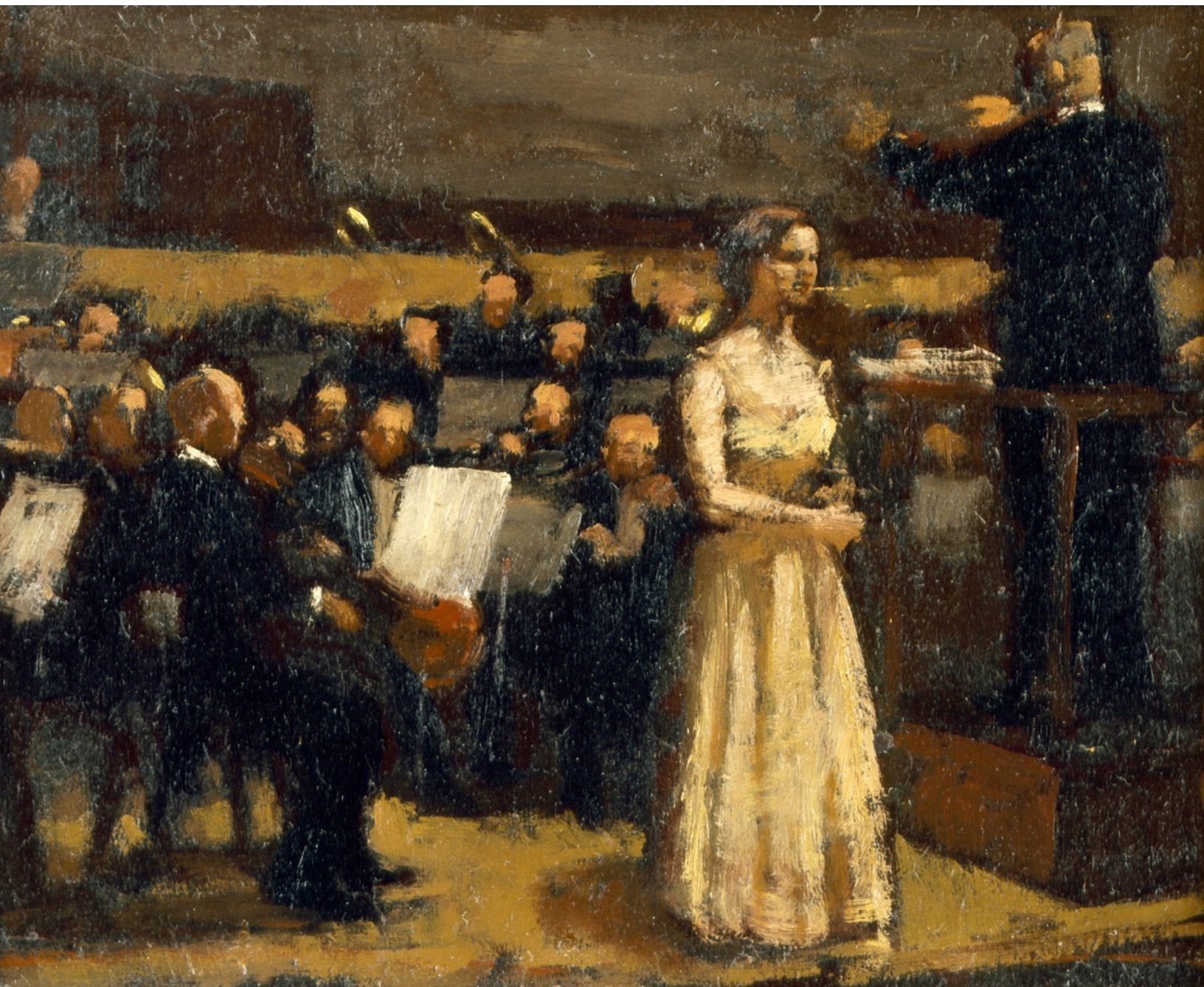
Cockaigne (In London Town), Op. 40, which musicologist Aidan Thomson argues is less a jolly “musical postcard” than a portrayal of London as modern metropolis and imperial center, with its diverse population and burgeoning industrial and consumer culture.

Therefore, despite decades affected by war and economic hardship, this concert dwells on popular music associated with pleasure. The venues in which this music was performed, whether exclusive nightclubs and hotels, or working-class palaces—music halls, palais de danse, and cinemas—were places to escape the everyday. They were filled with sparkling chandeliers, plush seats, sprung dance floors, and warmth—a valuable commodity in a nation of damp, chilblains, and inadequate heating. Whether you danced, sang along, or applauded, the music was written for fun, for cathartic emotion, for community.

This was no small thing. Although sometimes dismissed as opiate or illusion, popular music offered sustenance and hope in difficult times, particularly for people marginalized for their ethnicity, sexuality, class, or gender, and especially as they challenged their marginalization. Homosexuality for men was criminalized in Britain throughout these years, but queer people still found ways to flourish. Noël Coward’s “Mad About the Boy” captures the winking dynamics of the closet: straight text, arch subtext. These decades also saw significant struggles and advances in women’s rights. We hear Marie Lloyd’s famous claim to pleasure in “A Little Bit of What You Fancy” and the compositional and comic brilliance of Madeleine Dring and Anna Russell, both of whom studied with Vaughan Williams at the Royal College of Music. With “Hebrew Dances”—recorded by Ambrose’s band and arranged by Sid Phillips, the band’s clarinetist—we can recall that Ambrose, Phillips, and many top dance musicians were Jewish, even as they rubbed shoulders with their often antisemitic, high-society clientele. Meanwhile, Black, Caribbean-born performers like Hutch (Leslie Hutchinson), a star of stage and screen whose recordings include Ted Heath’s romantic “Thanks for That Lovely Weekend,” were negotiating anti-Black racism and the exoticizing gaze of British audiences well before the 1948 arrival of the ship *Empire Windrush*, which signaled the start of large-scale migration of British subjects from the Caribbean to the United Kingdom.

“London Is the Place for Me” was written by one of the most famous passengers on the *Empire Windrush*, Aldwyn Roberts. Better known by his stage name, Lord Kitchener, Roberts performed the song for Pathé News upon the ship’s arrival at London’s Tilbury Docks. “The Banana Boat Song,” which is closely associated with the late, great Harry Belafonte, was an early hit for Shirley Bassey, who went on to sing the iconic “Goldfinger” (1964) for the Bond film of the same name. But we stop in 1958, knowing that the 1960s, a triumphant decade for British popular music—with the Beatles, Rolling Stones, Dusty Springfield, and many others—was just around the corner.

—Christina Baade, McMaster University



Kathleen Ferrier at a Concert, Bernard Dunstan, 1950

**WEEKEND TWO
AUGUST 10–13**

A NEW ELIZABETHAN AGE?

This weekend's special events are dedicated to the memory of Frederick Hammond, historian, organist, and harpsichordist, whose passion for music, literature, and all things Italian inspired generations of students at Bard.

Special Event

Anglican Music for School, Parish, and Home

Part 1: Music for the Classroom and Parlor

Thursday, August 10

Episcopal Church of the Messiah, Rhinebeck

7 pm Performance

Liam Boisset, oboe; Andrey Gugnin, piano; Renée Anne Louprette GCP '19, organ;
Bard Festival Ensemble; Bard Festival Chorale, James Bagwell, choral director;
vocal soloists: Katherine Peck, soprano; Hai-Ting Chinn, mezzo-soprano;
Alexander Longnecker, tenor; Steven Hrycelak and Juan Ibarra, baritones

Martin Shaw (1875–1958)

With a Voice of Singing (1923)

Percy Grainger (1882–1961)

Shepherd's Hey, for piano solo (1908–13)

Ralph Vaughan Williams (1872–1958)

Six Studies in English Folk Song (1926)

Adagio (Lovely on the Water)

Andante sostenuto (Spurn Point)

Larghetto (Van Diemen's Land)

Lento (She Borrowed Some of Her Mother's Gold)

Andante tranquillo (The Lady and the Dragoon)

Allegro vivace (As I Walked over London Bridge)

Gustav Holst (1874–1934)

From 12 Welsh Folk Songs, H. 183 (1930–31)

Green Grass

The Dove

My Sweetheart's Like Venus

O 'twas on a Monday Morning

Jean Coulthard (1908–2000)	Sonata for Oboe and Piano (1947) Gently Flowing Sicilienne Allegro
John Ireland (1879–1962)	Sea Fever (1913) (Masefield)
Frank Bridge (1879–1941)	Love Went A-Riding (1914) (Coleridge)
Ralph Vaughan Williams	KING’S LYNN (O God of Earth and Altar) (Chesterton)
Edward Elgar (1857–1934)	The Rapid Stream (1932) (Mackay) The Woodland Stream (1933) (Mackay)
Ralph Vaughan Williams	It Was a Lover and His Lass (1922) (Shakespeare)
Ralph Vaughan Williams	Household Music: Three Preludes on Welsh Hymn Tunes (1940–41) Crug-y-bar (Fantasia) St. Denio (Scherzo) Aberystwyth (Variations)
Herbert Howells (1892–1983)	MICHAEL (All My Hope on God is Founded) (Bridges) (1930) <i>Members of the Bard Festival Chorale</i> <i>James Bagwell, conductor</i>

SPECIAL EVENT ONE NOTES

Amateur music making is more commonly associated with older repertoires: many 16th- and 17th-century English paintings depict domestic scenes of groups playing viols and singing madrigals. Analogous images of amateur music making from later periods are less frequent. This can be explained in part by the professionalization of music that occurred during the Victorian era. The founding of conservatories, the growth of public concerts, and the rise of touring virtuosos and star conductors popularized the idea that classical music, both in concept and practice, lay largely in the hands of experts.

Despite the relative paucity of later images, the reality was quite different. Far from dwindling, amateur music exploded during the Victorian period, as rising wages and increased leisure time inspired a rapidly growing class of music lovers to master instruments, form quartet clubs, join local choirs, and involve themselves in everyday music making. In these conditions, the skills of the best amateur players and singers approached—and sometimes surpassed—those of professionals. Amateurs and professionals often collaborated for performances. Composers took note, writing copiously for such integrated groups.

Composers wrote for less proficient amateurs as well, which affected the production and consumption of art music. Often such music was cast in unpretentious genres like hymn tunes, church anthems, school songs, and compositions for military and brass bands. Such quotidian fare fed the burgeoning music industry in the form of increased sales, journal subscriptions, music lessons, and more. The result was an expanded interest in higher genres such as quartets and sonatas, as well as a greatly enlarged audience for classical music.

The expansion occurred throughout Europe, but had an enormous impact in Britain, where musicians had long felt inferior to their Continental counterparts. An amateur-driven musical economy seemed to hold promise for the future of English music, and composers embraced it enthusiastically. This was certainly true of Ralph Vaughan Williams, who in addition to his symphonies, concertos, and operas for professionals was intensely passionate about people of all sorts making music together. He expended enormous energy conducting and adjudicating amateur performances, and wrote many works especially for them. Some were in the mold of the humble genres mentioned above, but others were cast in traditionally classical forms where an element of challenge was calculated to appeal to both professionals and skilled amateurs.

As a cultural patriot, Vaughan Williams had a clear agenda. He is regularly viewed as a nationalist, of course, but his engagement with amateurs seems to have been underappreciated as an expression of his beliefs, compared to his higher-profile work with folk song. The two activities, however, were cut from the same cloth. He loved native folk song not merely because it contained (as he believed) an intangible “national essence” but because it was amateur music—made by nonprofessionals and passed down to others. Like hymn tunes, songs, and church anthems, folk song was community music, a form of musical interchange that brought people together in cultural continuity animated by tradition. And tradition could be found anywhere—at home, at school, in the parish church, even in the concert hall. Vaughan Williams’s life’s work was to strengthen it wherever he found it.

The composer’s philosophy is neatly encapsulated in the two main works on this program that he wrote. *Six Studies in English Folk Song* and *Household Music: Three Preludes on Welsh Hymn Tunes* profile two of his favorite national musics—folk song and hymn tunes—while occupying that crucial niche between professional and amateur, although to varying degrees. Written in 1926 for May Mukle, a professional cellist, *Six Studies* lovingly ruminates on some of the composer’s favorite folk tunes, though “As I Walked over London Bridge,” the last of the set, employs challenging triple and quadruple stops. Many of the tunes are in the modal scales typical of folk song. Written in wartime, *Household Music* is more difficult, especially in the fast middle movement and the brisk variations halfway through the last. This gratifies professionals, but Vaughan Williams takes care not to outpace the abilities of proficient amateurs. Cultural continuity, meanwhile, is the motivation behind the work’s unusually flexible instrumentation. Ostensibly written for string quartet with optional horn part, Vaughan Williams directs that the work might be played by almost any combination of available instruments, including saxophone, cornet, or euphonium. “Household” music indeed!

Works on the program by other composers express a similar agenda. Folk song and the judicious navigation of amateur and professional abilities animate the *12 Welsh Folk Songs* for mixed chorus by Gustav Holst, Vaughan Williams's best friend. We will hear four songs from the set. "My Sweetheart's Like Venus" is straightforward in its late-Romantic harmonies, but the modal ambiguities of "The Dove" and "O 'twas on a Monday Morning" draw from the composer's astringent modern idiom, which any choir would find challenging. Percy Grainger's *Shepherd's Hey* for solo piano also draws on folk song, in this case a well-known Morris dance tune, while also showcasing Grainger's virtuosity. His inclusion of some less-challenging alternate passages written into the score reveals that he designed the piece for both professional and amateur pianists.

Unambiguous in its target audience is "With a Voice of Singing" by Martin Shaw, another one of Vaughan Williams's great friends, who specialized in functional works designed for amateurs. This anthem skillfully masks the limitations of unexperienced choristers. Simple unison and imitative passages, and striking modulations to distant keys, provide enough variety to draw attention away from the restricted range of the vocal parts. Even simpler are Edward Elgar's two-part songs "The Rapid Stream" and "The Woodland Stream" to texts by Charles Mackay. These are some of his last published scores and may have originated in material drafted decades earlier. Elgar apparently composed them for children, as one of the songs is dedicated to a Warwickshire schoolmaster, Stephen S. Moore.

The remaining works on the program reflect these crucial negotiations between art, commerce, and community. John Ireland's "Sea Fever," a celebrated setting of John Masefield's masterfully symbolic poem, has been a favorite in both home and concert hall. The piano part in Frank Bridge's "Love Went A-Riding" is demanding, yet the vocal part is within the range of many experienced nonprofessional singers. The lyrics were by the poet Mary Elizabeth Coleridge, the daughter of a lawyer and passionate amateur musician who helped found the Bach Choir, London's premier amateur choral group. Sonata for Oboe and Piano by Canadian composer Jean Coulthard, who studied with Vaughan Williams at the Royal College of Music from 1928 to 1929, poses similar difficulties in performance and yet clearly resists the extreme avant-garde tendencies that began to crop up in music after the Second World War.

The two hymn tunes featured here bring together almost all the themes explored in this concert. For many people, church attendance was, and is, their only opportunity to participate actively in music making. By editing three hymnals over the course of his career, Vaughan Williams reached out to this community. Unsurprisingly, he sometimes used folk tunes for hymns, as when he adapted "Van Diemen's Land" for the hymn tune KING'S LYNN, set to G. K. Chesterton's poem "O God of Earth and Altar." The singing of hymns was also part of daily chapel services in English public schools. Herbert Howells's MICHAEL was composed in 1930 for the Charterhouse School, where Vaughan Williams had been a pupil 40 years earlier. At today's concert, the audience is invited to sing both KING'S LYNN and MICHAEL in unison, directly experiencing the power of Vaughan Williams's conviction that music can unite people from all walks of life.

—Julian Onderdonk, West Chester University



A Music Lesson at Bedales, Stanley Spencer, 1921

Special Event

Anglican Music for School, Parish, and Home

Part 2, The Anglican Choral Tradition

Friday, August 11

Episcopal Church of the Messiah, Rhinebeck

3 pm Performance: Renée Anne Louprette GCP '19, organ; members of the Bard Festival Chorale, James Bagwell, choral director; vocal soloists: Erin Brittain and Katherine Peck, sopranos; Hai-Ting Chinn and Allison Gish, mezzo-sopranos; Cristóbal Arias and Chad Krenek, tenors; Steven Hrycelak and Steven Moore, baritones

Herbert Howells (1892–1983)

***A Hymn for St. Cecilia* (1960)
(Ursula Vaughan Williams)**

William Byrd (c. 1540–1623)

From *Gradualia*, Book 2 (1607)
Non vos relinquam orphanos (John 14:18; 16:22)

Orlando Gibbons (1583–1625)

***Hosanna to the Son of David* (Matthew 21:9)**

Charles Wood (1866–1926)

***Hail, Gladdening Light* (1919) (trans. Keble)**

Ethel Smyth (1858–1944)

From *Short Chorale Preludes* (1884)
Canon on O Gott, du frommer Gott

Ralph Vaughan Williams (1872–1958)

Mass in G Minor (1920–21)
Kyrie
Gloria in excelsis
Credo
Sanctus–Osanna–Benedictus–Osanna
Agnus Dei

**From *Three Preludes on Welsh Hymn Tunes,*
for organ (1920)**
Rhosymedre

Benjamin Britten (1913–75)

***Rejoice in the Lamb*, Op. 30 (1943) (Smart)**

Healey Willan (1880–1968)

***Rise Up, My Love, My Fair One*, Op. 314 (1929)
(Song of Solomon 2:10–12)**

Ralph Vaughan Williams

***Lord, Thou Hast Been Our Refuge* (1921)
(Psalm 90)**

Herbert Howells

From *Six Pieces for Organ* (1940)
Paeon

SPECIAL EVENT TWO NOTES

“Tradition” conveys the idea of an ongoing practice, repeated, built upon, expanded but continued. The concept of the Anglican choral sonic landscape is both real and constructed, a landscape that relied on an engagement with music from the medieval and Renaissance periods through the viewpoint of the present with an eye toward the idea of a musical identity.

The two earliest pieces in the program—William Byrd’s “Non vos relinquam orphanos” and Orlando Gibbons’s *Hosanna to the Son of David*—represent works that indicate how this tradition is made up of many disparate parts. The former is an antiphon setting from Byrd’s second book of *Gradualia*, published in 1607, filled with pieces proper for the Roman Catholic Mass, specifically for Easter, Epiphany, Christmas, and Pentecost. Written for five voices for Pentecost, its plaintive alleluias remind the Jacobean Catholic listener that Christ’s work will be fulfilled on earth as in heaven. This stands in contrast to Gibbons’s anthem, the form favored by English composers writing Protestant liturgical music at this time. This six-voice full anthem represents the polyphonic style that became foundational to the concept of Anglican church music.

The Anglican Reformation saw the destruction of many organs nationwide. The limited use of music in church continued for a century, creating a gap in liturgical organ repertoire that prompted later composers to strive for continuity in both style and technique. As a guiding principle for British composers of the early 20th century, this search stretched to all genres of sacred music, as Ethel Smyth’s Chorale Prelude for Organ, a canon on “O Gott, du frommer Gott” (1884), demonstrates. Set against a Lutheran chorale tune, specifically J. S. Bach’s expansion heard in his cantata “Ich freue mich in dir” (BWV 465), the first part of the organ prelude embellishes the harmonic progression underneath the melody in the upper voice. The melody set in the upper voice of the canon begins with a simpler version of the original chorale melody, with each new phrase becoming more and more embellished. Reaching the final phrase, all four voices are rhythmically and harmonically active, almost obscuring the original melodic line.

The final piece on this program, Herbert Howells’s “Paeon” from his *Six Pieces for Organ*, was inspired by both the organs and the churches that contain them, as well as the precedents set by his teachers and other organists. Like Smyth’s piece, “Paeon” is infused with form and style that reflect the organ music of earlier masters, what Diane Nolan Cooke calls an “interrupted toccata,” living at the nexus of sacred and secular that informs both the larger work as a whole and the Anglican musical tradition. In a 1923 *Music & Letters* article, Geoffrey Deamer wrote that “we need song for our spiritual existence, and in all times, especially in times of national expression, we need hymns.”

Vaughan Williams’s *Three Preludes on Welsh Hymn Tunes* evokes another essay that appeared in *Music & Letters* about England’s musical awakening to the hymn prelude. Alan Gray, organist for Trinity College, Cambridge University, and tutor to Vaughan Williams, credits C. Hubert Parry and Vaughan Williams with following in the path of Bach, Dieterich Buxtehude, and Johannes Brahms in creating a continued lineage of organ preludes. In “Rhosymedre,” we hear the hymn tune in half notes moving throughout the voices, first in the tenor and then in the soprano, but only after the prelude frame of the movement, with sweetly moving eighth notes that return in the second setting of the hymn tune and then end the piece with a coda.

British composers often reached back to earlier centuries not just for compositional inspiration but for texts. In many cases that material strengthened the idea of connective artistic tissue, allowing engagement with contemporary compositional techniques while hinting toward the past. This was a common technique used by Benjamin Britten and can be seen in his “festival cantata” *Rejoice in the Lamb* (1943). This piece exemplifies the temporal *mélange* exercised by British composers in the 1940s and '50s “via quasi-Anglican chant, Purcell, and ‘madhouse’ poet Christopher Smart,” as described by Britten expert Hilary Seraph Donaldson. Smart’s text is religious in its animistic qualities, with correlations to various sections from the Old Testament. Though not explicitly liturgical, *Rejoice in the Lamb* fits within the wide scope that is the Anglican musical tradition as, from the outset, the style was not solely liturgical in nature. This also applies to Howells’s *A Hymn for St. Cecilia*, exalting the patron saint of music. Using a text specially written by Ursula Vaughan Williams, the composer’s second wife and a distinguished poet, Howells begins with a unison melody typical of Anglican hymns before expanding outward and then contracting back to the unison melody, but now with a descant in the soprano line, a technique Howells used frequently in his choral writing.

Charles Wood stands as a compositional connection between the generation of his teachers Parry and Charles Villiers Stanford and his students Vaughan Williams and Howells. His anthem “Hail, Gladdening Light” both exemplifies that continuity and demonstrates his interest in Renaissance composers. The double-choir anthem recalls the earliest hymns with contrapuntal techniques more akin to those employed by the Tudor composer Thomas Tallis than to Wood’s Victorian teachers such as Stanford. Like Wood, Canadian composer Healey Willan was drawn to earlier musical styles. Willan’s “Rise Up, My Love, My Fair One” is a motet, demonstrating his deep interest in plainchant and modal writing. Motets make up a substantial part of Willan’s compositional output, spurred by his desire to create a corpus of Anglo-Catholic liturgical music. Vaughan Williams turned to the 1662 *Book of Common Prayer* for the text of his motet “Lord, Thou Hast Been Our Refuge,” and the opening lines—“Lord, thou hast been our refuge from one generation to another”—are an appropriate description for the Anglican choral tradition. The choice of the motet also hearkens back to the Tudor period, but in Vaughan Williams’s hands the compositional style has evolved. The choir sings unaccompanied over a setting of the hymn “O God, our help in ages past,” which is sung by a semichorus, reaching the text “so shall we rejoice and be glad all the days of our life” before the organ and solo trumpet resplendently blast forth, amplifying the repeat of the text and the hymn tune.

Written around the same time as this motet, Vaughan Williams’s Mass in G Minor for double chorus serves as another example of the blending of styles and time periods in order to broaden the Anglican choral tradition. The move away from Victorian sentiment about music from the past and the embrace of more medieval and Renaissance sounds in the first few decades of the 20th century find a home in Vaughan Williams’s Mass, a combination of what longtime director of music at Westminster Cathedral Richard Runciman Terry called the “modern idiom” and the “old liturgical spirit.” The sound tapped into a much deeper English soul that cannot be solely bound up by denomination. Vaughan Williams’s penchant for refulgent modal harmonies juxtaposed with plainchant-inspired lines demonstrates the richness of this uniquely British style and sound, created to serve both the spiritual and populist needs of the nation.

—Imani Danielle Mosley, University of Florida

PROGRAM SEVEN

The Lark Ascending: British Music for Small Orchestra

Friday, August 11

Sosnoff Theater

7:30 pm Preconcert Talk: Imani Danielle Mosley

8 pm Performance: The Orchestra Now, conducted by James Bagwell and Zachary Schwartzman

Ralph Vaughan Williams (1872–1958)

Five Variants of “Dives and Lazarus” (1939)

Introduction and theme. Adagio

Variant I

Variant II. Allegro moderato

Variant III

Variant IV. L'istesso tempo

Variant V. Adagio

Edward Elgar (1857–1934)

Serenade for Strings, Op. 20 (1892)

Allegro piacevole

Larghetto

Allegretto

Ralph Vaughan Williams

Flos campi (1925)

Sicut Liliū inter spinas, sic mea inter filias.

Lento

Iam enim hiems transiit. Andante con moto

Quaesivi quem diligit anima mea. Lento

(senza misura)

In lectulum Salomonis sexaginta fortes

ambient. Moderato alla marcia

Revertere, revertere Sulamitis! Andante quasi

lento (largamente)

Pone me ut signaculum super cor tuum.

Moderato tranquillo

Luosha Fang '11, viola

Members of the Bard Festival Chorale

INTERMISSION

Grace Williams (1906–77)

Elegy for Strings (1936, rev. 1940)

Ralph Vaughan Williams

The Lark Ascending (1914, orch. 1920)

Bella Hristova, violin

Peter Warlock (1894–1930)**Capriol Suite (1926)**

Basse-Danse. Allegro moderato
 Pavane. Allegretto, ma un poco lento
 Tordion. Con moto
 Bransles. Presto
 Pieds-en-l'air. Andante tranquillo
 Mattachins. Allegro con brio

Frederick Delius (1862–1934)**Two Aquarelles (1932)****Gustav Holst (1874–1934)****St. Paul's Suite, Op. 29, No. 2 (1913)**

Jig. Vivace
 Ostinato. Presto
 Intermezzo. Andante con moto
 Finale (The Dargason). Allegro

PROGRAM SEVEN NOTES

On April 30, 1939, as Europe teetered on the brink of World War II, the World's Fair opened at Flushing Meadows in New York City. As part of the celebrations, the British Council sponsored a concert at Carnegie Hall on June 10, conducted by Adrian Boult, featuring the premieres of Arthur Bliss's Piano Concerto and Ralph Vaughan Williams's *Five Variants on "Dives and Lazarus."* The origins of the folk tune on which the *Variants* are based are obscure. One version was published in the second volume of William Chappell's *Popular Music of the Olden Time* (1859), in which the editor recalled hearing the tune in Kilburn, London, a "full forty years ago," without noting the words. Another version appeared in Lucy Broadwood and J. A. Fuller Maitland's *English County Songs* (1893), and Vaughan Williams himself included an arrangement in *The English Hymnal* (1906), entitled KINGSFOLD after a small village close to his childhood home at Leith Hill Place. In the *Variants*, the tune is prefaced by a short prelude that might evoke the World's Fair motto, "Dawn of a New Day." The variations gradually grow in density and range through a sequence of overlapping dialogues and counterpoints. The fifth variation brings a fresh rhythmic urgency, before the original melody returns in its most radiant form. Critic Olin Downes described the work as "sometimes gay, sometimes reflective, always poetical," priceless qualities in light of the conflict that would soon engulf the globe.

It is difficult to reconcile the vast distance, cultural and geographic, that separates the cosmopolitanism of the World's Fair and Edward Elgar's birthplace: a cottage just outside the provincial cathedral city of Worcester in the west of England. Elgar was born into a modest, lower-middle-class family and enjoyed none of Vaughan Williams's social and artistic advantages. Elgar was largely self-taught, and before he achieved overnight success with his *Enigma Variations*, Op. 36 (1899), he earned his living as a peripatetic music teacher. *Serenade for Strings* dates from 1892, and its three movements share many thematic cross-references. The first movement, marked "piacevole" (pleasantly), opens with a viola ostinato figure and gentle melodic arch. Any hint of romantic ardor in the hushed second movement remains coolly restrained. The finale ushers in a return of the opening movement: a formal device that Elgar reemployed on a more expansive scale in

many of his later works. The serenade did not appeal to the publisher Novello, which returned the manuscript to the composer stating: “this class of music is practically unsaleable, & we therefore regret to say that we do not see our way to make you an offer for it.” The work is now among the most popular in the repertoire.

The biblical story from which “Dives and Lazarus” takes its name is the parable of the beggar and the wealthy man in the Gospel of Luke, a pertinent topic for musical treatment in the wake of the Great Depression. The basis for Vaughan Williams’s *Flos campi* lies in a different source: the erotic poetry of the *Song of Songs* from the Hebrew Bible. Neither a concerto nor a cantata, *Flos campi* is entirely sui generis—a unique musical form that consists of six movements, played without a break, for wordless chorus and solo viola. The work was premiered on October 10, 1925, at London’s Queen’s Hall, with the dedicatee, Lionel Tertis, as soloist. But the music’s mood of barely contained physical longing and the affective writing for the solo instrument may have been inspired by the composer and violist Rebecca Clarke, one of Charles Villiers Stanford’s pupils at the Royal College of Music, whom Vaughan Williams greatly admired. The opening is a love-sick colloquy for oboe and soloist. The second movement foretells the coming of spring after winter’s gloom. In the fourth movement, the lover appears in military array at the conjugal bed. The final movement is a radiant hymn of consummation, after which the yearning opening returns once more.

The lack of professional recognition that dogged Elgar’s early career also affected Grace Williams, who was born in Barry, South Wales, in 1906. Having attended university in Cardiff, Williams enrolled at the Royal College of Music in London in 1926, where she studied with Vaughan Williams. On his recommendation, she travelled to Vienna in 1930 to work with Egon Wellesz, who would later flee Austria following the Anschluss only to be interned on the Isle of Man until Vaughan Williams helped secure his release; Wellesz subsequently became a fellow of Lincoln College, Oxford. On her return to London, Williams taught music at Camden School for Girls and Southlands College in Roehampton. She and her Camden pupils were evacuated to Lincolnshire during the Blitz, where she wrote her effervescent *Fantasia on Welsh Nursery Tunes*. Williams never enjoyed the critical success she felt her music deserved and she resolutely declined an Order of the British Empire in the 1967 New Year Honours. The *Elegy* dates from 1936; its stark polyphony recalls the slow movement of William Walton’s First Symphony (1931–35). Just as the music reaches breaking point, the tension recedes, and the work returns to the austere mood of its opening.

If the *Five Variants on “Dives and Lazarus”* can be heard as a testament to cultural continuity at a time of national crisis, *The Lark Ascending* belongs to a very different phase of Vaughan Williams’s career. It was written in early 1914 for the violinist Marie Hall, who gave the premiere in a version for violin and piano presented by the Avonmouth and Shirehampton Choral Society in December 1920. The more familiar orchestral score was premiered in June 1921, at the Queen’s Hall under Boult, after which the *Times* of London declared “the music is that of the clean countryside, not of the sophisticated concert-room.” The work drew its title from a poem by George Meredith (1828–1909), who was resident at Box Hill in Surrey, close to Vaughan Williams’s hometown of Dorking. Vaughan Williams prefaced the score with lines from Meredith’s poem, which enshrines an ecstatic

vision as a form of eucharistic communion: “And ever winging up and up, / Our valley is his golden cup, / And he the wine which overflows / To lift us with him as he goes.”

The Lark Ascending evokes a timelessness that must have sounded unbearably poignant after the trauma of World War I. Peter Warlock’s *Capriol Suite* suggests an alternative mode of historical consciousness, blending ancient and modern in utterly idiosyncratic form. Warlock was the pseudonym (and alter ego) of Philip Heseltine, who attended Eton College and Oxford University. The *Capriol Suite* took its cue from a 16th-century French treatise on dance, *Orchésographie*, which consists of a dialogue between a lawyer named Capriol and a dance master, Thoinot Arbeau (the author Jehan Tabourot). Heseltine arranged the dances from the treatise in two formats, for piano duet and for strings, in October 1926 while he shared a cottage at Eynsford, in Kent, with the composer E. J. Moeran. Warlock devised a further version for orchestra two years later.

One of the formative influences on Heseltine was his largely epistolary friendship with Frederick Delius. The son of wealthy German immigrants who settled in northern England in connection with the textile industry, Delius spent a year (mis)managing a citrus plantation in northern Florida, before persuading his father to allow him to attend the Leipzig Conservatory. He spent most of his life in France and visited England infrequently. *Two Aquarelles* (“Watercolors”) is based on a pair of unaccompanied choral works, *To Be Sung of a Summer Night on the Water* (1917), arranged in 1932 for string orchestra by a young Yorkshire musician, Eric Fenby, who acted as trusted amanuensis to the paralyzed Delius.

Among Vaughan Williams’s contemporaries at the Royal College, none were closer, musically and personally, than Gustav Holst. The two men consulted each other about their new compositions on a regular basis, and shared a love of folk song, country walks (often covering prodigious distances), and participatory music making. In addition to his interests in Eastern philosophy and esotericism, Holst also shared Vaughan Williams’s commitment to music education. For many years he taught at St. Paul’s Girls’ School in Hammersmith, West London. *St. Paul’s Suite* (1913) was written for the school ensemble but makes few concessions to the musical abilities of his pupils. The lively opening jig leads to an inventive ostinato movement, with its whirring clock-like mechanism. A somber intermezzo then gives way to the finale, which combines the country dance tune “The Dargason” with a version of the well-known Tudor melody “Greensleeves,” entwined contrapuntally like the ribbons in a May rite.

—Daniel M. Grimley, Oxford University; Scholar in Residence, Bard Music Festival 2023

PANEL TWO

The Artist in Wartime

Saturday, August 12

Olin Hall

10 am – noon

Ian Buruma, moderator; Tim Barringer; Daniel Goldmark; Imani Danielle Mosley

PROGRAM EIGHT

The Islands and the Continent

Saturday, August 12

Olin Hall

1 pm Preconcert Talk: Christina Bashford

1:30 pm Performance

Gordon Jacob (1895–1984)

Sonatina (1949)

Allegro giusto

Andante espressivo

Allegro con brio

Rosemary Nelis '17, viola

Andrey Gugin, piano

Robert Müller-Hartmann (1884–1950)

From *Sieben Skizzen*, Op. 6 (1914)

No. 3: Sehr schnell

Piers Lane, piano

Johann Sebastian Bach (1685–1750)

***Liebster Jesu, wir sind hier*, BWV 731,
arr. Harriet Cohen (1895–1967)**

Piers Lane, piano

Ralph Vaughan Williams (1872–1958)

**Hymn-Tune Prelude on Song 13 by
Orlando Gibbons (1928)**

Piers Lane, piano

Egon Wellesz (1885–1974)

Suite for Solo Flute, Op. 57 (1937)

Tempo di marcia

Pastorale

Allegretto

Brandon Patrick George, flute

Arnold Bax (1883–1953)

Sonata for Clarinet and Piano (1934)

Molto moderato

Vivace–Pochettino meno mosso (Lento)

Alec Manasse, clarinet

Andrey Gugin, piano

INTERMISSION

Howard Ferguson (1908–99)**Four Short Pieces, Op. 6 (1936)**

Prelude
Scherzo
Pastoral
Burlesque
Alec Manasse, clarinet
Andrey Gugnin, piano

Béla Bartók (1881–1945)**Rhapsody No. 2, for violin and piano, Sz. 89 (1928, rev. 1935)**

Lassú
Friss
Lun Li, violin
Piers Lane, piano

Edmund Rubbra (1901–86)**Ave Maria gratia plena (1953) (anon.)**

O my deir Hert
O excellent Virgin
Martin Luther Clark, tenor
Parker Quartet

Ralph Vaughan Williams**String Quartet No. 2 (For Jean on Her Birthday) (1942–44)**

Prelude. Allegro appassionato
Romance. Largo
Scherzo. Allegro
Epilogue. Andante sostenuto
Parker Quartet

PROGRAM EIGHT NOTES

Reflecting on the social function of music, Ralph Vaughan Williams wrote, “The composer must not shut himself up and think about art; he must live with his fellows and make his art an expression of the whole life of the community.” He lived this philosophy through teaching, championing other musicians, promoting local musical events, and composing works for his many friends and colleagues. This concert brings together music by Vaughan Williams’s students and friends, those who inspired his own composition, and musicians whom he supported through his leadership of the Home Office Committee for the Release of Interned Alien Musicians during World War II.

Gordon Jacob studied with Vaughan Williams at the Royal College of Music, and like many of Vaughan Williams’s pupils, Jacob belonged to the school of 20th-century British composers who engaged with modernism while retaining aspects of tonality. His 1949 Sonatina is a free-flowing neoclassical work: the first and third movements are driven by playful syncopations that create a feeling of continuous momentum. Jacob insisted that “the day that melody is discarded altogether, you may as well pack up music,” and his love of melody is evident in the wistful Andante espressivo built on a continuous melodic line for the solo instrument.



Council for the Encouragement of Music and the Arts Canteen Concert, Isle Of Dogs, London
Kenneth Rowntree, 1941

Despite being in his late sixties at the start of World War II, Vaughan Williams took on a considerable amount of civilian war work. He chaired the Home Office committee that worked to secure the release of musicians who had been interned as “enemy aliens” because of their German or Austrian citizenship—regardless of whether they were, as in many cases, Jewish refugees. Robert Müller-Hartmann was one such individual. He composed *Sieben Skizzen* in 1914 while he was teaching music theory in Hamburg. He fled Germany in 1937 to escape Nazi persecution and settled in England, only to be interned on the Isle of Man in 1940. Vaughan Williams wrote on Müller-Hartmann’s behalf, and after his release helped him to find work, including writing jobs and orchestrations, and facilitated performances of his music. Such direct assistance was completely characteristic of Vaughan Williams. When his student Helen Glatz returned from Hungary toward the end of the war with few possessions, he helped her with letters of recommendation and gave her some of his furniture for her new home, even offering her his piano.

Egon Wellesz also benefited from Vaughan Williams’s wartime efforts. A modernist composer, student of Arnold Schoenberg, and son of ethnically Hungarian Jews, Wellesz

fled Austria for Britain after the Anschluss. He already had strong ties in England, having cofounded the International Society for Contemporary Music with the Cambridge musicologist Edward J. Dent. Although Wellesz was friends with Alban Berg, he chose a quite different musical path. The 1937 Suite for Solo Flute shows the influence of composers like Ernst Krenek and Gustav Mahler, whose 1898 performance in Vienna of Carl Maria von Weber's *Der Freischütz* had inspired the teenage Wellesz to pursue music. The first movement is marked "Tempo di marcia," maintaining an ambivalent atmosphere throughout. The slow movement is a melancholy Pastorale, and the suite concludes with a lively Allegretto.

Pianist Harriet Cohen was one of the many celebrity women performers—including pianist Myra Hess, cellist Beatrice Harrison, and violinist Jelly d'Arányi—whose concert programs shaped British music of the interwar period. Cohen particularly promoted contemporary British music: leading composers, including E. J. Moeran and John Ireland, wrote pieces for her, as did her lover Arnold Bax. Vaughan Williams dedicated both his Piano Concerto and the "Hymn-Tune Prelude on Song 13 by Orlando Gibbons" to Cohen; she premiered it at Wigmore Hall in 1930. Like Vaughan Williams, she was fascinated by Tudor music, performing works by composers such as Gibbons, on whose hymn Vaughan Williams based the piece we hear today. But Cohen's great love was J. S. Bach. She had an international reputation as a Bach interpreter, and in 1932 Oxford University Press published *A Bach Book for Harriet Cohen*, comprising arrangements of Bach's music written for the pianist by 12 leading British composers (*Ach, bleib' bei uns, Herr Jesu Christ* was Vaughan Williams's contribution). However, *Liebster Jesu, wir sind hier*, is one of Cohen's own arrangements. Her 1935 recording of this piece evinces why she was so revered as a Bach performer. Despite antiquated recording technology, every note sounds clearly articulated, phrases are carefully shaped, and her use of dynamic contrast brings a real tenderness to the work.

Vaughan Williams celebrated his friendship with Cohen and Bax in the first version of his Piano Concerto by quoting two bars from Bax's Third Symphony. He later dedicated his Fourth Symphony to Bax, who called it "the finest tribute of affection and comradeship that has ever been paid me." Bax composed his Sonata for Clarinet and Piano in 1934, just a few years before he was knighted for his services to music. In two movements, it is a rhapsodic piece, building on the British tradition of free-form "Phantasy" works. Although composed just two years apart, there is a world between Bax's Sonata and *Four Short Pieces* by Vaughan Williams's erstwhile student Howard Ferguson. Where Bax's approach is solemnly expansive, Ferguson prefers concision and wit.

Vaughan Williams was often conflicted about musical modernism. He chastised his former pupil Elizabeth Maconchy for imitating techniques of Stravinsky's that he deemed "monkey-tricks," and characterized Doreen Carwithen's use of sul ponticello in her First String Quartet as "nasty noise." However, he genuinely admired Béla Bartók's music. Perhaps Vaughan Williams was attracted by Bartók's exploration of folk idioms within the context of contemporary composition, and possibly further swayed by Cohen and his students Maconchy and Grace Williams, all of whom were fans of Bartók. Rhapsody No. 2, for violin and piano, is in two movements: the first (Lassú) is in a rondo form, and the second (Friss) is built on seven folk dances.



Shelterers in the Tube, Henry Moore, 1941

Another of Vaughan Williams's friends, Edmund Rubbra, dedicated his First String Quartet to the older composer. *Ave Maria gratia plena* comprises two songs on medieval devotional texts for tenor and string quartet. Rubbra converted to Catholicism after World War II, and such vocal works as his *Ave Maria* express devout religious sentiment. Like Gustav Holst, Rubbra was interested in both Christian mysticism and Eastern philosophy, which can be detected in the meditative, repetitive way he sets the words.

Vaughan Williams's String Quartet No. 2 was composed for another friend, violist Jean Stewart. She played in the orchestra of the Leith Hill Musical Festival that Vaughan Williams conducted for decades, and became one of the many younger women with whom the composer had a mildly flirtatious friendship. In her honor, the viola plays a central role throughout the quartet, introducing the principal material in all movements and having several solo moments. The quartet was premiered in 1944 by Stewart's ensemble, the Menges Quartet, at one of the concerts held during World War II at the National Gallery. The war overshadows this quartet: the Scherzo opens with a theme from the *49th Parallel*, a war film that Vaughan Williams began scoring in 1940. The Scherzo is turbulent to the point of violence, propelled by an unrelenting four-note motif that reappears transformed in the Epilogue. The opening *Allegro appassionato* possesses an urgent energy due to the extensive use of offbeat emphasis and dissonance, possibly influenced by Bartók, but the Epilogue closes the quartet in an atmosphere of radiant serenity.

—Leah Broad, Christ Church, Oxford University

PROGRAM NINE

A New Elizabethan Age?

Saturday, August 12

Sosnoff Theater

7 pm Preconcert Talk: Michael Beckerman

8 pm Performance: American Symphony Orchestra, conducted by
Leon Botstein, music director

Elizabeth Maconchy (1907–94)

***Proud Thames* (1952–53)**

William Walton (1902–83)

Partita for Orchestra (1957)

Toccata

Pastorale Siciliana

Giga burlesca

Ralph Vaughan Williams (1872–1958)

Symphony No. 8 in D Minor (1953–56)

Fantasia (Variazioni senza Tema)

Scherzo alla marcia (per stromenti a fiato)

Cavatina (per stromenti ad arco)

Toccata

INTERMISSION

Jean Sibelius (1865–1957)

***Andante festivo* (1922, arr. 1938)**

Ralph Vaughan Williams

***Sinfonia antartica* (Symphony No. 7) (1949–52)**

Prelude. Andante maestoso

Scherzo. Moderato—poco animando

Landscape. Lento

Intermezzo. Andante sostenuto

Epilogue. Alla marcia moderato (non troppo allegro)

Brandie Sutton, soprano

Members of the Bard Festival Chorale,

James Bagwell, choral director

PROGRAM NINE NOTES

"I am only a novice at this art of film music . . . I still believe that the film contains potentialities for the combination of all the arts such as Wagner never dreamt of." Ralph Vaughan Williams had already scored five films when he wrote these words in 1945, the first being the 1941 wartime feature *49th Parallel*. Vaughan Williams's choice to enter into film scoring—at almost 70 years old—exposed him to the typical criticism that anyone who wrote music for films received: that music created for films was purely for entertainment purposes or, worse yet, simply work for hire. Such stereotypes did not dissuade him, and he ultimately scored 11 films, including features and shorts, documentaries and dramas, the pinnacle of which might be his music for the nationalist melodrama *Scott of the Antarctic* (1948), which tells the tale of explorer Robert Falcon Scott's fatal mission to be

the first to reach the South Pole. Stories like this were not uncommon in British cinema following the Second World War, as England in the late 1940s and early '50s was in the throes of transition and reflection, a time of intense rebuilding (which still included drastic rationing) and renewal.

One particularly bright ray of hope was the ascension of the young Queen Elizabeth II after the 1952 death of her father, George VI. Elizabeth Maconchy's *Proud Thames* was one of many creative works written to celebrate the coronation, which took place on June 2, 1953. Maconchy first worked with Vaughan Williams in 1925 as a composition student at the Royal College of Music and eventually became a lifelong friend to the older composer. The London County Council held a competition for a coronation overture; the anonymous submissions were judged by Adrian Boult, Gerald Finzi, and Edmund Rubbra. Similar in concept to Czech composer Bedřich Smetana's *Moldau*, Maconchy's piece describes the path of the River Thames from its origins in the West Country all the way into London. Maconchy's joyful piece won the competition and had its premiere on October 14, 1953, at a gala event held in London's recently completed Royal Festival Hall and was further performed by the BBC Symphony Orchestra on the BBC Home Service.

Like *Proud Thames*, William Walton's *Partita for Orchestra* came about to mark an occasion, although this one took place across the pond. George Szell, who had conducted the Cleveland Orchestra since 1946, sought to commission original works from Walton, Paul Hindemith, and Samuel Barber for the storied ensemble's 40th anniversary season of 1957–58. Only Walton accepted the offer, prompting an additional group of composers to receive the call. Ten commissions were ultimately created, including works by Bohuslav Martinů, Howard Hanson, and Henri Dutilleux. Walton successfully negotiated his way out of the orchestra's stipulation of a single-movement orchestral piece of no less than 10 minutes to write a suite of short movements. The completed score looks back to earlier forms—so much so that he consulted scores of Bach partitas, as Walton wrote in a letter, “just to ascertain exactly what a P[artita] is!” The composer was not interested in providing Cleveland with a program note for his partita beyond the movement titles; he stated to his editor, “Anyhow it has no programme or any ulterior motive behind it either deep or shallow (save perhaps making \$2000!).” As composition progressed, Walton shared the work, movement by movement, with Szell. The conductor apparently was quite pleased, stating that the *Partita for Orchestra* would be “by far the finest of our commissions.” Szell conducted the world premiere at Severance Hall in Cleveland on January 30, 1958. He also scheduled it as part of the orchestra's first concert in the hall after an extensive acoustic upgrade that took place during the summer of 1958.

We know that Vaughan Williams admired and respected Jean Sibelius as a composer and vice versa. In a published tribute for Sibelius's 90th birthday, he asked, “Why is he great? . . . It is because he has never deviated from the strait path that he is truly original and will remain so when the twelve-tone apostles have become mere common-places.” Sibelius's brief *Andante festivo* holds the distinction of being the only work of the composer's extensive output for which we have a recording—a radio recording, no less—of him conducting his own work. Originally published for string quartet, *Andante festivo* was rearranged for strings and timpani by the end of 1938.

Performed in a single program, we can see that Vaughan Williams's seventh and eighth symphonies represent the aging composer's willingness to experiment with new forms while looking back at long-familiar themes. And yet critics have again and again questioned whether or not these works are actually symphonies at all: *Sinfonia antartica*'s origins as a film score immediately made it suspect as Hollywood-derived pabulum, and even Vaughan Williams acknowledged that the Eighth's unconventional instrumentation and formal structure (he described the first movement as being "seven variations in search of a theme") might have disturbed some listeners or, as he put it, "may have their withers wrung."

The composer's love of varied timbres and atypical sonorities was not limited to the symphonic milieu. His *Romance* for harmonica, for instance, premiered in 1952 as he was working on *Sinfonia antartica*, which includes a wordless women's chorus, a particularly chilling choice he used to represent the lifeless Antarctic landscape in the *Scott* film score. A wordless choir had earlier featured in both *Flos campi* (1925) and *Riders to the Sea* (1925–32) and, just one year before *Scott*, appeared in the soundtrack to illustrate a waking nightmare that occurs during the accidental seaside drowning of the title character's fiancé in *The Loves of Joanna Godden* (1947). In all these instances Vaughan Williams provides a figurative and literal voice to nature's power and fury (and is also a reminder of his days as a student of Maurice Ravel, who made brilliant use of a wordless chorus in *Daphnis et Chloé*).

Not only does *Sinfonia antartica* include women's voices and a soprano soloist, it also deploys the wind machine and the organ—the biggest and most dramatic wind machine of them all, and one that would have provoked a powerful spiritual response for English audiences at the time. The organ's entry at a climactic moment in the third movement, "Landscape," signifies the endless, lifeless expanse in Antarctica (inspired by the Beardmore Glacier that Scott and his team traversed on their journey), conveying both the terrible beauty of nature but also the otherworldly, ineffable place experienced in person by so few. The sudden appearance of the organ in some way smacks of a veteran film accompanist's device to shock or "sting" the audience at a moment of crisis; this might be a moment when the score's origin in film is fighting the composer's attempts to contain the music in a symphonic framework.

The Eighth Symphony goes several sonic steps further: in program notes provided for its premiere in 1956, Vaughan Williams confessed to using "a large supply of extra percussion, including all the 'phones and 'spiels known to the composer," which included a unique set of tuned gongs. Only one set apparently existed in all of England and had to be shipped from performance to performance at considerable expense. Like Walton's partita, the Eighth also finds Vaughan Williams experimenting with much older forms, the most obvious in this case being the boisterous final movement, which is modeled on the Baroque toccata.

—Daniel Goldmark, Case Western Reserve University

PROGRAM TEN

Vaughan Williams's Legacy

Sunday, August 13

Olin Hall

10:30 am Preconcert Talk: Richard Wilson

11 am Performance

Ruth Gipps (1921–99)

The Piper of Dreams, Op. 12b (1940)

Liam Boisset, oboe

Michael Tippett (1905–98)

Piano Sonata No. 1 (1936–38, rev. 1942)

Allegro

Andante tranquillo

Presto

Rondo giocoso con moto

Orion Weiss, piano

Samuel Barber (1910–81)

Serenade for String Quartet, Op. 1 (1928)

Parker Quartet

Peggy Glanville-Hicks (1912–90)

Pastorale (1936)

Anna Polonsky, piano

Constant Lambert (1905–51)

Elegaic Blues (1927)

Anna Polonsky, piano

Ralph Vaughan Williams (1872–1958)

Violin Sonata in A Minor (1954)

Fantasia

Scherzo

Tema con variazioni

William Hagen, violin

Orion Weiss, piano

PROGRAM TEN NOTES

Musical eclecticism—borrowing from other styles—was a central part of Ralph Vaughan Williams's compositional aesthetic, whether in his own music or that which he encouraged others to write. Throughout his life, he was a great teacher and mentor to the composers who came after him. Students at the Royal College of Music (RCM) found Vaughan Williams to be both an idiosyncratic and humane teacher. Ruth “Wid” Gipps put it succinctly: “What he taught was not a style of music but an attitude toward composition,” and Elizabeth Maconchy observed that he “was very much alive to other people’s music and the experiments that were going on, even when he didn’t like it, and was always on the side of the young.” Most of Vaughan Williams’s students bucked the fashionable trends of high modernism. As he declared, “The duty of the composer is to find the mot juste. It does not matter if this word has been said a thousand times before as long as it is the right thing to say at that moment.” In the first five works on today’s concert—all composed between



The Piper of Dreams, Estella Canziani, 1915

1927 and 1940—we can hear composers whom Vaughan Williams mentored in developing compositional styles that worked for them. The pieces are musically diverse, drawing inspiration from myriad sources, and the concert concludes with one from late in Vaughan Williams's career.

Gipps was a musical prodigy who entered RCM in 1937 to study piano, oboe, and composition. In later years, she taught at Trinity College and RCM, and was the founder and original conductor of the London Repertoire Orchestra. After studying with Vaughan Williams, Gipps composed *The Piper of Dreams*, basing the composition on a painting of the same name by Estella Canziani (1887–1964). Canziani's painting was immediately popular: many thousands of British soldiers carried copies as they mobilized during the First World War. In the painting, the piper sits in a wooded landscape, leaning against a tree while fairy-like beings float about him. Gipps responded to the painting, presenting a number of modal, folk-like themes. *The Piper of Dreams* premiered at Queen Mary Hall on October 27, 1941, performed by oboist Marion Brough, to whom the work is dedicated.

Like Gipps, Michael Tippett attended RCM, starting in 1923. Although he did not study with Vaughan Williams, the older composer was one of his persistent advocates. Tippett, who worked as a conductor and teacher as well as a composer, referred to his Piano Sonata No. 1 as “the first work I felt willing to publish.” As pianist Stacy Kwak notes, the sonata's eclecticism, which ranges from “Scottish folk song to American jazz, from [the] English Renaissance to the mysticism of Beethoven's late period,” further features Igor Stravinsky's rhythmic drive and Paul Hindemith's harmonic language. The second, slow movement quotes from the Scottish folk song “Ca' the Yowes,” which Vaughan Williams arranged for chorus in 1922; this folk song alternates with a more contrapuntal section, reminiscent of Bach. The syncopated opening of the finale announces a jazzy rondo. Phyllis Sellick premiered the work on November 11, 1938.

American composer Samuel Barber met Vaughan Williams in 1932 while the English composer was in residence at Bryn Mawr College. Barber played and sang his setting of Matthew Arnold's poem “Dover Beach” for Vaughan Williams, who declared, “I tried several times to set ‘Dover Beach,’ but you really *got* it.” Barber entered the Curtis Institute of Music at age 14 and became famous in his 20s; he won the Rome Prize early in his career and eventually was awarded two Pulitzer Prizes for his music. Serenade for String Quartet, Op. 1 was completed after Barber's two years of study at Curtis with Italian composer Rosario Scalerò. The work's surface conservatism is belied by its modality and chromatic harmonies, which “move in ways largely new to the twentieth century,” as Barber's biographer Howard Pollack writes, yet still includes influences of Jean Sibelius and Stravinsky. Pollack further remarks that Barber's Serenade is a remarkably suave score for a composer who was only 18 years old at the time of its completion.

Australian American composer and music critic Peggy Glanville-Hicks commenced her musical training in Melbourne and began composition lessons with Vaughan Williams at RCM in 1932. Winning the Octavia Travelling Scholarship in 1936, she studied with Egon Wellesz in Vienna and Nadia Boulanger in Paris. Glanville-Hicks moved to New York in 1941 and, while in America, won two Guggenheim Fellowships, a Fulbright Fellowship, and a Rockefeller grant. The brief *Pastorale*, whose delicacy, biographer Suzanne Robinson says, seems “feminine in its sadness and dreaminess,” is one of her few surviving pieces for solo

piano. By adopting a modal melodic and harmonic scheme, Glanville-Hicks may have been subtly rebelling against the avant-garde techniques she was learning concurrently from Wellesz.

London-born Constant Lambert entered the Royal College of Music in 1922. Vaughan Williams praised his “brilliant qualities” as a student, but noted, “Though nominally a pupil of mine I was really much more a pupil of his.” Aside from composition, Lambert made a career for himself as a conductor of ballet. Like his friend William Walton, Lambert was fascinated by jazz. In 1923, he attended a revue entitled *Dover Street to Dixie*, which included African American performer and singer Florence Mills. Lambert’s experience with Mills’s singing began his preoccupation with the musical genre. Lambert wrote the short *Elegiac Blues* in Mills’s honor after her untimely death in 1927. The piece includes jazz rhythms, harmonies, and melodies.

The final work on this program, Vaughan Williams’s *Sonata in A Minor* for violin and piano, premiered on October 12, 1954, as part of a BBC broadcast concert honoring the composer’s 82nd birthday. It was performed by the dedicatee, violinist Frederick Grinke, and pianist Michael Mullinar. This eclectic three-movement work is technically challenging for both pianist and violinist. Scholar Eric Saylor detects influences from the violin sonatas of Claude Debussy and Maurice Ravel, as well as the sonatas and partitas of J. S. Bach, particularly evident due to the frequent use of double-stopping for the violin. Cross rhythms abound throughout: the opening theme of the first movement, which exploits two-against-three rhythms immediately, returns as a coda to the finale. In addition, Vaughan Williams borrows musical materials from himself, as the Scherzo quotes directly from his score for the film *49th Parallel* (1940–41); the theme of the last movement is repurposed from the finale, also a set of variations, of the posthumously published *Quintet in C Minor* for piano and strings (1903).

Eclecticism and approachability are features that tie together the works in this concert. While their melodies and harmonies are basically straightforward, each piece displays varying degrees of rhythmic complexity. All of these scores are modernist, but without delving into the potentially alienating techniques characteristic of the high modernism of, say, Anton Webern, and, in the spirit of eclecticism that Vaughan Williams encouraged in his friends and students, each finds the *mot juste* in its own way.

—Charles Edward McGuire, Oberlin College and Conservatory of Music

PROGRAM ELEVEN

Vaughan Williams and Shakespeare: *Sir John in Love*

Sunday, August 13

Sosnoff Theater

2 pm Preconcert Talk: Tiffany Stern

3 pm Performance: Bard Festival Chorale, James Bagwell, choral director;
American Symphony Orchestra, conducted by Leon Botstein, music director;
directed by Alison Moritz; production design by Lawrence E. Moten III;
lighting design by Abigail Hoke-Brady; costume design by Neil Fortin

Ralph Vaughan Williams
(1872–1958)

***Sir John in Love* (1928)**

(based on Shakespeare's *The Merry Wives of Windsor*)

In order of vocal appearance

Robert Shallow	<i>William Ferguson, tenor</i>
Sir Hugh Evans	<i>Theo Hoffman, baritone</i>
Master Slender	<i>Martin Luther Clark, tenor</i>
Peter Simple	<i>Maximillian Jansen VAP '21, tenor</i>
Page	<i>Troy Cook, baritone</i>
Sir John Falstaff	<i>Craig Colclough, bass-baritone</i>
Bardolph	<i>Julius Ahn, tenor</i>
Corporal Nym	<i>Tyler Duncan, baritone</i>
Ancient Pistol	<i>Kevin Thompson, bass-baritone</i>
Anne Page	<i>Brandie Sutton, soprano</i>
Mrs. Page	<i>Ann Toomey, soprano</i>
Mrs. Ford	<i>Sarah Saturnino, mezzo-soprano</i>
Fenton	<i>Joshua Blue, tenor</i>
Dr. Caius	<i>Keith Jameson, tenor</i>
Rugby	<i>Justin Hopkins, bass-baritone</i>
Mrs. Quickly	<i>Lucy Schauer, mezzo-soprano</i>
Host of the Garter Inn	<i>Lucia Lucas, baritone</i>
Ford	<i>William Socolof, bass-baritone</i>

SYNOPSIS

ACT 1 Justice Shallow complains angrily of mistreatment by Sir John Falstaff and his men. Shallow's cousin Slender is trying to write a sonnet to Anne Page, but can't get past the line "O sweet Anne Page." Falstaff arrives with his cronies Bardolph, Nym, and Pistol. Slender confronts them about his own mistreatment at their hands. Shallow and Parson Evans discuss a marriage between Slender and Anne. They send Slender's servant Simple with a note to Mrs. Quickly to obtain her aid. Anne bemoans her parents' attempts to marry her off—Page wants her to marry Slender, while Mrs. Page favors Dr. Caius, the French physician. Anne, however, is in love with Fenton, who arrives and joins her in a duet. Page arrives and drives Fenton off, thinking that he is only after Anne's dowry.



Falstaff, Frederick William Davis, 1907

At the Garter Inn, Bardolph, Nym, and Pistol are celebrating a successful thieving expedition. Falstaff joins them and describes a plan to improve his financial situation by seducing Mrs. Ford and Mrs. Page, then swindling them. He writes two identical love letters, but Pistol and Nym, offended by his rudeness, refuse to deliver them and inform Ford of Falstaff's plan. The jealous and suspicious Ford decides to disguise himself and call on Falstaff to assess the situation.

ACT 2 Mrs. Page and Mrs. Ford discover their letters are identical except for the names and plot revenge on the treacherous Falstaff. They ask Mrs. Quickly to deliver a letter to Falstaff inviting him to Mrs. Ford's house. At the Garter Inn, Mrs. Quickly arranges the rendezvous between Mrs. Ford and Falstaff. Ford arrives and introduces himself to Falstaff as "Master Brook," saying that he is in love with Mrs. Ford and wants to discover whether rumors of her easy virtue are true. Offering Falstaff money to pursue Mrs. Ford on his behalf, Ford is shocked to discover that they already have a planned assignation. Falstaff exits to dress for his rendezvous, and Ford rages against his wife's supposed infidelity.

INTERMISSION

ACT 3 Fenton enlists the aid of the Garter Inn's Host in wooing Anne; the Host reconciles Parson Evans and Dr. Caius, who were about to fight a duel. At Ford's house, the wives prepare their trap. All except Mrs. Ford hide. Falstaff arrives, but before he can proceed in earnest with his seduction, Mrs. Quickly bursts in to warn of Mrs. Page's arrival. Mrs. Page—as part of the plan—cries that Ford is on his way to the house in a jealous rage. In fact, Ford is on his way! Falstaff hides in a laundry basket and is carted off and dumped into the Thames. Ford and his contingent arrive and search the house but find only Mrs. Page.

ACT 4 Ford asks his wife's forgiveness for suspecting her, and she grants it. The Fords and Pages then plot to lure Falstaff to the forest haunt of Herne the Hunter and a band of fairies. Mrs. Page tells Caius that Anne will be dressed in green and Page tells Slender that Anne will be dressed in white. Falstaff, dressed as Herne the Hunter, arrives at Herne's Oak. Mrs. Page arrives and then, to Falstaff's dismay, so does Mrs. Ford. Anne (dressed in blue) enters. Caius enters seeking a fairy in green; Slender enters seeking a fairy in white. They find their respective fairies and depart. Mrs. Quickly instructs the remaining fairies to pinch and burn Falstaff, who realizes he's been tricked and takes it in good humor. Page invites Falstaff to have the last laugh, saying that by now Anne is married to Slender. Slender arrives with his "bride," who turns out to be young William Page in disguise. Mrs. Page says that actually Anne is married to Caius, but Caius arrives with his "bride," Falstaff's page Robin. Anne and Fenton then arrive and reveal they are married. Falstaff leads the company in a group reconciliation and dance.

PROGRAM ELEVEN NOTES

Following World War I, throughout which Ralph Vaughan Williams served—first in the Royal Army Medical Corps, then in the Royal Garrison Artillery—the composer enjoyed an exceptionally fruitful period. In addition to his many teaching, editing, and conducting obligations in the late 1910s and early '20s, Vaughan Williams found time to complete an extraordinarily varied body of scores, including the one-act opera *The Shepherds of the Delectable Mountains* (1921); Third Symphony (*Pastoral*, 1921); Mass in G Minor (1920–21); the ballet *Old King Cole* (1923); Concerto in D Minor for violin and string orchestra

(1924–25); *Flos campi*, a suite for solo viola, wordless chorus, and orchestra (1925); and the oratorio *Sancta Civitas* (1923–25), as well as a host of shorter works.

Having firmly established a harmonically idiosyncratic voice across a range of instrumental, symphonic, choral, and vocal works, Vaughan Williams was a latecomer to opera. While earlier contributions of incidental music to plays such as Aristophanes's *The Wasps* (1909), Euripides's *The Bacchae* (1911), and Maurice Maeterlinck's *The Death of Tintagiles* (1913) may have indicated a temperament suited to the creation of dramatic music, he was 51 years old before his first full-length opera, *Hugh the Drover*, received its premiere at the Royal College of Music in London on July 4, 1924. This work set the precedent for all of Vaughan Williams's completed operas in that each was subjected to prolonged periods of development and revision. Nowhere is this more evident than in the composition of his second opera, of which even the original title, *The Fat Knight*, was ultimately rejected in favor of the more suitably romantic *Sir John in Love*. (The composer's remaining dramatico-musical works are *The Poisoned Kiss*, *Riders to the Sea*, and *The Pilgrim's Progress*. Another, *Thomas the Rhymer*, remains unfinished.)

Vaughan Williams was often motivated to work without a formal commission, and *Sir John in Love* was composed under his own initiative between 1924 and 1928, receiving its premiere at the Royal College of Music on March 21, 1929, conducted by Malcolm Sargent. The opera has frequently been revived in student productions in the United Kingdom: first by the Bristol Opera School in 1930 and again in 1933, for which Vaughan Williams added a Prologue (subsequently withdrawn), Episode, and Interlude, and by the Royal Conservatoire of Scotland (2015) and British Youth Opera (2022). Writing in her 1964 biography of her husband, Ursula Vaughan Williams observed that it "was perhaps a misfortune for Ralph's operas to start with student productions, for, however good they may have been, there was a danger that the general public might assume that the operas were works suitable only for amateurs." In 1931, Vaughan Williams produced *In Windsor Forest*, a five-movement cantata for chorus and orchestra, based on choral extracts from the opera.

A professional staging of *Sir John in Love* by Sadler's Wells Opera eventually occurred in April 1946; this company revived the work in the summer of 1958, with the composer in attendance, just days before he died. Beyond three studio recordings (the BBC in 1956, EMI in 1975, and Chandos in 2001), further professional performances have been rare.

Vaughan Williams set out his intentions for *Sir John in Love*:

To write yet another opera about Falstaff at this time of day may seem the height of impertinence, for one appears in so doing to be entering into competition with four great men—Shakespeare, Verdi, Nicolai, and Holst.

With regard to Shakespeare, my only excuse is that he is fair game, like the Bible, and may be made use of nowadays even for advertisements of soap and razors. I hope that it may be possible to consider that even Verdi's masterpiece does not exhaust all the possibilities of Shakespeare's genius.

And I hope that I have treated Holst with the sincerest flattery not only imitating his choice of Falstaff as the subject of an opera but in imitating his use of English folk tunes in the texture of the music. The best I can hope will be that *Sir John in Love* may be considered as a sequel to his brilliant *Boar's Head*. There remains Nicolai's *Merry Wives* which in my opinion is the most successful of all Falstaff operas; my excuse in this case is that there is hardly any Shakespeare in his libretto.

My chief object in *Sir John in Love* has been to fit this wonderful comedy with, I trust, not unpleasant music. In the manner of folk tunes, they only appear occasionally and their titles have no dramatic relevancy (except possibly in the case of "John, come kiss me now.") When a particular folk tune appeared to me the fitting accompaniment to a situation, I have used it. When I could not find a suitable folk tune, I have made shift to make up something of my own. I therefore offer no apology for the occasional use of folk songs to enhance the dramatic point. If the result is successful I feel justified; if not, no amount of "originality" will save the situation. However, the point is a small one since out of a total of 120 minutes music, the folk tunes occupy less than 15.

The text is taken almost entirely from the *Merry Wives*, with the addition of lyrics from Elizabethan poets. A few unimportant remarks (e.g., "Here comes Master Ford") are my own.

It is possible that the initial flush of inspiration to write a Falstaff-themed work arose in 1912, when Vaughan Williams was commissioned to arrange incidental music for five Shakespeare plays (including *The Merry Wives of Windsor*) in productions mounted in 1913 by noted actor-manager Frank Benson in Stratford-upon-Avon. Furthermore, Harold Child's uneven libretto for *Hugh the Drover* is often considered to be an impediment to the opera's success. By turning to *The Merry Wives of Windsor*, Vaughan Williams was on much firmer dramatic ground. He constructed the libretto for *Sir John in Love* himself, introducing lyrical poetry drawn chiefly from Shakespeare's contemporaries in order to emphasize specific points within the action. These Elizabethan and Jacobean poets include (but are not limited to) George Peele, Thomas Campion, Philip Sidney, Christopher Marlowe, Philip Rosseter, Ben Jonson, John Fletcher, and Thomas Middleton.

Although Vaughan Williams composed *Sir John in Love* as he was beginning to transition toward a more abstract sound world, its music belongs, fittingly, to his diatonic, triadic, and tuneful style, rather than that of the overtly modernist works that were to follow in the 1930s, such as the Fourth Symphony. Guided by the lively subject matter of Shakespeare's comedy, Vaughan Williams conjures an appropriate sense of time and landscape, masterfully enhancing the Renaissance poetry by weaving 10 folk songs (one of them French), a psalm tune, and two folk dances into the fabric of the score. In the end, it is by degrees boisterous, swaggeringly confident, charmingly witty, and often rhapsodic, with touches of moving romantic elegance—truly the work of a great and sensitive composer whose operas deserve to be better known.

—Andrew King, *University of Hull*

BIOGRAPHIES

Byron Adams is a composer and musicologist. He has published essays in journals such as *19th-Century Music*, *The Musical Quarterly*, and *Music & Letters* and has contributed chapters to volumes such as *The Cambridge Companion to Elgar* (2004), *Jean Sibelius and His World* (2011), *The Cambridge Companion to Vaughan Williams* (2013), *The Music of Herbert Howells* (2014), *The Sea in the British Musical Imagination* (2015), and *Fauré Studies* (2021). In 2000, the American Musicological Society presented him with the Philip Brett Award. He was scholar in residence for the 2007 Bard Music Festival and editor of *Edward Elgar and His World*. He is an associate editor of *The Musical Quarterly*. Adams is emeritus professor of musicology at University of California, Riverside.

Tenor **Julius Ahn** performed his signature role, Goro in *Madama Butterfly*, in his debut at San Francisco Opera and returned there to reprise it, as well as with the Canadian Opera Company, Palm Beach Opera, Vancouver Opera, Michigan Opera Theatre, Opera Carolina, Nashville Opera, Pittsburgh Opera, Lyric Opera of Kansas, Virginia Opera, and at Royal Albert Hall in London. This season, Ahn will reprise the lead role of Guang in *Stuck Elevator* by Byron Au Yong and Aaron Jafferis for Nashville Opera and will perform Borsa in *Rigoletto* with the Dallas Opera, Kaspar in *Amahl and the Night Visitors* with On Site Opera, and Mime in *Das Rheingold* with Atlanta Opera. Ahn joins the San Francisco, Atlanta, Cincinnati, and New Orleans Operas as Goro and returns to Detroit Opera and Opera Philadelphia.

Praised by the *New York Times* for her “impressive musicality, a crisp touch and expressive phrasing,” Japanese pianist **Rieko Aizawa** made her debut at the Kennedy Center and Carnegie Hall with the New York String Orchestra, conducted by Alexander Schneider. She has since established her own unique musical voice, performing at New York City’s Lincoln Center, Boston’s Symphony Hall, Chicago’s Orchestra Hall, Vienna’s Konzerthaus, and Wigmore Hall in London, among others. She is a founding member of the Horszowski Trio and of prize-winning Duo Prism, and she is artistic director of the Alpenglow Chamber Music Festival. Aizawa is a graduate of the Curtis Institute and The Juilliard School. She was the last pupil of Mieczysław Horszowski and she also studied with Seymour Lipkin and Peter Serkin. She is on the faculties of Bard College and Brooklyn College.

Richard Aldous is a historian of British and American politics and culture. His 10 books and three coedited collections include *The Lion and Unicorn: Gladstone vs. Disraeli*; *Tunes of Glory: The Life of Malcolm Sargent*; *Reagan and Thatcher: The Difficult Relationship*; *Macmillan, Eisenhower and the Cold War*; *Tony Ryan*; *Schlesinger: The Imperial Historian*, and most recently, *The Dillon Era: Douglas Dillon in the Eisenhower, Kennedy, and Johnson Administrations*. Aldous is Eugene Meyer Professor of British History and Culture at Bard. He is a founding member of the editorial team at *American Purpose* magazine and presents its weekly Bookstack podcast. He writes regularly for publications including the *Wall Street Journal*, *Washington Post*, and *New York Times*, and has made numerous appearances on CNN, NY1, the BBC, RTÉ, and other broadcasters. He is a fellow of the Royal Historical Society.

Distinguished by its virtuosity, probing musical insight, and impassioned, fiery performances, **Ariel Quartet** (Alexandra Kazovsky and Gershon Gerchikov, violin; Jan Grüning, viola; Amit Even-Tov, cello) has garnered

critical praise worldwide. Formed when the members were just teenagers studying at the Jerusalem Academy Middle School of Music and Dance in Israel, Ariel serves as faculty quartet in residence at the University of Cincinnati’s College-Conservatory of Music. Recent highlights include a sold-out Carnegie Hall debut, a series of performances at Lincoln Center with pianist Inon Barnatan and the Mark Morris Dance Group, and the release of a Brahms and Bartók album for Avie Records. In 2020, Ariel gave the US premiere of the Quintet for Piano and Strings by Daniil Trifonov, with the composer as pianist. The quartet has received significant support for its studies from the American-Israel Cultural Foundation, Dov and Rachel Gottesman, Legacy Heritage Fund, and the A. N. and Pearl G. Barnett Family Foundation.

Christina Baade is professor and chair of the Department of Communication Studies and Media Arts at McMaster University in Hamilton, Ontario, Canada. Her current research crosses popular music, media, and sound studies, examining topics such as the cultural impact of streaming and music radio, and cultural memory and national belonging in post-World War II Britain. Her publications include *Victory Through Harmony: The BBC and Popular Music in World War II* (2012) and three coedited collections: *Music and the Broadcast Experience: Performance, Production, and Audiences* (2016; with James Deaville), *Music in World War II: Coping with Wartime in Europe and the United States* (2020; with Pamela Potter and Roberta Montemorra Marvin), and *Beyoncé in the World: Making Meaning with Queen Bey in Troubled Times* (2021; with Kristin McGee).

James Bagwell is associate conductor of The Orchestra Now (TÖN), and was appointed principal guest conductor of the American Symphony Orchestra in 2009. A noted preparer of choruses, Bagwell readied Concert Chorale of New York for performances of Leonard Bernstein’s “Kaddish” Symphony and Brahms’s *Ein deutsches Requiem* for the New York Philharmonic, and, in 2018, for performances with the Los Angeles Philharmonic as well as two concerts for the Mostly Mozart Festival. Bagwell has also trained choruses for the Boston Symphony Orchestra; San Francisco Symphony; Los Angeles Philharmonic; NHK Symphony Orchestra, Tokyo; St. Petersburg Symphony; Budapest Festival Orchestra; American Symphony Orchestra; Cincinnati Symphony Orchestra; Cincinnati Pops Orchestra; and Indianapolis Symphony Orchestra. Bagwell is professor of music at Bard College and director of performance studies at the Bard College Conservatory of Music.

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 performers in a variety of choral groups; all possess a shared enthusiasm for the exploration of new and unfamiliar music.

Tim Barringer is Paul Mellon Professor of the History of Art at Yale University. He has held positions at the Victoria and Albert Museum and the Universities of London and Birmingham in Great Britain, the J. Clawson Mills Fellowship at the Metropolitan Museum of Art, and visiting professorships at York and Bristol Universities. His books include *Reading the Pre-Raphaelites* (1998), *Men at Work: Art and Labour in Victorian Britain* (2005), and *David Hockney: 82 Portraits and 1 Still Life* (2016). Coediting credits include *Colonialism and the Object* (1998); *Frederic Leighton: Antiquity, Renaissance, Modernity* (1999); *Writing the Pre-*

Raphaelites; Art and the British Empire (2007); *Victorian Jamaica* (2018); and *On the Viewing Platform: The Panorama from Canvas to Screen* (2020). He has published widely on the relationship between visual art and music, with a focus on Edward Elgar, Ralph Vaughan Williams, and William Walton; his book *Broken Pastoral: Art and Music in Britain* is forthcoming.

Christina Bashford is professor of musicology at the University of Illinois at Urbana-Champaign and a social and cultural historian of music in 19th- and early 20th-century Britain. She is the author of *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (2007) and coeditor of three essay volumes, the most recent of which (*Over Here, Over There: Transatlantic Conversations on the Music of World War I*, with William Brooks and Gayle Magee) was published in 2019. In 2021 she was awarded a National Endowment for the Humanities Fellowship to complete her book *Violin Culture in Britain, 1870–1930: Music-Making, Society, and the Popularity of Stringed Instruments* (forthcoming). She serves as president of the North American British Music Studies Association.

Michael Beckerman is Carroll and Milton Petrie Chair and collegiate professor of music at New York University. He has written many studies and several books on Czech music topics, including *New Worlds of Dvořák* (2003), *Janáček as Theorist* (1994), and *Martinů’s Mysterious Accident* (2007), as well as *Classical Music: Contemporary Perspectives and Challenges* (2021). Edited volumes include *Dvořák and His World* (1993) and *Janáček and His World* (2003). He has also written articles on such subjects as Mozart, Brahms, film scoring, music of the Roma (Gypsies), exiled composers, and music in the camps. He has been a frequent contributor to the *New York Times*, a regular guest on *Live from Lincoln Center* and other radio and television programs, and lectures throughout Europe and North America. Honors include the Dvořák and Janáček medals from the Czech Ministry of Culture and a Laureate of the Czech Music Council, among others.

In the 2023–24 season, British-American tenor **Joshua Blue** makes his Houston Grand Opera stage debut creating the role of Wilson in the world premiere of Jake Heggie’s new work *Intelligence*. He also debuts with the Bach Festival Society of Winter Park performing Moravec’s *Sanctuary Road*, Philharmonia Baroque in Schumann’s *Requiem*, and Performance Santa Fe to sing the role of Mayor in the world premiere of *Zozobra: The Revenge*. He will also return to the Metropolitan Opera for *The Magic Flute* (Tamino), Opera Philadelphia for Bolognese’s *L’Amant Anonyme* (Colin), and Opera Theatre of Saint Louis for *La bohème* (Rodolfo). He has been engaged by the Los Angeles Philharmonic, Washington National Opera, Philadelphia Orchestra, National Symphony Orchestra, Orchestra of St. Luke’s, and Wolf Trap Opera at venues ranging from Carnegie Hall to the Hollywood Bowl. Recipient of a Mabel Dorn Reeder Foundation Prize and a James McCracken and Sandra Warfield Opera Prize, Blue holds degrees from the Oberlin Conservatory of Music and The Juilliard School.

Oboist **Liam Boisset** regularly performs with many of the country’s most renowned orchestras. Most recently, he has been guest principal oboe with the Metropolitan Opera, Saint Paul Chamber Orchestra, and Detroit Symphony Orchestra. During the 2019–20 season, he joined the Los Angeles Philharmonic on two international tours as principal oboe. He can be heard playing oboe and English horn on the soundtrack for Netflix’s *The Witcher*. Boisset has taught masterclasses and lessons at The Juilliard School, Mannes School of Music, San Francisco Conservatory, Aspen Music

Festival and School, and Oberlin Conservatory. During the pandemic, he cofounded the online teaching platform Aperto Oboe Academy. He serves on the music faculty of Princeton University.

Leon Botstein is music director and principal conductor of the American Symphony Orchestra (ASO), founder and music director of The Orchestra Now (TÖN), artistic codirector of Bard SummerScape and the Bard Music Festival, and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre, Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. Recordings include a Grammy-nominated recording of Gavrili Popov's First Symphony with the London Symphony Orchestra, acclaimed recordings of Paul Hindemith's *The Long Christmas Dinner* with the ASO, Othmar Schoeck's *Lebendig begraben* with TÖN, as well as recordings with the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. He is editor of *The Musical Quarterly* and of *The Complete Brahms* (Norton); publications include *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnai). Honors include an American Academy of Arts and Letters award and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, pianist **Michael Stephen Brown** has been described as "one of the leading figures in the current renaissance of performer-composers" (*New York Times*). He makes regular appearances with orchestras such as the National Philharmonic and the Seattle, Phoenix, North Carolina, and Albany Symphonies, and recently has made European recital debuts at the Beethoven-Haus Bonn and Chopin Museum in Mallorca. He has received commissions from many organizations and some of today's leading artists. He performs regularly with his longtime duo partner, cellist Nicholas Canellakis, and has appeared at festivals worldwide. Brown was composer in residence and artist in residence at the New Haven Symphony during the 2017–19 seasons. He lives in New York City with his two 19th-century Steinway D pianos, Octavia and Daria.

Ian Buruma was born in the Netherlands and educated at Leyden University and Nihon University (Tokyo). From 1982 to 1985, he was cultural editor of the *Far Eastern Economic Review* in Hong Kong; foreign editor of the *Spectator* (London) from 1991 to 1992; and editor of the *New York Review of Books* from 2018 to 2019. His articles have appeared in magazines and newspapers all over the world, including the *New York Times*, *Financial Times*, *Le Monde*, and *Frankfurter Allgemeine Zeitung*. His books have been translated into many languages. The latest is entitled *The Collaborators*. In 2008, he received the Erasmus Prize for his contribution to European culture.

Tenor **Martin Luther Clark** recently created the role of CJ in the world premiere of *The Factotum* at Lyric Opera of Chicago. This season he returns to the Lyric's stage for *Proximity*, the company's production of three one-act operas, returns to the Tulsa Opera, and sang at the Aldeburgh Festival. Other appearances have included Lyric Opera of Kansas City, Dallas Opera, Charlottesville Opera, Opera North, and Wolf Trap Opera. Next season

sees Clark's return to the Lyric Opera of Chicago as well as a series of company debuts at Houston Grand Opera, Portland Opera, and Madison Opera.

Bass-baritone **Craig Colclough's** 2022–23 season featured a return to Los Angeles Opera, singing the title role in *Le nozze di Figaro*. He returned to the Atlanta Opera to make his role debut as Sharpless in Puccini's *Madama Butterfly*, reprised his acclaimed Monterone for performances of *Rigoletto* at the Metropolitan Opera, and appeared at the Tiroler Festspiele Erl, singing the role of Alberich in *Siegfried* and *Götterdämmerung*. Highlights of his 2023–24 season include his first performances of the title role of Wagner's *Der fliegende Holländer* in a new production at the Göteborg Opera in Sweden as well as a return to Los Angeles Opera for Leporello in *Don Giovanni*. In recent seasons, Colclough made his house debuts at the Metropolitan Opera, Lyric Opera of Chicago, and Bayerische Staatsoper (Munich) in the title role in Verdi's *Macbeth*, and also returned to the Royal Opera House, Covent Garden, as Friedrich von Telramund in *Lohengrin*.

American baritone **Troy Cook** has performed in many of the world's greatest opera houses, including the Metropolitan Opera, Royal Opera, Covent Garden, San Francisco Opera, La Monnaie (Brussels), and Opera Bilbao. During the 2023–24 season, Cook makes his role debut as Athanaël in Jules Massenet's *Thaïs* with Utah Opera. Cook also makes several returns, most notably as Sharpless in *Madama Butterfly* with Boston Lyric Opera, Germont in *La traviata* with Florida Grand Opera, and Major General Stanley in *The Pirates of Penzance* with Kentucky Opera. Past engagements included his company debut with Palm Beach Opera as Sharpless, a return to Opera Philadelphia, reprising Marcello in *La bohème*, and Virginia Opera for his role debut as Major General Stanley.

Emily Cuk '12 has distinguished herself in a variety of productions in professional and community venues. An alumna of Bard College, she recently directed the Opera Workshop scenes program. Cuk frequently works with Finger Lakes Opera, where she directed performances of John Davies's *Pinocchio* and *Three Little Pigs*. Other recent productions include Pegasus Early Music's productions of Monteverdi's *L'Orfeo* and Handel's *Acis and Galatea*. As a directing fellow for Wolf Trap Opera's 2019 season, Cuk staged Ravel's *L'heure espagnole* with the National Orchestral Institute and conductor Ward Stare. She earned her MM in opera directing from the Eastman School of Music.

One of Britain's most respected pianists, **Danny Driver** is recognized internationally for his sophistication, insight, and musical depth. His studies at Cambridge University and the Royal College of Music inspired his holistic approach to performance and enabled him to cultivate a broad repertoire from J. S. Bach and Handel to the present day. Concerto engagements have included the Hallé, Royal Philharmonic, BBC Scottish Symphony, Bournemouth Symphony, and Minnesota Orchestras as well as two appearances at the BBC Proms, while recital highlights have included frequent visits to London's Wigmore Hall, Southbank Centre, Bridgewater Hall, and engagements in the US, Sweden, Toronto, Montreal, Paris, and Osaka. His extensive series of acclaimed recital and concerto recordings on the Hyperion label include repertoire by György Ligeti, Carl Philipp Emanuel Bach, Handel, Amy Beach, York Bowen, and Robert Schumann, and he has been nominated twice for a Gramophone Award. He is professor of piano and contemporary piano at London's Royal College of Music.

With a voice described as "honey-coloured and warm, yet robust and commanding" (*Globe and Mail*), baritone **Tyler Duncan** has performed worldwide in both opera and concert repertoire. Throughout his varied career, he has performed with several of the world's leading orchestras, including the New York Philharmonic, San Francisco Symphony, Toronto Symphony Orchestra, Minnesota Orchestra, and Kansas City Symphony. Recent engagements include Handel's *Messiah* with Houston Symphony and Symphony Nova Scotia, *Apollo e Dafne* and Bach's *Ich habe genug* with Arizona Early Music's Tucson Baroque Music Festival, Brahms's Requiem with Johnstown Symphony, concerts with the Bard Music Festival and Aspect Chamber Concerts, and a return to the Metropolitan Opera for its production of Terence Blanchard's *Champion*. Future seasons will see him join Grand Rapids Symphony, New Jersey Symphony, and Colorado Symphony.

Violinist and violist **Luosha Fang '11** has performed as soloist with the Saint Paul Chamber Orchestra, Louisville Orchestra, West Virginia Symphony, Albany, American, Hiroshima, and Slovak Radio symphony orchestras, New Japan Philharmonic, Nagoya Philharmonic, TOHO-Gakuen Orchestra, and Atlantic and Bay Atlantic symphonies. She has appeared as chamber musician at the Marlboro, Krzyzowa, Kronberg, Ravinia, Festspiele Mecklenburg-Vorpommern, Bard, Caramoor, Aspen, Music from Angel Fire, and Incontri in Terra di Siena festivals, and has worked with musicians such as Gidon Kremer, Christian Tetzlaff, Steven Isserlis, Antoine Tamestit, Mitsuko Uchida, Nobuko Imai, Viviane Hagner, Claudio Bohórquez, Pamela Frank, Timothy Eddy, Gilbert Kalish, Boris Gilburg, Peter Wiley, Ida Kavafian, Steven Tenenbom, and members of the Guarneri and Juilliard string quartets. During 2021 and 2022, she was violist of the Pavel Haas Quartet in Prague. She serves on the faculty of the Bard Conservatory.

Tenor **William Ferguson** appeared with the Santa Fe Opera as Caliban in the US premiere of Thomas Adès's *The Tempest* and with Opera Australia singing Truffaldino in *The Love for Three Oranges*. He has also performed with the Metropolitan and New York City Opera, Central City Opera, Dallas Opera, Opéra Festival de Québec, Opera Festival of New Jersey, Opera Memphis, Opera Theatre of St. Louis, Opera Omaha, Los Angeles and New York Philharmonics, and Boston, Milwaukee, and Pittsburgh Symphonies, among others. In Europe, he has appeared in *A Midsummer Night's Dream* at both the Palau de les Arts Reina Sofia in Spain and Teatro Massimo in Sicily, and at the Salzburger Landestheater in Philip Glass's *The Trial* and in Peter Eötvös's *Angels in America*. Upcoming appearances include performances and recordings of John Corigliano's *Lord of Cries* with Odyssey Opera in Boston, and a return to Salzburg for Stuart MacRae's *Anthropocene*.

Neil Fortin earned his MFA in costume production from Boston University and his BA in history from Providence College. Fortin most recently designed Boston Baroque's production of *Iphigenie au Tauride* and Opera Columbus's *Rigoletto*. He has also constructed historical millinery for a variety of West End shows in England as well as BBC's *Sanditon*. An ongoing project is a collaboration with his husband, Thomas Fortin Menswear, an English silk accessories company. Fortin has also worked with Opera Omaha, American Repertory Theater, Huntington Theater Company, Boston Conservatory, Pegasus Early Music Festival, Commonwealth Shakespeare, Actors Shakespeare Project, Walnut Hill School, and Metro Stage Company.

Bassist **Jordan Frazier** has performed worldwide with the Orpheus Chamber Orchestra since 1993. He is a former member of L'Orquestra Ciutat de Barcelona, and is a member of the American Symphony Orchestra and American Composers Orchestra. He is principal bass of the Westchester Philharmonic, Little Orchestra Society, and Carmel Bach Festival Orchestra. He has performed as principal bass with the St. Paul and Australian Chamber Orchestras as well as the Pittsburgh and Cincinnati Symphonies, Orchestra of St. Luke's, Chamber Music Society of Lincoln Center, and Metropolitan Opera Orchestra, among others. As a chamber musician, he has appeared with the Helicon Ensemble, Speculum Musicae, Los Angeles Piano Quartet, and the Corigliano, Jupiter, Parker, and Daedalus quartets. Recording credits include two Grammy-winning recordings with Orpheus: *Shadow Dances* and *Emanon*. He has given masterclasses at Interlochen Arts Academy, Yale and Rice Universities, and the National Orchestral Institute.

Brandon Patrick George, hailed as a "knockout musician with a gorgeous sound" by the *Philadelphia Inquirer*, is a leading flute soloist and Grammy-nominated chamber musician whose repertoire extends from the Baroque era to today. He is the flutist of Imani Winds and has appeared as soloist with the American Composers Orchestra, Orchestra of St. Luke's, and Atlanta, Baltimore, and Albany Symphonies, among others. George has performed at the Elbphilharmonie, Kennedy Center, Dresden Music Festival, and Prague Spring Festival, as well as at Lincoln Center, the Metropolitan Museum of Art, 92nd Street Y, Tippet Rise, and Maverick Concerts. He has performed as a guest with many of the world's leading ensembles, including the Los Angeles Philharmonic, Pittsburgh Symphony Orchestra, Orpheus Chamber Orchestra, and International Contemporary Ensemble.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, artistic codirector of the Bard Music Festival, and executive editor of *The Musical Quarterly*. He edited *The Cambridge Companion to Schubert* (1997) and is the author of *The Life of Schubert* (2000), which has been translated into five languages. He is the coauthor, with Richard Taruskin, of *The Oxford History of Western Music*, College Edition (2012, 2018) and coeditor, with Dana Gooley, of *Franz Liszt and His World* (2006) and, with Morten Solvik, of *Schubert and His World* (2014). Since 2000, Gibbs has written the program notes for the Philadelphia Orchestra.

Daniel Goldmark is professor of music and associate dean in the College of Arts and Sciences at Case Western Reserve University. He has published on film and animation music and the history of American popular music. He was the Ralph Vaughan Williams Fellow for 1998 at Charterhouse School and was a scholar in residence for the 2019 Bard Music Festival, Korngold and His World.

Daniel M. Grimley is a professor of music and head of humanities at the University of Oxford and Douglas Algar tutorial fellow at Merton College. His books include *Grieg: Music, Landscape and Norwegian Identity* (2006), *Carl Nielsen and the Idea of Modernism* (2010), and *Delius and the Sound of Place* (2018). He was principal investigator of the interdisciplinary Leverhulme International Research Network "Hearing Landscape Critically" from 2012 to 2016 and also has served as an editor of *Music & Letters* and associate editor of *The Musical Quarterly*. He broadcasts regularly on BBC Radio 3 and is a frequent speaker at the BBC Proms. In 2011, he was scholar in residence at the Bard Music Festival, editing *Jean Sibelius and His World*.

Pianist **Andrey Gugnin** possesses an "extraordinarily versatile and agile technique, which serves an often inspired musical imagination" (*Gramophone*). In 2020, Gugnin received a BBC Music Magazine Award for his recording of Shostakovich preludes and piano sonatas on Hyperion Records, and in 2016 he won the prestigious Sydney International Piano Competition. In demand as a concert soloist, Gugnin has been invited to perform as a guest artist with notable orchestras across the globe, including the London Philharmonic Orchestra, Danish Radio Orchestra, Utah Symphony, and Sydney Symphony Orchestra, appearing on prestigious stages such as the Musikverein in Vienna, Victoria Hall in Geneva, Carnegie Hall in New York City, Sydney Opera House, and Tokyo Metropolitan Theatre, among others.

American violinist **William Hagen** has appeared as a soloist with many of the world's great orchestras, including the Chicago Symphony, Chamber Orchestra of Europe, San Francisco Symphony, Frankfurt Radio Symphony, and more. He won third prize in the 2015 Queen Elisabeth International Music Competition, one of the highest-ranking Americans ever in that competition. Since his debut with the Utah Symphony at age 9, Hagen has performed with conductors such as Marin Alsop, Christian Arming, Miguel Harth-Bedoya, Michel Tabachnik, and Hugh Wolff. A native of Salt Lake City, Hagen began taking lessons at age 4 with Natalie Reed. Other teachers include Deborah Moench, Robert Lipsett, Itzhak Perlman, and Christian Tetzlaff.

A graduate of The Juilliard School and recipient of the Sara Tucker Study Grant from the Richard Tucker Music Foundation, baritone **Theo Hoffman's** 2023–24 season includes his Opernhaus Zürich debut as Momus in *Platée* as well as his return to the role of Count Almaviva in *Le nozze di Figaro* with New Orleans Opera. During summer 2023, he makes his role debut as Pelléas in *Pelléas et Mélisande* under the baton of Jun Märkl with the Taiwan Philharmonic. Recent highlights include his role and house debut with Staatsoper Hamburg as Prosdociamo in Rossini's *Il turco in Italia*, appearances with Israeli Opera as Papageno in Barrie Kosky's production of *Die Zauberflöte* as well as Count Almaviva in *Le nozze di Figaro*, Seattle Opera for his debut as Schaunard in *La bohème*, and Washington Concert Opera as Frédéric in Delibes's *Lakmé*.

Abigail Hoke-Brady is a Brooklyn based lighting designer whose recent work in New York City includes *The Night Falls* (Peak Performances/BalletCollective), *Portrait and a Dream* (Contemporary), *Bound* (Fresh Squeezed Opera), *The Little Death: Vol. 1* (Prototype Festival), and *MukhAgni* (Under the Radar/Public Theater). Regional work includes *Romeo et Juliette*, *Kiss Me, Kate*, and *Otello* (Central City Opera); *Hippolytus* (Bard College); *Requiem* (INSeries Opera); *How I Learned What I Learned* (Playmakers Repertory Company); *Così fan tutte* (San Diego Opera); *The Last American Hammer* and *FLORIDA* (UrbanArias); *Glory Denied* and *Three Decembers* (Tri Cities Opera); and *Mad Forest* (Bard College/Theatre for a New Audience). She is resident designer at the DiMenna Center for Classical Music.

Bass-baritone **Justin Hopkins** has recently worked with Geneva Opera, La Monnaie (Brussels), Opera Vlaanderen Antwerp, and the St. Gallen Theatre. Roles included Titirel in *Parsifal*, Publio in *La clemenza di Tito*, Lord Krishna and Parsi Rustomji in *Satyagraha*, Le Bailli in *Werther*, Colline in *La bohème*, and Narumov in *Pique Dame*. In the US he has sung with the Glimmerglass Festival, Opera Philadelphia, Opera San Antonio, and others. Concert appearances have included collaborations with Boston Pops, Philadelphia

Orchestra, Los Angeles Chamber Orchestra, Leipzig Radio Symphony Orchestra, and BBC Concert Orchestra in venues such as Carnegie Hall, Symphony Hall Boston, Lincoln Center, and Queen Elizabeth Hall, London. He was second place winner in the 2012 Lotta Lenya Competition.

Giving performances that are "lithe, persuasive" (*New York Times*) and "eloquent and enthralling" (*Boston Globe*), the **Horszowski Trio** (Rieko Aizawa, piano; Jesse Mills, violin; Ole Akahoshi, cello) has appeared at major venues in the US as well as in Mexico, Canada, Japan, and throughout Europe and Asia. Recent appearances include a highly praised London debut at Wigmore Hall and an equally successful tour in Germany. In addition to their performance cycles of the complete trios of Beethoven, Schumann, and Brahms, the trio is a passionate advocate for the music of our time, working with composers such as John Harbison, Charles Wuorinen, and Joan Tower. Recent premieres also include works by Daron Hagen, Eric Moe, and Andrea Pinto-Correia, among others. Their Phantasiestücke Project commemorates their 10th anniversary with new works by Derek Bermel, Paul Chihara, and David Fulmer. The trio is ensemble in residence at the Longy School of Music of Bard College in Cambridge, Massachusetts, and of the Leschetizky Association in New York City.

Internationally acclaimed violinist **Bella Hristova** is known for her passionate and powerful performances, beautiful sound, and compelling command of her instrument. Her numerous prizes include a 2013 Avery Fisher Career Grant, first prize in the Young Concert Artists International Auditions, and first prize in the Michael Hill International Violin Competition. She has performed as a soloist with the Orchestra of St. Luke's, New York String Orchestra, and the Fort Worth, Kansas City, and Milwaukee symphony orchestras, among others; has given recitals at Carnegie Hall, Merkin Concert Hall, and the Kennedy Center; and regularly appears with the Chamber Music Society of Lincoln Center. She has commissioned composers Joan Tower and Nokuthula Ngwenyama to write unaccompanied violin pieces and has collaborated with David Serkin Ludwig on a violin concerto written for her through a consortium of eight orchestras. Hristova began violin studies in her native Bulgaria; teachers in the US include Ida Kavafian and Jaime Laredo.

American pianist **Kayo Iwama** has concertized extensively with singers such as Stephanie Blythe, Kendra Colton, Rufus Müller, Christopher Nomura, Lucy Shelton, and Dawn Upshaw throughout North America, Europe, and Japan. She has performed in venues including the Walter Reade Theater at Lincoln Center, Weill Recital Hall, Boston's Jordan Hall, Seiji Ozawa Hall at Tanglewood, Kennedy Center, Tokyo's Yamaha Hall, and Théâtre du Châtelet in Paris. She has been a participant at the Ravinia, Ojai, Token Creek, and Aldeburgh music festivals, among others, and has taught at the Tanglewood Music Center, where she served as the coordinator of the Vocal Studies Program. She is a faculty member of the Marcus Institute for Vocal Arts at The Juilliard School and associate director of the Graduate Vocal Arts Program at Bard, where she works in tandem with artistic director Stephanie Blythe.

Tenor **Keith Jameson** has been heard at the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Los Angeles Opera, New York City Opera, Santa Fe Opera, and many others. Internationally, he has performed with Opera di Firenze at the Maggio Musicale; Orquestra Sinfónica do Estado de São Paulo; Opera di Roma; Palau de les Arts Reina Sofia in Valencia, Spain; Massimo Theater,

Palermo, Sicily; English National Opera; Royal Opera di Wallonie in Liege, Belgium; and at the Seiji Ozawa Matsumoto Festival in Japan. Recordings include Haydn's *The Creation* and *Lord Nelson Mass* (Boston Baroque) and, on DVD, *Carmen* and *Falstaff* (Metropolitan Opera) and Mark Adamo's *Becoming Santa Claus* (Dallas Opera). He was the founder and director of the Greenwood Music Festival, and is the composer of the children's opera *Petunia*, based on the book by Roger Duvoisin. He is church music director at First Baptist Church of Greenwood, South Carolina.

Tenor **Maximilian Jansen VAP '21** was a 2023 Opera Saratoga Festival Artist, where he performed the role of Monty in *A Gentleman's Guide to Love and Murder*. In 2022, he presented the premiere of a new work by David Ludwig in New York City for the YIVO Institute for Jewish Research as part of YIVO's Continuing Evolution: Yiddish Folksong Today. His other roles included the Fourth Jew in Strauss's *Salome*, Ferrando in Mozart's *Così fan tutte*, and the titular role in Benjamin Britten's *Albert Herring*. He has appeared as a soloist with the Albany Symphony, Concerts in the Village, and Lancaster Symphony. Jansen holds a master of music degree from the Bard College Vocal Arts Program as well as a bachelor of music from Miami University.

In addition to her extensive performance experience with the Ariel Quartet, violinist **Alexandra Kazovsky** has performed with the Israel Philharmonic Orchestra and Yad Harif Chamber Orchestra, and won the Kol Ha Musica (Israel Broadcasting Authority) Young Artists Competition. A graduate of the Young Musicians Unit (now David Goldmann Program) of the Jerusalem Music Centre, her teachers include Ludmila Feldman (Rubin Conservatory and Academy of Music and Dance in Jerusalem) and Miriam Fried and Donald Weilerstein (New England Conservatory). She serves on the faculty of the Cincinnati College-Conservatory of Music.

London-based Australian pianist **Piers Lane** has a worldwide reputation as an engaging, searching, and highly versatile performer. Five times soloist at the BBC Proms, his wide-ranging concerto repertoire led to engagements with conductors like Sir Andrew Davis, Andrew Litton, Vassily Sinaisky, Yan Pascal Tortelier, and Brett Dean. He has given recitals across the globe, performed concerti at Carnegie Hall, and world premieres of Carl Vine's Second Piano Concerto and Double Piano Concerto *Implacable Gifts*, both written for him. His extensive discography includes rare romantic piano concertos, piano quintets with the Goldner String Quartet, and many recordings with Tasmin Little and Michael Collins. Lane is artistic director of the Sydney International Piano Competition and was artistic director of the Australian Festival of Chamber Music from 2007 to 2017. He has written and presented more than 100 programs for BBC Radio 3.

Soprano **Katherine Lerner Lee VAP '23** enjoys a diverse career singing opera, art song, chamber, and contemporary works. Recent projects include recitals in the Hudson Valley area and a recording of Susan Botti's *River Spirits* alongside the composer. Lerner Lee's orchestral and chamber repertoire includes works of Olivier Messiaen, John Musto, Luciano Berio, György Kurtág, and Kaija Saariaho. She has appeared as a soloist at the Fisher Center, Symphony Space, Carnegie Hall, and Brooklyn and Cleveland Museums of Art. On the operatic stage, credits include Susanna (*Le nozze di Figaro*), Pamina (*Die Zauberflöte*), Flora (*The Turn of the Screw*), Gold-Spur (*The Cunning Little Vixen*), and Leila (*Iolanthe*). She holds a double bachelor's in voice and French from Oberlin Conservatory and a master's from Bard.

Lun Li is a violinist committed to creating thought-provoking, boundary-pushing concert experiences for contemporary audiences around the world. He won first prize in the 2021 Young Concert Artists (YCA) Susan Wadsworth International Auditions, the Paul A. Fish Memorial Prize, Buffalo Chamber Music Society Prize, and was named John French Violin Chair at YCA. Lun Li will be a Chamber Music Society of Lincoln Center residency artist for the 2024–27 seasons. He has appeared at the Helsinki Music Centre, Konzerthaus Berlin, Kulturpalast Dresden, Wiener Konzerthaus, and Kimmel Center, among others, and has participated in the Marlboro Music Festival, Verbier Music Festival Academy, Music@Menlo's international program, and Music from AngelFire. He has collaborated with musicians such as Kim Kashkashian, Ani Kavafian, Ida Kavafian, Marcy Rosen, Steven Tenenbom, Peter Wiley, and members of Calidore, Doric, and Miro quartets.

American organist **Renée Anne Louprette GCP '19** maintains an international career as recitalist, conductor, collaborative musician, and teacher. In 2018, she made her solo debuts at the Royal Festival Hall in London and Cathedral of Notre Dame in Paris. She has performed throughout Europe and the United Kingdom and has collaborated with the Mostly Mozart Festival Orchestra, American Brass Quintet, Voices of Ascension, Clarion Music Society, American Symphony Orchestra, Los Angeles Dance Project, Dessoff Choirs, Oratorio Society of New York, Berkshire Bach Society, The Orchestra Now, and Piffaro, among others. In 2019, she was a conducting fellow of the Mostly Modern Festival, premiering several new works with the American Modern Ensemble. She is director of the American Guild of Organists' National Competition in Organ Improvisation and assistant professor of music and college organist at Bard College.

Hailed as "one of the most powerful and beautiful baritone voices you could hear" (*Side Balcony*), American baritone **Lucia Lucas** is making waves on operatic mainstages. Lucas has resided in Germany for the past decade and has performed in cities all over the globe. This season, Lucas returns to the Metropolitan Opera as Gretch in its new production of *Fedora* and English National Opera for *Tosca* in the role of Sacristan while covering Scarpia, and she continues to tour with the Ragazze Quartet both as solo lead artist in the chamber opera *The World's Wife* and as soloist in Schubert's *Winterreise* at Wonderfeel festival. Lucas also debuts with the Lyric Opera of Chicago in *Four Portraits* as part of the world première of the trilogy *Proximity*, and will assist in the workshop of Paola Prestini's new work *Sensorium Ex*.

Since completing his master's degree at The Juilliard School, clarinetist **Alec Manasse** has embarked on his first year of professional life with a lively and varied concert season. He plays regularly with many of New York City's top orchestras, including the Met Opera, American Ballet Theater, American Symphony Orchestra, and Mostly Mozart Festival Orchestra. He also frequently plays in the pit of *Sweeney Todd* on Broadway. Manasse has enjoyed a robust year of chamber music, joining the Frisson chamber ensemble for two tours. As a soloist, Manasse recently performed Franz Krommer's Concerto for Two Clarinets and Michael Touchi's *Fantasia in Klezmer* (San Jose Chamber Orchestra) and Aaron Copland's Clarinet Concerto (Symphony of Westchester).

Mezzo-soprano **Hailey McAvoy VAP '20**'s operatic roles include Page of Herodias (*Salome*, Fisher Center), Teller Daughter (*Proving Up*, Aspen Music Festival), Zosha (*Out of Darkness*, Eastman Opera Theater), Cherubino (*Le nozze di Figaro*, Aquilon Music Festival), and most

recently the leading role of Mem in Paola Prestini's *Sensorium Ex*. *Sensorium Ex* will have its orchestral workshop in December 2024 at the Kennedy Center and will premiere with Beth Morrison Projects and Vision into Arts in 2025. Concert highlights include Ravel's *Shéhérazade* (Baton Rouge Symphony) and Copland's *12 Poems of Emily Dickinson*. As a performer with cerebral palsy, McAvoy amplifies the discussion around disability in the arts. She has interviewed with *AGMAZine* and been a panelist for Opera NexGen's *Accessibility in Opera*.

Since his concerto debut at the Ravinia Festival, violinist **Jesse Mills** has performed music from classical to contemporary as well as composed and improvised music of his own invention. Mills earned two Grammy nominations for his work on several discs of Arnold Schoenberg's music released by NAXOS. As a composer and arranger, Mills has been commissioned by Columbia University's Miller Theatre and Chamber Music Northwest in Portland, Oregon. He is cofounder of the prize-winning Duo Prism, and the Horszowski Trio. Mills is artistic codirector of Alpenglow Chamber Music Festival in Silverthorne, Colorado. He studied with Dorothy DeLay, Robert Mann, and Itzhak Perlman and is now on the faculty at Brooklyn College and the Longy School of Music.

American stage director **Alison Moritz**'s 2022–23 season included a 50th-anniversary performance of Leonard Bernstein's *MASS* at the Kennedy Center, as well as directing debuts at Cincinnati Opera (*The Knock*, world stage premiere), Wolf Trap Opera Company (*Faust*), and the Atlanta Opera (*Candide*). She also led new stagings at Austin Opera (*Les pêcheurs de perles*), Palm Beach Opera (*Madama Butterfly*), and Edmonton Opera (*Tosca*). She made her television directing debut with *Everything for Dawn*, a 10-episode opera series (WNET, All Arts, rereleased by Opera Philadelphia in 2023). Other projects include directing debuts at Washington National Opera, Lyric Opera of Kansas City, Glimmerglass Festival, Opera Omaha, Ravinia, and Portland Opera. She continues her ongoing collaborations with The Knights and Contemporaneous and her affiliation with the Kurt Weill Foundation.

Imani Danielle Mosley is assistant professor of musicology at the University of Florida. Her research focuses on Benjamin Britten, opera, and modernism in postwar Britain. Her current research addresses sacred sonic culture, acoustics, and ritual in the English churches central to Britten's sacred music. She has published articles in the *New York Times* on British royal ceremonial music and also specializes in reception history, masculinities studies, digital humanities, sound studies, and race, protest music, and trauma.

Designer **Lawrence E. Moten III**'s credits include *Chicken & Biscuits* (Circle In The Square), *Twelfth Night* (Old Globe), *Sherlock Holmes and the Case of the Jersey Lily* (Alley Theatre), *Blues for an Alabama Sky* (McCarter Theatre Center and Guthrie Theater), *Appropriate* and *The Little Foxes* (South Coast Rep), *Christmas in Connecticut* (Goodspeed Musicals), *Requiem* (InSeries Opera), *This Little Light of Mine* (Santa Fe Opera), *Patience* (2ST Uptown), *Much Ado About Nothing* (Commonwealth Shakespeare), *Fairview* (Wilma), *it's not a trip, it's a journey* and *We Declare You a Terrorist . . .* (Round House), *Gem of the Ocean* (Portland Center Stage), and *Trouble in Mind* (Old Globe). He is a member of USA 829.

Violist **Rosemary Nelis '17** has performed as chamber musician and soloist throughout the United States and Europe. Major performances include the recent New York City premiere of György Kurtág's *...concertante...*

for solo violin, viola, and orchestra at Carnegie Hall. In January 2022 she became the newest member of the Cassatt String Quartet. Nelis graduated from Bard with both a bachelor of music degree—studying with Steven Tenenbom in the Conservatory—and a bachelor of arts degrees in Asian Studies. Teachers also included Roger Tapping and Misha Amory. Nelis has spent summers performing chamber music at Yellow Barn, the Bard Music Festival, and Kneisel Hall. She currently serves as professor of viola at Montclair State University.

Deborah Epstein Nord is professor emerita of English at Princeton University, where she taught for more than 30 years. She has written a number of books on 19th-century British literature and culture, among them *Walking the Victorian Streets: Women, Representation, and the City*; *Gypsies and the British Imagination, 1807–1930*; and (with Maria DiBattista) *At Home in the World: Women Writers and Public Life, from Austen to the Present*. Her most recent work addresses the relationship between literary and visual art in the Victorian period.

Clarinetist **Todd Palmer** is a three-time Grammy nominee and has appeared as soloist with many symphony and chamber orchestras, including those of Houston, Atlanta, St. Paul, Cincinnati, Montréal, and BBC Scotland. Recital appearances include Weill Hall and the 92nd Street Y in New York City; Kennedy Center in Washington, DC; and Suntory Hall in Tokyo. He has collaborated with the St. Lawrence, Brentano, Borromeo, Jupiter, Chiara, Omer, and Pacifica string quartets, and sopranos Kathleen Battle, Renée Fleming, Elizabeth Futral, Heidi Grant Murphy, and Dawn Upshaw. He has championed and recorded Osvaldo Golijov's klezmer clarinet quintet, *The Dreams and Prayers of Isaac the Blind*; commissioned Ricky Gordon's theater work *Orpheus and Euridice*; and premiered David Bruce's *Gumboots* at Carnegie Hall. His festival appearances include Spoleto USA, BRAVO!, Music@Menlo, La Jolla, Portland, Vancouver, Banff, Manchester, Marlboro, and Tanglewood. Palmer gave the world premiere of *Crosswalk*, a work for clarinet and dance created for him by Mark Morris.

Violist **Daniel Panner** enjoys a varied career as a performer and teacher. As violist of the Mendelssohn String Quartet, he concertized extensively throughout the United States and Israel. He has performed at festivals such as Marlboro, Ravinia, Tanglewood, and Aspen, and he has collaborated with members of the Cleveland, Emerson, Guarneri and Juilliard string quartets. He has performed with the Chamber Music Society of Lincoln Center, Metropolitan Opera Orchestra, New York Philharmonic, and Orchestra of St. Lukes and has toured with Musicians from Marlboro and the Orpheus Chamber Orchestra. Panner is cochair of the string department of Mannes College of Music and has also taught at The Juilliard School, Rutgers University, SUNY Stony Brook, Queens College, and the Jerusalem Music Center Summer Courses.

Praised by the *San Francisco Chronicle* as being “fresh, different and exhilarating” and *Strings Magazine* as “intensely wrought and burnished,” violinist **Grace Park** captivates audiences with her artistry, passion, and virtuosity. Winner of the Naumburg International Violin Competition, Park has appeared as soloist, recitalist, and chamber musician throughout the United States, Europe, Asia, and Canada at venues such as Walt Disney Hall, Kennedy Center, Rudolfinum in Prague, Metropolitan Museum of Art, Jordan Hall, and Rockefeller University. Most recent debuts include a recital at Carnegie Hall and concertos with the Prague Philharmonia and Colorado Symphony. Park recently

recorded her debut album, works by Mozart and Dvořák, with the Prague Philharmonia under music director Emmanuel Villaume (forthcoming 2024).

Inspiring performances, luminous sound, and exceptional musicianship are the hallmarks of the Grammy Award–winning **Parker Quartet** (Daniel Chong and Ken Hamao, violin; Jessica Bodner, viola; Kee-Hyun Kim, cello). Since its founding, the quartet has distinguished itself as one of the preeminent ensembles of its generation, appearing at the world's most important venues. Honors include winning the Concert Artists Guild Competition, Grand Prix and Mozart Prize at France's Bordeaux International String Quartet Competition, and Chamber Music America's Cleveland Quartet Award. Now Blodgett Artists-in-Residence at Harvard University and also in residence at the University of South Carolina School of Music, Parker Quartet's members hold graduate degrees from the New England Conservatory of Music and The Juilliard School. The quartet was part of the New England Conservatory's Professional String Quartet Training Program from 2006–8. Some of their most influential mentors include the original members of the Cleveland Quartet as well as Kim Kashkashian, György Kurtág, and Rainer Schmidt.

Described by the *Boston Globe* as “one of the world's most remarkable singers,” American tenor **Nicholas Phan** is increasingly recognized as an artist of distinction. His diverse repertoire spans nearly 500 years of music, and he performs regularly with the world's leading orchestras and opera companies. An avid recitalist and a passionate advocate for art song and vocal chamber music, in 2010 Phan cofounded Collaborative Arts Institute of Chicago, an organization devoted to promoting this underserved repertoire. A celebrated recording artist, Phan's most recent album, *Stranger: Works for Tenor by Nico Muhly*, was released to critical acclaim in 2022 and was nominated for the 2023 Grammy Award for Best Classical Vocal Performance. His previous albums, *Clairières* and *Gods and Monsters*, were nominated for the same award in 2020 and 2017, respectively. Phan was the first singer of Asian descent to be nominated in the category.

From Handel, Mozart, and Rossini to Szymanowski, Prokofiev, Hertzberg, and Bates, Chinese-American mezzo-soprano **Sun-Ly Pierce VAP '19** is celebrated for her wide-ranging repertoire. Next season, she debuts with the Dallas Symphony singing Siegrune in *Die Walküre*, New Orleans Opera singing Cherubino in *Le nozze di Figaro*, Hudson Opera Company as Bertarido in *Rodelinda*, and Berkshire Opera Festival as Siébel in *Faust*, and returns to Houston Grand Opera for her first Suzuki in *Madama Butterfly*. She also joins the Virginia Symphony for Handel's *Messiah* and will make her debut at the Spoleto Festival USA. She has performed with the San Francisco, Calgary, Detroit, and Des Moines Metro Operas; Opera Philadelphia; and The Orchestra Now. Pierce holds degrees from the Eastman School of Music and Bard College Conservatory of Music and is an alumna of the Houston Grand Opera Studio.

Pianist **Anna Polonsky** has appeared with the Moscow Virtuosi, Buffalo Philharmonic, Saint Paul Chamber Orchestra, Columbus Symphony Orchestra, Memphis Symphony, Chamber Orchestra of Philadelphia, St. Luke's Chamber Ensemble, The Orchestra Now, and many others. She has collaborated with the Guarneri, Orion, Daedalus, and Shanghai quartets, and with such musicians as Mitsuko Uchida, Yo-Yo Ma, Richard Goode, Emanuel Ax, Arnold Steinhardt, and Jaime Laredo. Festival appearances include Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena, Bard,

and Caramoor as well as at Bargemusic in New York City. Polonsky has given concerts in the Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls, and has toured extensively. Her teachers include Peter Serkin and Jerome Lowenthal. Polonsky serves on the piano faculty of Vassar College, Marlboro, and Kneisel Hall. She also performs in a trio with clarinetist David Shifrin and cellist Peter Wiley.

Philip Rupprecht is professor of music at Duke University. His books include *British Musical Modernism: The Manchester Group and Their Contemporaries* (2015), the edited volume *Rethinking Britten* (2013), and *Britten's Musical Language* (2001). He is also coeditor of two essay volumes, *Tonality 1900–1950: Concept and Practice* (2012) and *Tonality Since 1950* (2017). Current research interests include the intersection of aesthetics and postwar bureaucracy in British symphonic genres of the 1940s and 1950s. Most recently, he has published essays on contemporary composers Thomas Adès, Simon Holt, and James Dillon. Rupprecht is coeditor (with David Beard) of the book series *Music Since 1900*, published by Cambridge University Press. He received his PhD from Yale University.

Mexican-American mezzo-soprano **Sarah Saturnino** is quickly becoming known for her versatility and “range of vocal colors” (*Miami Herald*). A winner of the 2023 Metropolitan Opera National Council Auditions Grand Finals, her recent roles include Lucretia in *The Rape of Lucretia* with LA Opera, Marcellina in *Le nozze di Figaro* and Carmen in *The Tragedy of Carmen* with Shreveport Opera, Vera Boronel in *The Consul* with Baltimore Concert Opera, Maddalena in *Rigoletto* with Opera San Antonio, and Mutter in *Hänsel und Gretel* and Dorabella in *Così fan tutte* with Yale Opera. Saturnino is a member of the Domingo-Colburn-Stein Young Artist Program at LA Opera, where she made her debut as Emilia in *Otello* and sang Jocabed in Henry Mollicone's *Moses*.

Eric Saylor is professor of music history at Drake University. He is the author of *Vaughan Williams* (2022) and *English Pastoral Music: From Arcadia to Utopia, 1900–1955* (2017) and coeditor of *The Sea in the British Imagination* (2015, with Christopher Scheer) and *Blackness in Opera* (2012, with Naomi André and Karen M. Bryan). His articles and reviews have appeared in the *Journal of the Royal Musical Association*, *The Musical Quarterly*, *The Musical Times*, *Musik-Konzepte*, *Journal of Musicological Research*, *Music & Letters*, *Journal of the Society for Musicology in Ireland*, and *Nineteenth-Century Music Review*. Saylor is the author of the Vaughan Williams entry in Oxford Bibliographies Online and has contributed chapters to *The Cambridge Companion to Vaughan Williams* (2013) and *Benjamin Britten in Context* (2022).

Grammy Award–winning mezzo-soprano **Lucy Schauffer** has performed with Los Angeles Opera, Houston Grand Opera, Washington National Opera, Opéra National du Rhin, Grand Théâtre de Genève, Théâtre du Châtelet, Opéra Monte Carlo, Teatro Real Madrid, Hamburg State Opera, Opéra de Lyon, Opéra du Rhin, Metropolitan Opera, Royal Opera House, and English National Opera. In concert, she's performed with London Sinfonietta, Britten Sinfonia, Birmingham Contemporary Music Group, BBC Scottish Orchestra, Dallas Opera, Ensemble intercontemporain, and Ensemble Modern. She has dedicated her career to performing and collaborating with composers, leading *Gramophone* magazine to write, “She occupies an undefinable space in the ‘who's who’ of classical music.” Shortlisted for the 2023 Royal Philharmonic Society

Singer of the Year, Schauer was a member of the 2020 Beth Morrison Projects Producer's Academy. She is an educator, creative producer, and artistic director of Wild Plum Arts.

Zachary Schwartzman has conducted around the United States and in Brazil, England, Bosnia, and Mexico. His orchestral performances have been featured on NPR, including a national broadcast on *Performance Today*. He has served as assistant conductor for Deutsche Oper Berlin, Opera Atelier (Toronto), Opéra Français de New York, L'Ensemble Orchestral de Paris, Gotham Chamber Opera, Oakland East Bay Symphony, Opera Omaha, and Glimmerglass Opera, among others. Schwartzman's credits as assistant conductor include work on recordings for the Albany, Bridge, Naxos, and Hyperion labels, and a Grammy-nominated recording for Chandos. He had a 13-year tenure as music director of the Blue Hill Troupe and has been assistant conductor for the American Symphony Orchestra since 2012. He is resident conductor of The Orchestra Now (TÖN).

William Socolof is an award-winning operatic bass-baritone and recitalist. He attended the prestigious Merola Opera Program at San Francisco Opera, singing Riolobo in selections from Daniel Catán's *Florenzia en el Amazonas* as well as operatic scenes of Mozart and Berlioz. Socolof debuted with the National Symphony Orchestra in 2022 in performances of Leonard Bernstein's *MASS* led by James Gaffigan, and highlights of the 2021–22 season included debuts at Carnegie Hall, Kennedy Center, and Philadelphia Chamber Music Society in collaboration with Barbara Hannigan and Richard Egarr; a Boston Symphony Orchestra debut as soloist in Beethoven's Choral Fantasy; and a performance of Samuel Barber's *Dover Beach* at Zankel Hall with the Borromeo String Quartet. Socolof is a graduate of The Juilliard School (BM, MM, ADOS) under the tutelage of Sanford Sylvan and William Burden.

Tiffany Stern is professor of Shakespeare and early modern literature at the Shakespeare Institute, University of Birmingham, having previously been professor of early modern drama at the University of Oxford. She has published 12 books and editions, including *Rehearsal from Shakespeare to Sheridan* (2000), *Making Shakespeare* (2004), *Shakespeare in Parts* (2007, with Simon Palfrey), *Documents of Early Modern Performance* (2009), and *Shakespeare, Malone and the Problems of Chronology* (2023). She is general editor of three flagship series: *New Mermaids Plays* (with William C. Carroll); *Norton Anthology of English Literature* (16th century, with Stephen Greenblatt); and *Arden Shakespeare: Fourth Series* (with Peter Holland and Zachary Lesser). She was elected Fellow of the British Academy in 2019.

Versatile, dynamic, and mesmerizing, soprano **Brandie Sutton** has performed with the National Symphony Orchestra, Royal Danish Symphony Orchestra, the Radio Orpheus Symphony Orchestra in Moscow, and the Krasnoyarsk Philharmonic Symphony Orchestra, among others, and has appeared on opera stages such as New York City Opera, Semperoper Dresden, Palacio de Bellas Artes, Hamburgische Staatsoper, Grand Théâtre de Genève, Alter Oper Frankfurt, Theater an der Wien, and Metropolitan Opera. Dedicated to social justice, Sutton has participated in events with the Equal Justice Initiative, such as the opening of the National Memorial for Peace and Justice in Montgomery, Alabama, and its 30th anniversary festivities.

Erika Switzer performs regularly in major concert settings around the world, such as New York City's Weill Hall (Carnegie), Frick Collection, and Kennedy Center. Her performances have been called "precise and lucid" (*New York Times*) and "intelligent, refined, and captivating" (*Le Monde*). She has won numerous awards, including best pianist prizes at the Robert Schumann, Hugo Wolf, and Wigmore Hall International Song Competitions. Switzer is a cofounder of the organization Sparks & Wiry Cries, which curates opportunities for art song creators, performers, and scholars. She holds a doctorate from The Juilliard School and is assistant professor of music at Bard College and director of collaborative piano studies at the Conservatory.

Bass **Kevin Thompson** recently made house debuts with Washington National Opera in *Elektra* as both the Caretaker and an Old Servant, and with Fort Worth Opera in *Aida*, as the King. Thompson also performed Sparafucile in Utah Opera's *Rigoletto*. In concert, he performed with Opera Omaha for an Opera Outdoors Concert; Roanoke Opera for their Opera Gems Gala Concert; Eureka Symphony for Verdi's Requiem; and finally, with Odyssey Opera for Rachmaninoff's *Troika* as the Old Gypsy in *Aleko*, Ivan in *The Miserly Knight*, and the Ghost of Virgil in *Francesca di Rimini*. Future engagements include house debuts with Opera Colorado and the Dallas Opera. He recently appeared as Cranmer, Archbishop of Canterbury, in Bard SummerScape's production of Saint-Saëns's opera *Henri VIII*.

Joshua Thorson MFA '06's video work has screened at MoMA NYC, Rotterdam International Film Festival, Rencontres Internationales (Paris/Berlin), MIX NYC, Anthology Film Archives, among other places. He has created video projections for Signature Theater, American Repertory Theater, Crossing the Line/New Settings Festivals, Bard SummerScape, St. Ann's Warehouse, and for the national and international tours of Rodgers and Hammerstein's *Oklahoma!* Other projects include a video-performance collaboration with Kyle deCamp and a book of creative nonfiction. He has a BA in film and cultural studies from University of Minnesota, an MFA in film/video from Bard College, and a PhD in electronic art from Rensselaer Polytechnic Institute.

American soprano **Ann Toomey** recently made her European debut in the title role in *Suor Angelica* at the Berlin Philharmonie under the baton of Kirill Petrenko. Highlights of the 2023–24 season include Woglinde in *Das Rheingold* with the Los Angeles Philharmonic and Gustavo Dudamel, First Lady in *Die Zauberflöte* with Glyndebourne Festival, and the cover of Micaëla in *Carmen*. In recent seasons, Toomey sang the title role of *Tosca* with Sarasota Opera, Opera Naples, and Livermore Valley Opera; the Witch in *Into the Woods* with Tulsa Opera; Ortlinde in Act III of *Die Walküre* with Detroit Opera; Lady Billows in *Albert Herring* with the Princeton Festival; the title role in *Die Kathrin* with the Chicago Folks Operetta; and the title role in *Susannah* with Wolf Trap Opera. Toomey is a native of Detroit and currently lives in Chicago.

Orion Weiss has performed with the Chicago Symphony, Baltimore Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic and at major venues and festivals worldwide. Weiss performs regularly with violinists Augustin Hadelich, William Hagen, Benjamin Beilman, and James Ehnes; pianists Michael Stephen Brown and Shai Wosner; cellist Julie Albers; and the Ariel, Parker, and Pacifica quartets. He has also performed with the Israel

Philharmonic Orchestra, San Francisco Symphony, Philadelphia Orchestra, Pittsburgh Symphony, Toronto Symphony Orchestra, National Arts Centre Orchestra, and Orpheus Chamber Orchestra. Weiss can be heard on the Naxos, Telos, Bridge, First Hand, Yarlung, and Artek labels. Awards include the Classical Recording Foundation's Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, and the Mieczysław Munz Scholarship. Weiss attended the Cleveland Institute of Music and The Juilliard School, where he studied with Emanuel Ax.

Richard Wilson, professor of music emeritus at Vassar College, is the composer of more than 100 works. His opera, *Aethelred the Unready*, was given a staged production at New York's Symphony Space. He received the Roger Sessions Memorial Bogliasco Fellowship, an Arts and Letters Award in music from the American Academy of Arts and Letters, the Hinrichsen Award, Stoecker Prize, Cleveland Arts Prize, Burge/Eastman Prize, Frank Huntington Beebe Award, and a Guggenheim Fellowship. Commissions have come from the Naumburg, Koussevitzky, and Fromm Foundations as well as the San Francisco Symphony, Chicago Chamber Musicians, and Library of Congress. Wilson has been composer in residence with the American Symphony Orchestra since 1992.

Now in its 61st season, the **American Symphony Orchestra** (ASO) was founded in 1962 by Leopold Stokowski with the mission of providing great music within the means of everyone. Music Director Leon Botstein expanded that mission when he joined the ASO in 1992, creating thematic concerts that explore music from the perspective of the visual arts, literature, religion, and history, and reviving rarely performed works that audiences would otherwise never have a chance to hear performed live.

The ASO's signature programming includes its Vanguard Series, which presents concerts of rare orchestral repertoire at Carnegie Hall and Lincoln Center, and during the summer months the ASO is the orchestra in residence at Bard's SummerScape Festival and performs at the Bard Music Festival.

The ASO has released recordings on the Telarc, New World, Bridge, Koch, and Vanguard labels, and live performances are also available for digital download. In many cases, these are the only existing recordings of some of the forgotten works that have been restored through ASO performances.

In 2015 conductor, educator, and music historian Leon Botstein founded **The Orchestra Now** (TÖN), a group of vibrant young musicians from across the globe, as a graduate program at Bard College. TÖN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The orchestra's home base is the Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It performs regularly at Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, and other venues across New York City and beyond.

The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Fabio Luisi, Vadim Repin, Tan Dun, and JoAnn Falletta. Among TÖN's many recordings are albums featuring pianists Piers Lane, Anna Shelest, and Orion Weiss; *Buried Alive* with baritone Michael Nagy; *Classics of American Romanticism*; and the soundtrack to the motion picture *Forté*. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on *Performance Today*, broadcast nationwide.

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Chloe Holgate (Special Event 2)
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Nina Negri (Special Event 2)
Katherine Peck (Special Event 1 and 2)
Abigail Raiford (Special Event 2)
Christine Sperry (Prog. 1 and 7)
Motomi Tanaka
Amanda Yechechak (Prog. 1 and 7;
Special Event 2)

ALTO

Jennifer Borghi (Special Event 2)
Donna Breitzer (Special Event 1 and 2)
Teresa Buchholz (Prog. 1 and 7)
Hai-Ting Chinn (Special Event 1 and 2)
Sishel Claverie (Prog. 1 and 7)
Stephanie Feigenbaum (Prog. 1 and 7)
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Guadalupe Peraza
Suzanne Schwing (Special Event 2)
Abigail Wright (Prog. 1 and 7)

TENOR

Cristóbal Arias (Special Event 2)
James Bassi (Prog. 1)
Jack Colver (Prog. 1)
John Easterlin (Prog. 1)
Chad Kranak (Special Event 2)
Matthew Krenz (Prog. 1)
Eric William Lamp (Prog. 1)
Alex Longnecker (Special Event 1 and 2)
Alexander McCoy (Prog. 1)
Nicholas Prior (Special Event 1 and 2)
Douglas Purcell (Special Event 2)

BASS

CodyRay Caho (Prog. 1)
Roosevelt Credit (Prog. 1)
Roderick Gomez (Prog. 1)
James Gregory (Special Event 2)
Jason Eck (Special Event 2)
Steven Hrycelak (Special Event 1 and 2)
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Julian Morris (Special Event 2)
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Charles Sprawls (Prog. 1)

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Lilly Cadow GCP '22

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James Bassi
Michael Lewis
David Sytkowski

All singers appear in Program 11.

AMERICAN SYMPHONY ORCHESTRA

Leon Botstein, *Music Director*

VIOLIN I

Cyrus Beroukhim,
Concertmaster
Yukie Handa
Ragga Petursdottir
Ashley Horne
Patricia Davis
John Connelly
Maya Lorenzen
Bruno Peña
Samuel Katz
Sarah Zun

VIOLIN II

Robert Zubrycki, *Principal*
Wende Namkung
James Tsao
Yana Goichman
Dilyana Tsenov
Kathryn Aldous
Caroline Drexler
Margarita Milkis

VIOLA

William Frampton, *Principal*
Sally Shumway
Adria Benjamin
Jason Mellow
William Hakim
David Blinn

CELLO

Eugene Moye, *Principal*
Michael Haas
Sarah Carter
Maureen Hynes
Emily Brausa
Zsaz Rutkowski

BASS

John Beal, *Principal*
Jordan Frazier
Jack Wenger
Louis Bruno
Richard Ostrovsky

FLUTE

Keith Bonner, *Principal*
Rie Schmidt (Prog. 9)
Diva Goodfriend-Koven, *piccolo*

OBOE

Alexandra Knoll, *Principal*
Melanie Feld, *English horn*
Erin Gustafson (Prog. 9)

CLARINET

Shari Hoffman, *Principal*
Benjamin Baron
Lino Gomez, *bass clarinet* (Prog. 9)

BASSOON

Gina Cuffari, *Principal*
Joshua Hodge
Gilbert Dejean, *contrabassoon*
(Prog. 9)

HORN

Zohar Schondorf, *Principal*
Steven Sherts (Prog. 9)
David Peel
Chad Yarbrough (Prog. 9)
Kyle Anderson, *Assistant*

TRUMPET

Gareth Flowers, *Principal*
Matthew Gasiorowski
Christopher Delgado (Prog. 9)

TROMBONE

Richard Clark, *Principal*
Nicole Abissi (Prog. 9)
Christopher Olness,
bass trombone (Prog. 9)

TUBA

Kyle Turner, *Principal* (Prog. 9)

TIMPANI

David Fein, *Principal*

PERCUSSION

Javier Diaz, *Principal*
David Nyberg
Sean Statser (Prog. 9)
Russell Fisher (Prog. 9)

HARP

Victoria Drake, *Principal*

CELESTE/PIANO

Betsy DiFelice, *Principal* (Prog. 9)
Christopher Oldfather (Prog. 9)

ORGAN

Christopher Creaghan (Prog. 9)

ASSISTANT CONDUCTOR

Zachary Schwartzman

ORCHESTRA LIBRARIAN

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VIOLIN

Kathryn Aldous
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Angeles Hoyos
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Judith Kim
Nayoung Kim
Yi-Ting Kuo
Joohyun Lee
Chance McDermott
Yeseul Park
Julián Andrés Rey Peñaranda
Laura Pérez Rangel '23
Enikő Samu
Haley Schricker
Zeyi Sun
Yuchen Zhao IAP '24

VIOLA

Kyle Davis
Keegan Donlon
Emmanuel Koh TÖN '19
Shek Wan Li
Sydney Link
Karen Waltuch

CELLO

Sam Boundy
Lucas Button TÖN '21
Emma Churchill
Jihyun Hwang
Eva Roebuck
Amelia Smerz

BASS

Milad Daniari TÖN '18
Rowan Puig Davis
Slaveiko Savov
Luke Stence TÖN '22

FLUTE

Jordan Arbus
Chase McClung
Jillian Reed '21

OBOE

Quinton Bodnar-Smith
Shawn Hutchison
Jasper Igusa TÖN '23

CLARINET

Colby Bond
Aleksis Martin
Juan Martinez
Megan Dillon *alto saxophone*

BASSOON

Han-Yi Huang
Philip McNaughton TÖN '23
William Beecher *contrabassoon*

HORN

Tori Boell
Emily Buehler TÖN '21
Steven Harmon TÖN '22
Zachary Travis TÖN '23
Stefan Williams

TRUMPET

Forrest Albano
Angela Gosse
James Lake
Zachary Silberschlag TÖN '18

TROMBONE

Matt Walley TÖN '19
Stephen Whimple
Samuel Boeger *bass trombone*

TUBA

David Chamberlain
Vivian Kung

TIMPANI

Hamza Able

PERCUSSION

Petra Elek '16
Taylor Lents
Miles Salerni

HARP

Frances Duffy
Cheng Wei (Ashley) Lim

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Renée Anne Louprette GCP '19
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James H. Ottaway Jr., *Life Trustee*
Hilary Pennington
Martin Peretz, *Life Trustee*
Stewart Resnick, *Life Trustee*
David E. Schwab II '52, *Life Trustee*
Roger N. Scotland '93, *Alumni/ae Trustee*
Annabelle Selldorf
Mostafiz ShahMohammed '97
Jonathan Slone '84
Geoffrey W. Smith
Alexander Soros
James A. von Klemperer
Susan Weber
Patricia Ross Weis '52

FISHER CENTER

Jeanne Donovan Fisher, *Chair*
Carolyn Marks Blackwood
Leon Botstein, *ex officio*
Stefano Ferrari
Alan Fishman
Neil Gaiman
Nina Matis
Rebecca Gold Milikowsky
Anthony Napoli
Denise S. Simon
Martin T. Sosnoff
Toni Sosnoff
Felicitas S. Thorne, *Emerita*
Taun Toay '05, *ex officio*

BARD MUSIC FESTIVAL

Denise S. Simon, *Chair*
Roger Alcaly
Leon Botstein, *ex officio*
Michelle R. Clayman
David Dubin
Robert C. Edmonds '68
Jeanne Donovan Fisher, *Emerita*
Dr. Sanford J. Friedman
Christopher H. Gibbs, *ex officio*
Thomas Hesse
Susan Petersen Kennedy
Barbara Kenner
Gary Lachmund
Vivien Liu
Thomas O. Maggs
Kenneth L. Miron
James H. Ottaway Jr.
Felicitas S. Thorne

AMERICAN SYMPHONY ORCHESTRA

Dimitri B. Papadimitriou, *Chair*
Hans-Jürgen Knoch, *Vice Chair*
Nermin K. Ahmad
Helen Baron
Miriam R. Berger
Jon R. Carter
Michael Dorf
Jack Kliger
Shirley A. Mueller, Esq.
Eileen Rhulen

Honorary Members

Joel I. Berson, Esq.
L. Stan Stokowksi

ADMINISTRATION

BARD COLLEGE

Senior Administration

Leon Botstein, *President*
Coleen Murphy Alexander '00, *Vice President for Administration*
Myra Young Armstead, *Vice President for Academic Inclusive Excellence*
Jonathan Becker, *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
Erin Cannan, *Vice President for Civic Engagement*
Deirdre d'Albertis, *Vice President; Dean of the College*
Malia K. Du Mont '95, *Vice President for Strategy and Policy; Chief of Staff*
Peter Gadsby, *Vice President for Enrollment Management; Registrar*
Mark D. Halsey, *Vice President for Institutional Research and Assessment*
Max Kenner '01, *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Taun Toay '05, *Senior Vice President; Chief Financial Officer*
Stephen Tremaine '07, *Executive Director, Bard Early College; Vice President for Early Colleges*
Dumaine Williams '03, *Vice President for Student Affairs; Dean of Early Colleges*

FISHER CENTER

Artistic Director and Chief Executive

Gideon Lester

Chief Operating Officer

Aaron Mattocks

Administration

Thomas Flynn, *Director of Finance and Administration*
Shannon Csorny, *Executive Coordinator/Interim Production Manager*
Rachael Gunning '19, *General Management Associate*
Paul Laibach, *Manager, Technical Services*
Kayla Leacock, *Hiring/Special Projects Manager*
Nicholas Reilingh, *Database and Systems Manager*

Artistic Planning and Producing

Caleb Hammons, *Director of Artistic Planning and Producing*
Jason Collins, *Associate Producer*

Carter Edwards, *Producing Operations Manager*
Jecca Barry, *Producer, Illinois*
Rebecca Sigel, *SummerScape Opera Producer*

Development

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
Alessandra Larson, *Director of Institutional Advancement and Strategy*
Michael Hofmann VAP '15, *Development Associate*
Cate Hope, *Development Communications Manager*
Caroline Ryan, *Development Operations Coordinator*
Kieley Michasiow-Levy, *Senior Individual Giving Manager*
Jessica Wolf, *Associate Director of Development*

Facilities

Mark Crittenden, *Facilities Manager*
Carmine Covelli, *Interim Facilities Manager*
Ray Stegner, *Building Operations Manager*
Hazaiah Tompkins '19, *Building Operations Coordinator*

Environmental Services

Bill Cavanaugh, *Environmental Specialist*
Drita Gjokaj, *Environmental Specialist*
Will Marvin, *Environmental Specialist*

Marketing And Audience Services

David Steffen, *Director of Marketing and Audience Services*
Brittany Brouker, *Marketing Manager*
Maia Kaufman, *Audience and Member Services Manager*
Garrett Sager HRA '23, *Interim Assistant Marketing Manager*
Paulina Swierczek VAP '19, *Audience and Member Services Assistant Manager*

Box Office

Jardena Gertler-Jaffe VAP '21, *Audience and Member Services Coordinator*
Erik Long, *Box Office Supervisor*
Charlotte Pinney '23, *Box Office Supervisor*
Sam Rauch VAP '22, *Box Office Supervisor*
Courtney Williams, *Box Office Supervisor*

Front of House

Elyse Lichtenthal, *House Manager*
Lukina Andreyev '23, *Assistant House Manager*
Ana Aparicio '24, *Assistant House Manager*
Angel Ruiz Araujo '28
Murwarid Babai '24
Mohammed Eisa '24
Joas Erasmus '26, *Assistant House Manager*
Abdul Tariq Ghafoori '26
Joel Guahnich '24, *Assistant House Manager*
Hamed Haidari '25, *Assistant House Manager*
Mona (Amina) Haidari '25
Zahra Haidari '26
Fatemah Hosseini '27
Sahil Hussaini '26
Diba Imran '25
Wais Kakkar '26
Asa Kaplan '23, *Associate House Manager*
Lisanne Krembs-Epter

George Matitshavili '23
Abdullah Mehrzad '23
Nassem Nazari '24
Razia Nazari '26
Sameem Nazari '24
Mohammad Osman Saeddi '25
Rose Rahimi '26
Najma Sael '24
Chris Schwartz '24
Masoma Shoyab '25
Tamana Sultani '26
Mason Zoeller '25

Communications

Mark Primoff, *Associate Vice President of Communications*
Amy Murray, *Videographer*

Production

Jared Goldstein, *Director of Production*
Dávid Bánóczy-Ruof '22, *Production Administrator*
Carmine Covelli, *Satellite Project Manager*

Audio

Lex Morton, *Audio Supervisor*

Costumes

Moe Schell, *Costume Supervisor*
Sara Sa, *Assistant Costume Shop Manager*
Kat Collins, *Stitcher/Wardrobe Supervisor*

Lighting

Josh Foreman, *Lighting Supervisor*
Nick Hawrylko, *Head Electrician*

Orchestra

Stephen Dean, *Orchestra Production Manager*
Grace Locklin, *Orchestra Stage Manager*
Lydia McCaw, *Orchestra Stage Manager*
Nora Rubenstone '11, *Associate Orchestra Production Manager*

Scenery

Rick Reiser, *Technical Director*
Sam Dickson, *Carpenter*
Maggie McFarland, *Carpenter*
Joe Motzkin, *Assistant Technical Director*

Video

Kat Pagsolingan, *Video Supervisor*

Theater & Performance and Dance Programs

Jennifer Lown, *Program Administrator*

BARD MUSIC FESTIVAL

Executive Director

Irene Zedlacher

Artistic Directors

Leon Botstein
Christopher H. Gibbs

Associate Director

Raissa St. Pierre '87

Scholars in Residence 2023

Byron Adams
Daniel M. Grimley

Program Committee 2023

Byron Adams
Leon Botstein
Christopher H. Gibbs
Daniel M. Grimley
Richard Wilson
Irene Zedlacher

Director of Choruses

James Bagwell

Vocal Casting

Joshua Winograde

Vincent Roca, *Production*
 Lynn Krynicki, *Stage Manager*,
Sir John in Love
 Danielle Sinclair, *Supertitles*,
Sir John in Love
 Skillman Music, *Streaming Services*
 Marlan Barry, *Audio Engineer*

AMERICAN SYMPHONY ORCHESTRA

Oliver Inteeworn, *Executive Director*
 Ally Chapel, *Marketing Director*
 Natasha Nelson, *Development &*
Operations Coordinator
 Sebastian Danila, *Library Manager*
 Tony Melone, *Operations Consultant*
 Koszyn & Company, *Fundraising and*
Development Council

James Bagwell, *Principal Guest*
Conductor
 Zachary Schwartzman, *Assistant*
Conductor
 Richard Wilson, *Composer in Residence*
 Joshua Winograde, *Vocal Casting Director*

THE ORCHESTRA NOW**Artistic Staff**

Leon Botstein, *Music Director*
 James Bagwell, *Academic Director and*
Associate Conductor
 Jindong Cai, *Associate Conductor*
 Zachary Schwartzman, *Resident*
Conductor
 Andrés Rivas, *Assistant Conductor*
 Erica Kiesewetter, *Professor of Orchestral*
Practice

Administrative Staff

Kristin Roca, *Executive Director*
 Brian J. Heck, *Director of Marketing*
 Nicole M. de Jesús, *Director of*
Development
 Sebastian Danila, *Music Preparer and*
Researcher
 Marielle Metivier, *Orchestra Manager*
 Benjamin Oatmen, *Librarian*
 Viktor Tóth '16 TÖN '21, *Production*
Coordinator
 Leonardo Pineda TÖN '19, *Director of*
Youth Educational Performance and
South American Music Curator
 Matt Walley TÖN '19, *Program*
Coordinator, Admission and Artist
Relations

SUMMERSCAPE SEASONAL STAFF**Development**Jazmine Williams, *Development Intern***Box Office Representatives**

Alberto Arias Flores '23
 Ifigenia Gianne '25
 Emily Joachim '24
 Emma Kuntz '24
 Ilias Medrano '24
 Keamo Mokone '25
 Julius Nguyen '23

Aqela Nussrat '24
 Olivia Ramo '23
 Drake Susuras
 Ananda Vidal-Burgie '25

Company Management and Health Safety

Carter Edwards, *Head of Company*
Management
 Andre Chan, *Senior Health Safety*
Coordinator
 Felicia Deatherage, *Driver*
 Tahj Frazier MAT '23, *Company*
Management Assistant
 Patrick Goss, *Health Safety Manager*
 Eleanor Gresham '24, *Company*
Management Assistant
 Erin Ikelheimer '22, *Company*
Management Assistant
 Mikalah Jenifer '22, *Company*
Manager—Operations
 Abrar Kakarr, *Driver*
 Rio Kohler '22, *Associate Company*
Manager
 Claire Lee GCP '24, *Driver*
 Sydney Merritt-Brown '23, *Company*
Management Assistant
 Matloob Naweed '24, *Company*
Management Assistant
 Sarah Vardigans, *Company*
Manager—Housing
 Caleb Wyatt '23, *Associate Company*
Manager

Front-of-House Staff

Jordan Budd
 Norah Cullers
 Lizzie Culp, *Assistant House Manager*
 Mary Douglas '23, *Assistant House*
Manager
 Khadija Ghanizada '23
 Grace Hull
 Kaeley Kim VAP '23, *Assistant House*
Manager
 Lap Yin Lee '24
 Lucy Link
 Celeste Lucci '23
 Phoenix Mercier
 Sarah Nalty '23
 Anya Puri
 Wyatt Reau '23
 Evan Rohrmeier
 Rita Ryan
 Erdis Tajik '27

MarketingAya Rebai HRA '24, *Digital Communications Fellow***Production****Audio**

Elizabeth Copenhaver, *Audio*
Engineer Lauren Petrocelli, A2
 Sarah Kay Adams, *Audio Apprentice*

Bard Music Festival

Emily Beck, *Stagehand*
 Jon Collazo '20, *Stagehand*
 Annie Dodson '23, *Stagehand*
 Petra Elek '16, *Stagehand*
 Keith Hammer TÖN '23, *Stagehand*
 Alison Hsieh, *Stagehand*
 Elaina Kaehler, *ASM/Rehearsal*
Coordinator
 Tommy Kelly, *Stagehand*
 Michael Knox '23, *Stagehand*
 Jun Yokomizo-Mauldin '25, *Stagehand*

Joao Melo '25, *Stagehand*
 Eszter Pokai '25, *Stagehand*
 Emmanuel Rojas GCP '24, *Stagehand*
 Mara Zaki '25, *Stagehand*

Costumes

Sara Sa, *Assistant Costume Shop*
Manager/Crafts Artist Supervisor
 Gabriel Bagdazian, *Stitcher/Crafts*
 Tracee Bear, *Draper*
 Jen Blum-Tatara, *Dresser*
 Kat Collins, *Assistant Wardrobe Supervisor*
 Annie Cutler, *Principle Dresser*
 Addie Rose Forstman, *Dresser/First Hand*
 Sharon Greene '19, *First Hand*
 Aidan Griffiths, *Designer Assistant*
 Dan Hewson, *First Hand*
 Zane Kealey, *Shop Foreperson*
 Mabel Kim '25, *Stitcher/Dresser*
Apprentice
 Sarah Knight, *Wardrobe Supervisor*
 Lee Lord, *Opera Costume Coordinator*
 Victoria "Tori" Lowell, *Principle Dresser*
 Julia Morin '22, *Dresser*
 Parker Nelson, *First Hand*
 Scott Penner, *Assistant to the Lead*
Assistant Costume Designer
 Vivi Potee '25, *Dresser*
 Ana Reed, *Costume Apprentice*
 Gina Rodriguez, *Dresser*
 Rachel Terry, *Stitcher/Crafts*
 Jackie Vela, *Principle Dresser*
 Sherry Wu, *First Hand*
 Meici Yang, *Assistant Wardrobe Supervisor*

Hair and Makeup

Karine Ivey, *Hair and Makeup Supervisor*
 Kate Baisely, *Hair and Makeup Crew*
 Anita Lynch, *Hair and Makeup Crew*
 Sydney Simone, *Hair and Makeup Crew*

Lighting

Shane Crowley '18, *Sosnoff Light Board Op*
 Walter (Wally) Daniels, *Electrician*
 Jeff Englander, *Programmer (Illinois)*
 Jay Greenberg, *Electrician Apprentice*
 Chris Hanian, *Electrician*
 Laura Hank, *Electrician Apprentice*
 Narissa Keliher, *Electrician Apprentice*
 Tobin Santoro, *Electrician Apprentice*
 Jest Spickler, *Electrician Apprentice*
 Conor Thiele, *Sosnoff Head Electrician*
 Katie Thorne, *Electrician Apprentice*
 Moran Wehrli '25, *Electrician Apprentice*

Production and Stage Management

Natalie Hratko, *Production Stage*
Manager (Illinois)
 Lynn Krynicki, *Production Stage Manager*
(Henri VIII)
 Danielle Brescia, *Orchestra Stage*
Manager
 Lilly Cadow GCP '22, *Rehearsal*
Coordinator
 Chris Fahrenthold, *Assistant Stage*
Manager (Henri VIII)
 Patty Garvey, *Assistant Stage Manager*
(Henri VIII)
 Jasmine Lomax, *Production Assistant*
(Henri VIII)
 Anthony Rigaglia, *Assistant Stage*
Manager (Illinois)
 Lauryn Schaffer, *Orchestra Stage*
Manager
 Piper Vaught, *Production Management*
Assistant
 Ros Werner Winslow '25, *Production*
Assistant (Illinois)
 Jun Mo Yang VAP '24, *Production Assistant*
(Henri VIII)

Props

Patrice Escandon, *Props Supervisor*
 Nick Bernard, *Props Artisan*
 Ellie Brown, *Props Assistant*
 Lola Buncher '20, *Props Artisan*
 Zach Faber, *Associate Props Supervisor*

Scenic

Zoe Barash, *Carpenter*
 Parker Callais, *Carpenter*
 Theo Cohen '25, *Carpenter Apprentice*
 Lisa Delia, *Carpenter*
 Sam Dickson, *Carpenter*
 Alden Girsch, *Carpenter*
 Michael Greene, *Carpenter*
 Gus Koeniges, *Carpenter Apprentice*
 Julia Little, *Carpenter Apprentice*
 Maggie McFarland '21, *Carpenter*
 Miranda Michael, *Carpenter*
 Madeline Millerick '22, *Carpenter*
 Mike Murphy, *Carpenter*
 Duane Olson, *Carpenter*
 Hick Renadette, *Head Rigger/Flyperson*
 Michael Risio, *Carpenter*
 Jakob Sanchez, *Carpenter*
 Mo Szalla '25, *Carpenter Apprentice*
 Kat Taylor, *Carpenter*
 Alex Theisen, *Associate Technical Director*
 Quinland Thompson, *Carpenter*
 Sean Walsh, *Production Carpenter*

Video

Mina DeVore '24, *Video Apprentice*
 Katie Mayfield, *Video Assistant Engineer*
 Will Oliva, *Video Engineer*
 May Pocsy '22, *Video Assistant Engineer*
 Esme Sacks '25, *Video Apprentice*
 Hannah Tran, *Video Programmer*

Spiegeltent

Carmine Covelli, *Spiegeltent Site*
Supervisor
 Laura Hirschberg, *Spiegeltent Production*
Stage Manager
 Jess Webber, *Spiegeltent Operations*
Manager
 Anthony Bonneville, *Spiegeltent Front of*
House Engineer
 Jasper Curtis BHSEC '19, *Spiegeltent Host*
 Peri Halajian '24, *Spiegeltent Host*
 Nick Hawrylko, *Spiegeltent Lighting*
Designer
 Duane Lauginiger, *Spiegeltent Audio*
Supervisor/A1
 Rex Leonowicz, *Spiegeltent Host Captain*
 Manuel Martinez, *Spiegeltent A2*
 Frankie Silvaro '24, *Spiegeltent Host*
 Dena Miller, *Spiegeltent Artist Services*
Manager
 Joseph Nadler '22, *Spiegeltent Host*
Captain
 Sameem Nazari '24, *Spiegeltent Host*
 Max Rosenfeld, *Spiegeltent Electrician*
Apprentice
 Beck Trumbull, *Spiegeltent Assistant*
Stage Manager

FISHER CENTER

The Fisher Center develops, produces, and presents performing arts across disciplines through new productions and context-rich programs that challenge and inspire. As a premier professional performing arts center and hub for research and education, the Fisher Center supports artists, students, and audiences in the development and examination of artistic ideas, offering perspectives from the past and present as well as visions of the future. The Fisher Center demonstrates Bard's commitment to the performing arts as a cultural and educational necessity. Home is the Fisher Center for the Performing Arts, designed by Frank Gehry and located on the campus of Bard College in New York's Hudson Valley. The Fisher Center offers outstanding programs to many communities, including the students and faculty of Bard College, and audiences in the Hudson Valley, New York City, across the country, and around the world.

The Fisher Center presents more than 200 world-class events and welcomes 50,000 visitors each year. It supports artists at all stages of their careers and employs more than 300 professional artists annually. The Fisher Center is a powerful catalyst of art-making regionally, nationally, and worldwide. Every year it produces eight to 10 major new works in various disciplines. Over the past five years, its commissioned productions have been seen in more than 100 communities around the world. During the 2018–2019 season, six Fisher Center productions toured nationally and internationally. In 2019, the Fisher Center won the Tony Award for Best Revival of a Musical for Daniel Fish's production of *Oklahoma!*, which began life in 2007 as an undergraduate production at Bard and was produced professionally in the Fisher Center's SummerScape Festival in 2015 before transferring to New York City.

BARD COLLEGE

Founded in 1860, Bard College is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the adjoining Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 50 academic programs; graduate degrees in 13 programs; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 163-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal education. The undergraduate program at the main campus in the Hudson Valley has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

LAND ACKNOWLEDGMENT FOR BARD COLLEGE IN ANNANDALE-ON-HUDSON Developed in Cooperation with the Stockbridge-Munsee Community

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of this land. Today, due to forced removal, the community resides in Northeast Wisconsin and is known as the Stockbridge-Munsee Community. We honor and pay respect to their ancestors past and present, as well as to future generations, and we recognize their continuing presence in their homelands. We understand that our acknowledgement requires those of us who are settlers to recognize our own place in and responsibilities toward addressing inequity, and that this ongoing and challenging work requires that we commit to real engagement with the Munsee and Mohican communities to build an inclusive and equitable space for all.

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A detailed oil painting of Hector Berlioz, showing him from the chest up. He has light-colored, wavy hair and is wearing a dark blue high-collared coat over a white cravat. The background is dark and textured.

**SUMMERSCAPE
2024**

JUNE–AUGUST
OPERA
THEATER
DANCE
SPIEGELTENT
BARD MUSIC FESTIVAL

HIGHLIGHTS INCLUDE

GIACOMO MEYERBEER'S OPERA

Le prophète

34TH BARD MUSIC FESTIVAL

Berlioz and His World

Hector Berlioz, André Gill, 1860



Ralph Vaughan Williams with his cat Foxy, 1947

FISHER
CENTER

Bard