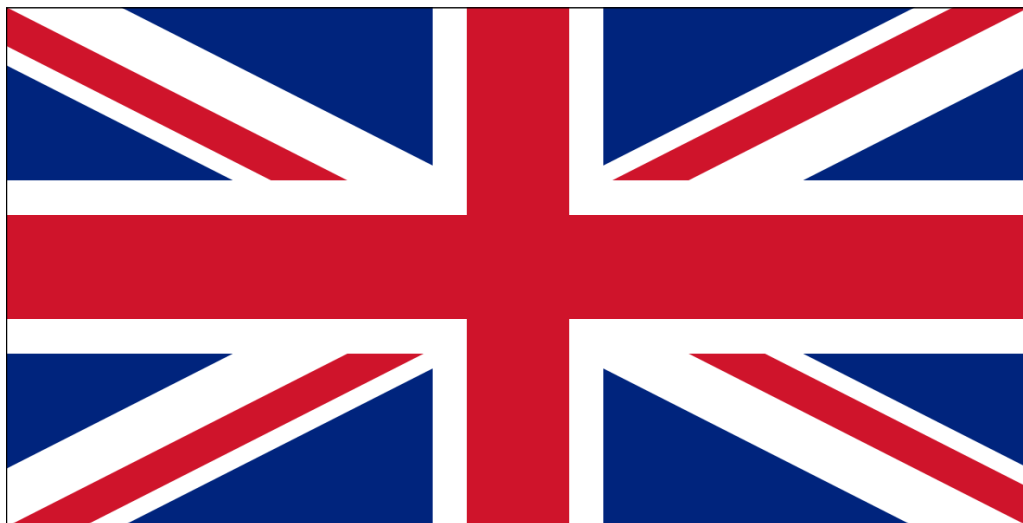


TEDDY  
ABRAMS+



LOUISVILLE  
ORCHESTRA



National Flag of the United Kingdom  
"Union Jack"

## "WALTON + BRITTEN"

MARCH 31, 2017 AT 11 AM

TEDDY ABRAMS, CONDUCTOR

BYRD (arr. Muhly)	Miserere Mei
BRITTEN	Violin Concerto No. 1, Op. 15 Augustin Hadelich, violin
CLYNE	Masquerade
WALTON	Selections from Façade 1 & 2 Chad Sloan, Narrator
PARRY	Jerusalem

## Walton + Britten program

Classical music in Britain, like much of Europe, was split between the sacred (church) and the secular (entertainment). In addition, the ups and downs of the British monarchy also affected the fortunes of many composers. During the 16th Century Protestant Reformation, Catholic music, along with the monasteries, was destroyed. And during Cromwell's Commonwealth of England (mid-17th century), cathedrals were closed so most music was for small ensembles played in private homes.

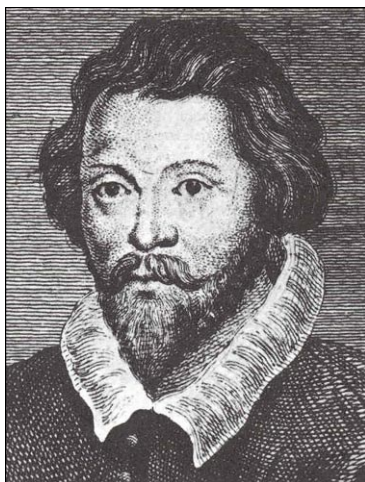
The popularity of operas (Purcell) and oratorios (Handel) paved the way for more commercial performances for the burgeoning middle-class. Elgar, Britten, Walton and Vaughan-Williams utilized British folk tunes in their works. And thanks to the Proms (started in 1895), British classical music (including contemporary and other major works of well-known composers) is available to all from

2

July—September.

### The Composers

#### William Byrd (1539/43—1623)



Byrd became one of the English Renaissance composers alongside Thomas Tallis and came to define the sound of Tudor era consort and keyboard fantasia as well as the development of the English madrigal. His London birth is believed to have been between 1539-1543 to Thomas and Margery Byrd. Much is unknown about his early life, other than it was likely he was a chorister at Chapel Royal where he met and studied with Thomas Tallis. His first official employment was as an organist and master of the choristers at Lincoln Cathedral in 1563. Byrd married Julian Burley in 1568 and by all ac-

counts, had a happy marriage (they had at least seven children). Byrd held the post until 1572 when he was made Gentleman of the Chapel Royal and shared organist duties alongside Tallis. In 1575, Queen Elizabeth I granted Byrd and Tallis a joint patent to import, print, publish and sell music as well as selling printed music paper. Their first grand scale publication was a collection of 34 Latin motets dedicated to the Queen entitled *Cantiones quae ab argumento sacrae vocantur*. It was a financial failure and they had to petition the Queen for help; she granted leases on lands in East Anglia and the West Country to help them recover.

Starting in the 1570s, Byrd became very involved in Catholicism, a potentially dangerous situation given the Tudor dynasty's struggles with the Catholic Church. Elizabeth I had returned the country to the Protestant faith but the Pope issued a Papal Bull absolving her subjects from allegiance to her. Both Byrd and his wife were accused of recusancy for not attending Anglican Church services. Byrd's motets began to take on subjects associated with persecution in perhaps a veiled nod to the struggles of the now underground Catholic community. By the late 1580s, Byrd published two collections of English songs followed by 1591's [My Lady Nevells Booke](#) containing forty-two keyboard pieces. By the mid-1590s, Byrd was semi-retired from the Chapel Royal and began an ambitious project; compose an entire cycle of music covering the principal feasts in the Catholic calendar. This included [Mass for Four Voices](#) and three Ordinary of the Mass cycles. This was followed by the 1605-07 [Gradualia](#), two cycles of motets dedicated to the Catholic aristocracy including Byrd's patron Sir John Petre. Byrd continued to compose until his death in Standon Massey on July 4, 1623 and his influence on English music continued through his student Thomas Morley.

## Nico Muhly (b. 1981)



Nico Muhly,  
Photo by Ana Cuba

Nico Muhly is a composer of operas, chamber and symphonic works, and sacred music whose influences range from American minimalism to the Anglican choral tradition. He is the youngest composer ever commissioned by the Metropolitan Opera and has received additional commissions from Carnegie Hall, the Philadelphia Orchestra, St. Paul's Cathedral, the Library of Congress, and Wigmore Hall, among other institutions. In more than 80 works for the concert stage, he has embraced subjects ranging from Renaissance astrology to the ethics of artificial intelligence while collaborating with artists as diverse as Benjamin Millepied, Anne Sofie von Otter, and Joanna Newsom. Muhly has written two operas: *Two Boys* (2010) and *Dark Sisters* (2011) and is currently at work on a third opera, *Marnie*, commissioned by the Metropolitan Opera for its 2019-20 season and based on the novel that inspired Alfred Hitchcock's film of the same name.

His additional works for voice include the song cycles *Sentences* (2015), written for countertenor Iestyn Davies and based on the life of British computer scientist Alan Turing, and *Impossible Things* (2009), written for tenor Mark Padmore on a text by Greek poet Constantine Cavafy. His major choral works include [Bright Mass with Canons](#) (2005); *My Days* (2011), a commemoration of Orlando Gibbons, written for Fretwork and the Hilliard Ensemble; and *Recordare, Domine* (2013), commissioned by Lincoln Center and the Tallis Scholars.

In 2015, Nadia Sirota premiered Muhly's viola concerto, the first work in a three-part commission for the violist. Other recent orchestral works include [Control: Five Landscapes for Orchestra](#) (2015), a celebration of Utah's natural landscape, written for the Utah Symphony; and *Mixed Messages* (2015), composed for the Philadelphia Orchestra.

Beyond the concert stage, Muhly is a sought-after collaborator across genres. He has worked on multiple occasions with choreographer Benjamin Millepied on scores for New York City Ballet, American Ballet Theater, and the Paris Opera Ballet. Additionally, he collaborated with choreographers Kim Brandstrup and Wayne McGregor on *Machina* (2012) for the Royal Ballet, and, for choreographer Stephen Petronio, composed *I Drink The Air Before Me* (2010), an evening-length work featuring a children's choir. As an arranger, Muhly has paired with Sufjan Stevens, Rufus Wainwright, Antony and the Johnsons, The National, and Thomas Bartlett (Doveman), among others. He has also written for theater and film, contributing scores for the 2013 Broadway revival of *The Glass Menagerie*, directed by John Tiffany, and for the films *Kill Your Darlings*; *Me, Earl and the Dying Girl*; and the Academy Award-winning [The Reader](#).

Muhly is part of the artist-run record label Bedroom Community, co-founded by Icelandic producer-engineer Valgeir Sigurðsson, which was inaugurated with the release of Muhly's first album, [Speaks Volumes](#) (2006). His second album for the label, [Mothers Tongue](#) (2008), included "The Only Tune," a setting of the traditional murder ballad "Two Sisters," featuring singer Sam Amidon accompanied by samples of scraping knives and brushed hair.

Born in Vermont and raised in Rhode Island, Muhly studied composition at the Juilliard School with John Corigliano and Christopher Rouse, and worked subsequently as an editor and conductor for composer Philip Glass. He currently lives in New York City. <http://nicomuhly.com/biography/>

## Benjamin Britten (1913–1976)

Benjamin Britten is considered to be one of the most important 20th century British composers. Britten's ability to compose using many subjects, different styles and instrumentations means that his compositional catalog is immense. Opera, operetta, instrumental concertos, song cycles, choral works (both large and small) and orchestral works are all part of the Britten repertoire.

(Edward) Benjamin Britten was born on November 22, 1913 in Lowestoft, 30 miles north of Aldeburgh on the east coast of Britain overlooking the North Sea. Britten lived much of his life in and around this area and it greatly influenced his compositions. In his acceptance speech for the first Aspen Award in 1964, Britten stated that "I believe in roots, in associations, in backgrounds, in personal relationships. I want my music to be of use to people, to please them.... I do not write for posterity."



Benjamin Britten

Britten's father, Robert, was a dentist and his mother, Edith, an amateur singer. Britten began composing at an early age and by 14 was studying with Frank Bridge (in 1937, Britten wrote [Variations on a Theme of Frank Bridge](#) based on Bridge's 1906 [Three Idylls](#) for String Quartet). He later attended the Royal College of Music in London studying with John Ireland and Arthur Benjamin. In the 1930s, Britten began work with the GPO Film Unit (a documentary film making endeavor of the post office) where he met poet WH Auden. Auden would provide the text for two song cycles as well as the operetta [Paul Bunyan](#). Britten immersed himself in the music of the age by listening to composers ranging from Berg and Stravinsky to Shostakovich. He was particularly attracted to the Shostakovich opera *Lady Macbeth of the Mtsensk District*.

In 1937, two events would change Britten's life; his mother passed away and he met tenor, Peter Pears. With the money from his mother's estate, he bought The Old Mill in the village of Snape and Peter Pears would become Britten's muse and lifelong companion. Between 1938-39 Britten composed his [Violin Concerto](#) that premiered in 1940 with Spanish violinist Antonio Brosa and the New York Philharmonic. In April 1939, Britten and Pears left the UK for America where they had friends (Britten had met American composer Aaron Copland the year earlier in England and WH Auden had moved in January 1939) as well as a possible film score commission. Their stay unexpectedly lasted until 1942 as World War II made getting back to England extremely difficult. But the time was well spent as Britten continued to compose including more vocal music for Pears and in 1941 he became interested in creating an opera based on a George Crabbe poem *The Borough*. This opera would eventually become [Peter Grimes](#) completed in 1945 and premiered at the Sadler Well's Theatre with Pears in the lead role.

*Peter Grimes* was immediately hailed as a masterpiece and Britten became England's most significant living composer. After *Grimes*, Britten completed 13 operas with a wide variety of sources including Greek tragedy ([The Rape of Lucretia](#), 1946), a Maupassant comedy ([Albert Herring](#), 1947), an adaptation of a Herman Melville novel ([Billy Budd](#), 1951), an English historical drama ([Gloriana](#), 1953), two adaptations of Henry James novels ([The Turn of the Screw](#), 1954 and [Owen Wingrave](#), 1973), an adaptation of a Shakespeare comedy ([A Midsummer Night's Dream](#), 1960), the church parables ([Curlew River](#), 1964, [The Burning Fiery Furnace](#), 1966, [The Prodigal Son](#), 1968) and an adaptation of a Thomas Mann novella ([A Death in Venice](#), 1973).

After severing their ties to Sadler Wells, Britten and Pears, along with John Piper, Eric Crozier and Joan Cross, decided to form the opera company, The English Opera Group, to explore smaller scale mostly British operas. In 1946, Britten composed [The Young Person's Guide to the Orches-](#)





Benjamin Britten and Peter Pears

[tra](#) originally commissioned for an educational documentary *Instruments of the Orchestra* featuring the London Symphony Orchestra conducted by Malcolm Sargent. Along with Prokofiev's *Peter and the Wolf* and Saint-Saëns' *Carnival of the Animals*, *The Young Person's Guide to the Orchestra* has a firm place in children's music educational programming. By the late 1940s, Britten and his colleagues decided that Aldeburgh would be a perfect place to host a festival and in 1948, the first Aldeburgh Festival of Music and Arts took place. Britten was working with his English Opera Group partner Eric Crozier on several works including the choral cantata [Saint Nicolas](#), and the children's piece [Let's Make an Opera](#). His final collaboration with Crozier came in 1951 where they were joined by EM Forster to adapt Herman Melville's novel *Billy Budd*.

For the coronation of Queen Elizabeth II in 1953, Britten wrote *Gloriana* with South African writer, William Plomer. In 1954, Britten composed *The Turn of the Screw* based on the novel by Henry James with a new librettist, Myfanwy Piper (wife of his English Opera Group partner and artist John Piper) who also supplied Britten with libretti for *Owen Wingrave* (based on another Henry James novel) and *A Death in Venice*.

Early in 1956, Britten journeyed to Japan and was fascinated by Noh drama (an experience that would greatly influence his *Parables for Church Performance*). Britten and Pears settled into The Red House (in Aldeburgh) in 1957 after a home exchange with artist Mary Potter. It would be their home for the remainder of their lives. The 1960s continued Britten's growth in many genres including the premiere of *A Midsummer Night's Dream*, the [Cello Sonata](#) written for Rostropovich, and the massive choral work [War Requiem](#) along with the three *Church Parables*. His health began to deteriorate in 1973 and while he was still able to compose, his musical output was greatly limited. He was made a "life peer" by Queen Elizabeth II in June 1976, the first composer to receive that recognition. Benjamin Britten died on December 4, 1976 and is buried in the church yard in Aldeburgh. Upon his death in 1986, Peter Pears was buried next to Britten.

## Anna Clyne (b. 1980)

London-born Anna Clyne is a Grammy-nominated composer of acoustic and electro-acoustic music. Clyne's work often includes collaborations with cutting-edge choreographers, visual artists, filmmakers, and musicians worldwide. Appointed by Music Director Riccardo Muti, Clyne served as a Mead Composer-in-Residence for the Chicago Symphony Orchestra from 2010-2015. She also recently served as Composer-in-Residence for the Baltimore Symphony Orchestra during the 2015-2016 season and for L'Orchestre national d'Île-de-France from 2014-2016. She has been commissioned by such renowned organizations as American Composers Orchestra, BBC Radio 3, BBC Scottish Symphony, Carnegie Hall, Chicago Symphony Orchestra, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Seattle Symphony, and the Southbank Centre, and her work has been championed by such world-renowned conductors as Marin Alsop, Pablo Heras-Casado, Riccardo Muti, Leonard Slatkin, and Esa-Pekka Salonen.



Anna Clyne photo by Javier Oddo

Clyne was nominated for the 2015 Grammy Award for Best Contemporary Classical Composition for her double violin concerto, *Prince of Clouds*. She is also the recipient of several prestigious awards including the 2016 Hindemith Prize; a Charles Ives Fellowship from the American Academy of Arts and Letters; awards from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation; and prizes from ASCAP and SEAMUS. She was nominated for the 2014 Times Breakthrough Award (UK) and is the recipient of a

grant from Opera America to develop a new opera, *Eva*.

Recent highlights include the world premieres of [Masquerade](#) for the BBC Symphony Orchestra and Marin Alsop at the Last Night of the Proms; *This Lunar Beauty* for the Britten Sinfonia and soprano Julia Doyle; *RIFT*, a symphonic ballet in collaboration with choreographer Kitty McNamee for Marin Alsop and the Cabrillo Festival Orchestra; *Pocket Book VIII* for Roomful of Teeth; *Threads & Traces* for 100 cellos, commissioned by the Los Angeles Philharmonic and performed at Disney Hall; and her violin concerto, *The Seamstress*, performed by Jennifer Koh with the Chicago Symphony Orchestra. Clyne holds a first-class Bachelor of Music degree with honors from Edinburgh University and a Master of Music degree from the Manhattan School of Music where she studied with Marjan Mozetich, Marina Adamia, Julia Wolfe, and Nils Vigeland. Her music is published exclusively by Boosey & Hawkes.

## William Walton (1902–1983)



William Walton

William Turner Walton was born March 29, 1902 in Lancashire, England; his father, Charles, was a musician and singing teacher, and his mother, Louisa, was a singer. Young Walton studied piano and violin as well as sang in his father's choir before being accepted as a chorister in the Christ Church Cathedral at Oxford. During his six years at Christ Church choir school, young Walton produced some compositions (and was encouraged by Sir Hubert Parry) and his musical talents were noted by many. He entered the Christ Church undergraduate program at sixteen and continued to excel at his musical studies, but neglected to pass Greek and algebra so never officially graduated. After leaving Oxford in 1920, Walton was invited to stay with the Sitwell family (Sacheverell, Osbert and Edith) and would collaborate with Edith on his first compositional success, [Façade](#). Based on a series of poems by Edith, *Façade – An Entertainment* was first performed for the family in 1922 and the public premiere the next year (poetry read by Edith and ensemble conducted by Walton).

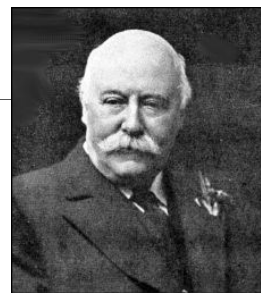
While the rest of his compositions of the 1920s did not make as big a splash as *Façade*, Walton's 1929 [Viola Concerto](#) and 1931 BBC commissioned choral cantata [Belshazzar's Feast](#) would gain the notice of British critics and the public. He followed this success with his [First Symphony](#) and [Crown Imperial March](#) (for George VI coronation in 1935) as well as the [Violin Concerto](#) (1939) for Jascha Heifetz and incidental music. During World War II, Walton composed musical scores for military films as well as Laurence Olivier's [Henry V](#) (1944). In 1948, Walton long-time companion Alice Wimborne died and Walton's publisher suggested he journey to Brazil as part of the British delegation to discuss copyright. While there, he met (and eventually married) Susana Gil Passo. In 1953, Walton was commissioned to compose works for Elizabeth II's coronation; these included [Orb and Sceptre](#) as well as a new setting for the [Te Deum](#). The following year, Walton's opera [Troilus and Cressida](#) premiered but was problematic (it is rarely performed even today).

The remainder of the 1950s included his [Cello Concerto](#) and score for Olivier's [Richard III](#). In 1966, Walton underwent surgery for lung cancer (he was a habitual pipe smoker) but continued work on a one-act comic opera ([The Bear](#)) for fellow British composer and friend Benjamin Britten's Aldeburgh Festival. During the 1960s, Walton also completed his [Second Symphony](#) along with several orchestral pieces, song cycles for Britten's partner tenor Peter Pears ([Anon. in Love](#)) and Elizabeth Schwarzkopf ([A Song for the Lord Mayor's Table](#)) as well as the score for Chekhov's [Three Sisters](#).

During his final years, Walton revised some of his earlier work but did not compose any new pieces. He died at his home "La Mortella" in Ischia, Italy on March 8, 1983.

## Sir Hubert Parry (1848–1918)

Parry was born in Bournemouth (on the south coast of England) to Thomas Gambier Parry, an artist and art collector. His mother, Isabella, died of consumption twelve days after Hubert's birth. At a young age, Parry learned to play the piano and had harmony lessons. He went on to study at Eton College and while there had to deal with the death of his sister Lucy (also consumption) and the dismissal from Oxford of his brother Clinton (too much carousing). Parry studied composition with George Elvey, the organist of St George's Chapel, Windsor as there wasn't a composition department at Eton. After Eton, Parry studied law and modern history at Exeter College, Oxford and went on to be an underwriter for Lloyd's of London. He married Elizabeth Herbert in 1872 and eventually had two daughters. He continued to study composition while working in insurance (a job he did not enjoy) and Parry's works finally started to get public notice. In 1875, Parry was hired as a musical scholar by George Grove and contributed significantly to his *Dictionary of Music and Musicians*. Parry received a number of commissions especially for choral works. In 1895, Parry became the director of the Royal College of Music whose pupils at the time included Ralph Vaughan-Williams, Gustav Holst and Frank Bridge. In 1918, Parry contracted the Spanish flu (the pandemic following World War I) and died on October 7. Parry's biographer Jeremy Dibble wrote "Parry's musical style is a complex aggregate reflecting his assimilation of indigenous as well as continental traditions. Trained in the organ loft during his schooldays and educated through the degree system of the ancient universities, he had imbibed fully the aesthetics of Anglican church music and the oratorio-centered repertory of the provincial music festivals by the age of 18."



*The Musical Quarterly*,  
July 1919, p. 300

## The Soloist

### Augustin Hadelich, violin

Grammy Award-winner Augustin Hadelich has established himself as one of the great violinists of his generation. He has performed with every major orchestra in the U.S., many on numerous occasions, as well as an ever-growing number of major orchestras in the UK, Europe, and the Far East. Highlights of Mr. Hadelich's 2016/2017 season include return performances with the New York Philharmonic, Baltimore Symphony, Colorado Symphony, Dallas Symphony, Los Angeles Philharmonic, and the San Diego Symphony, as well as a tour of Germany and Spain with the Orquestra de Cadagués/Catalonia and debuts with the Dresden Philharmonic, Hamburg Philharmonic, Munich Philharmonic, Rotterdam Philharmonic, and the WDR Radio Orchestra in Cologne. Festival appearances this past summer included debuts at the BBC Proms, the Bowdoin Music Festival, and Sun Valley Summer Symphony, in addition to return engagements at Aspen, Bravo! Vail, and Tanglewood. Mr. Hadelich has also performed at Blossom, Britt, Chautauqua (where he made his U.S. orchestral debut in 2001), Eastern, Grand Teton, and the Hollywood Bowl. Among recent and upcoming worldwide appearances are the BBC Philharmonic/Manchester, BBC Symphony/London, Danish National Symphony, Finnish Radio Orchestra, Frankfurt Radio Orchestra, German Radio Philharmonic/Saarbrücken, Helsinki Philharmonic, Hong Kong Philharmonic, Malaysia Philharmonic, Minas Gerais Philharmonic/Brazil, Mozarteum Orchestra/Salzburg, Netherlands Philharmonic, Norwegian Radio Orchestra, Orchestre Philharmonique de Strasbourg, NHK Symphony/Tokyo, Royal Scottish National Orchestra, RTE National Symphony Orchestra/Dublin, São Paulo Symphony, the SWR Orchestra/Stuttgart, and a tour of China with the San Diego Symphony.



Augustin Hadelich

Augustin Hadelich has collaborated with such renowned conductors as Roberto Abbado, Marin Alsop, James Conlon, Christoph von Dohnányi, Alan Gilbert, the late Sir Neville Marriner, Lu-



dovic Morlot, Peter Oundjian, Edo de Waart, and Jaap van Zweden, among others. An exceptional recitalist, Mr. Hadelich's numerous engagements include multiple appearances at Carnegie Hall, the Concertgebouw/Amsterdam, The Frick Collection/New York, Kennedy Center/Washington, D.C., Kioi Hall/Tokyo, the Louvre, and the chamber music societies of Detroit, La Jolla, Philadelphia, Seattle, and Vancouver. His April 2014 premiere of David Lang's 35-minute work for solo violin, *mystery sonatas*, at Carnegie's Zankel Hall was a resounding success. Standing alone in a single spotlight, Mr. Hadelich flawlessly wove his way through the intricate difficulties of this deeply inspiring work. His chamber music partners have included Inon Barnatan, Jeremy Denk, James Ehnes, Alban Gerhard, Richard Goode, Gary Hoffman, Kim Kashkashian, Robert Kulek, Cho-Liang Lin, Midori, Charles Owen, Vadim Repin, Mitsuko Uchida, Joyce Yang, and members of the Guarneri and Juilliard quartets.



Augustin Hadelich's first major orchestral recording, featuring the violin concertos of Jean Sibelius and Thomas Adès (*Concentric Paths*) with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra, was released to great acclaim in March 2014 on the AVIE label. For the Seattle Symphony with Ludovic Morlot, Mr. Hadelich recorded Dutilleux's Violin Concerto, *L'arbre des songes*, on Seattle Symphony MEDIA, which received the 2016 Grammy Award in the category "Best Classical Instrumental Solo." Gold Medalist of the 2006 International Violin Competition of Indianapolis, Mr. Hadelich was named winner of the inaugural Warner Music Prize in 2015.

Born in Italy, the son of German parents, Augustin Hadelich is now an American citizen. He holds an Artist Diploma from The Juilliard School, where he was a student of Joel Smirnoff. He plays on the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

## The Works

### *Miserere mei, Deus* by William Byrd (arr. Nico Muhly)

"William Byrd's music has always fascinated me both as a composer and as an erstwhile choir-boy; on the page it looks like so little, but then in its realization, an enormous emotional landscape unfolds. When Nick Collon asked if I might try to orchestrate a few motets for Aurora, I jumped at the chance. There is a moment in Byrd's [Miserere mei, Deus](#) where the key suddenly shifts into an unexpected major, and the rhythmic footprint slows down. I aimed for an outrageous, but quiet, amplification of this moment that fascinated me as a treble; here, it is punctuated by "registral" extremes in the piano: gamelan gongs in the left hand and toy piano in the right. The second piece I arranged is [Bow thine ear, O Lord](#), which is said to be one of Byrd's most personal expressions of faith and the turmoil surrounding it. It has in it one of the high-water marks of the choral tradition, namely Byrd's setting of the phrase "Sion is wasted and brought low", which he sets twice in two different octaves, and it is scandalously lush even when performed by the most austere of choirs. Here, it's brass, marimba, and ghostly strings, a texture that expands into the celesta and woodwinds intoning the word "Jerusalem". I should point out that these are very liberal arrangements of the originals; occasionally, I have rendered the effect of one alto holding onto a note too long, a wayward tenor, a day-dreaming treble." ~Nico Muhly

Commissioned by the Aurora Orchestra and Nicholas Collon, conductor (2010)



## Britten—[Violin Concerto No. 1, Op. 15](#)

In 1936, Britten was in Barcelona, Spain and heard the Berg Violin Concerto—feeling inspired, this started him down the path of his own violin concerto. This journey was shortly before the beginning of the Spanish Civil War, an event that would also significantly impact his violin concerto. Disheartened by Franco's regime, the British government's response, and the fact that he had British friends who went to fight in support of the Republican side, Britten felt this war very keenly (the opening of the concerto has a nod to Spanish rhythm).

In 1939, Britten and his partner Pears decided to journey to the United States following friends W.H. Auden and Christopher Isherwood who had already moved to the U.S. He had a portion of the Violin Concerto already completed but continued to work on it in the U.S. Britten decided to give the first performance (and editing) of his violin concerto to Spanish violinist **Antonio Brosa**. For the format, Britten stuck to the three movement model but the tempos of the movements were definitely not traditional. Opening with a five note Spanish rhythm in the timpani, the **first movement** passes the rhythm amongst the orchestra with the violin solo soaring above in a lament before the second more military sounding theme.

The **second movement** is not a traditionally slow movement but rather a frenetic, wild scherzo reminiscent of Prokofiev's Violin Concerto. This movement ends with a cadenza that returns to melodies from the first and second movements before linking to the **third movement** that opens with a passacaglia; an "in memorial" to the British volunteers who died in the Spanish Civil War. It



is appropriate that Britten chose a passacaglia form as this form originated in 17th century Spain; this form is a series of variations, usually in triple meter, over an ostinato (a short repeated rhythm). The final movement ends on an open chord in the orchestra with the violin trilling over the top—neither major or minor.

Britten's Violin Concerto premiered at Carnegie Hall on March 28, 1940 with the New York Philharmonic, John Barbirolli conducting. Brosa performed with his 1727 Vesuvius Stradivarius.

## Clyne —[Masquerade](#)

"*Masquerade* draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*.

The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, *Juice of Barley*, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*.

It is an honor to compose music for the Last Night of the Proms and I dedicate *Masquerade* to the Prommers." ~ Anna Clyne

## WALTON—Selections from *Façade* 1 & 2



Dame Edith Sitwell

Dame Edith Sitwell (1887—1964) was a British poet born into an aristocratic family in Scarborough, North Riding of Yorkshire. The eldest of three, Edith and her brothers (Osbert and Sacheverell) became a literary trifecta and her home was often a meeting place of the literary “who’s who”. This included the young William Walton who lived with the siblings for a period of time. Edith began publishing the *Façade* poems in 1918 and in 1922, Walton set many of them to music. Her *Façade* poems were nonsensical à la Edward Lear (*The Owl and the Pussycat*) in that Edith experimented with sound and rhythm. Looking closer, some of her poems likely related to people in her life such as her father’s valet “[Mariner Man](#)” or her mother “[Black Mrs. Behemoth](#)”.

The first performance of the Walton-Sitwell *Façade* collaboration was in the Sitwells’ London home on January 24, 1922. Unlike Elgar’s *Enigma Variations* that was a musical portrayal of people in Elgar’s life, *Façade* incorporates Sitwell’s poetry into the piece so a narrator is part of the orchestral complement. Most of the poems are quite short and the musical accompaniment compliments the sound and rhythm of each Sitwell poem.

In the *Dictionary of Literary Biography* Robert K. Martin said of Sitwell “Edith Sitwell needs to be remembered not only as the bright young parodist of *Façade*, but as the angry chronicler of social injustice, as a poet who has found forms adequate to the atomic age and its horrors, and as a foremost poet of love. Her work displays enormous range of subject and of form. With her contemporary [T. S.] Eliot she remains one of the most important voices of twentieth-century English poetry.”

## Chad Sloan, Narrator



Chad Sloan

American baritone Chad Sloan is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters. Engagements for 2016-2017 include a return to the Music Clubs of Detroit concert series as well as the role of Pooh-Bah in Kentucky Opera’s production of *The Mikado*. In 2014-2015 Mr. Sloan made his debut as Papageno in *Die Zauberflöte* with Arizona Opera, *Carmina Burana* with the Lexington Philharmonic and the Flagstaff Symphony, and singing The Herald in Britten’s *The Burning Fiery Furnace* with Ballet-Opéra-Pantomime of Montréal. He is on the voice faculty of University of Louisville School of Music.

Sloan’s performances for the 2013-2014 season included *Carmina Burana* with Fox Valley Symphony, Adario in Rameau’s *Les Sauvages* with Bourbon Baroque, joining the Louisville Orchestra for *Portrait of Robert Schumann* and an appearance with Eighth Blackbird in a new work titled *Killing the Goat* by Andrew McManus. Other recent engagements include *Carmina Burana* with Columbia Pro Cantare, Bach’s *Weihnachts-Oratorium* with Louisville Choral Arts Society, Brahms’ *Liebeslieder Waltzer* at Twickenham Music Festival, Britten’s *War Requiem* at Lawrence Conservatory, Lee Hoiby’s *This is the Rill Speaking* with Opera Memphis, Prosdocimo in Rossini’s *Il turco in Italia* with Tacoma Opera, Vaughan Williams’ *Dona Nobis Pacem* with the Lexington Philharmonic, Captain Von Trapp in *The Sound of Music* with Anchorage Opera, Mercutio in *Roméo et Juliette* with Dayton Opera and the Bar Harbor Music Festival, covered Willy

Wonka in *The Golden Ticket* with Atlanta Opera, Pluto in Telemann's *Orpheus* for the New York City Opera, Belcore in *L'elisir d'amore* with Kentucky Opera, John Brooke in *Little Women* with Utah Opera, and Figaro in *Il barbiere di Siviglia*.

## PARRY—Jerusalem

In 1916, Sir Hubert Parry set William Blake's poem "And did those feet in ancient times" to music and created what's become known as England's second national anthem [Jerusalem](#). Originally composed for the Fight for Right movement during World War I, the anthem was adopted by the Women's Institute in 1924 and is regularly performed at sporting events, the final evening of Proms and is the anthem of the Labour Party. Celebrating its 100th anniversary, *Jerusalem* (much like *God Bless America* in the U.S. ) has a special place in the hearts of the British people including Royals William and Kate who had the song performed at [their wedding in 2011](#).



William Blake

And did those feet in ancient time,  
Walk upon England's mountains green;  
And was the holy Lamb of God,  
On England's pleasant pastures seen!

And did the Countenance Divine,  
Shine forth upon our clouded hills?  
And was Jerusalem builded here,  
Among these dark Satanic Mills?

Bring me my Bow of burning gold;  
Bring me my Arrows of desire;  
Bring me my Spear: O clouds unfold!  
Bring me my Chariot of fire!

I will not cease from Mental Fight,  
Nor shall my Sword sleep in my hand:  
Till we have built Jerusalem,  
In England's green & pleasant Land

# Where in the World?



Stonehenge

England's earliest inhabitants were the Neanderthals (the oldest human fossil remains date to 200,000 years ago) but a continuous human population began almost 12,000 years ago after the last great Ice Age. Perhaps the most famous prehistoric England site is Stonehenge, believed to have been built around 2500 BC at the beginnings of the **Bronze Age**. Bronze, made from heating tin and copper together, was necessary for making tools and containers. But that changed when the Celts came to Britain around 400 BC with their knowledge and technology for iron smelting. This began the Iron Age.

The **Celts** (sometimes referred to as the Britons), a group with origins in France, brought not only their knowledge of iron, but their language, religion and culture. By the mid 1st century, the Romans had invaded bringing with them new methods in hygiene (washing, sewers), roads and new crops. Clothing was woolen or made from locally grown flax and houses were built from stone rather than wood. By the 5th century and the fall of the Roman Empire, a new group invaded England, the Anglo-Saxons.

The **Anglo-Saxons** were Germanic in origin and are often considered the founders of England. In fact, the name England is derived from the word "Angle" the name of one of these invading Germanic tribes so "Angleland" became England. Bede took note of this invasion and credited three particular groups; the Angles (the Anglia region of Germany), Saxons (lower Saxony region of Germany) and Jutes (from the Jutland peninsula of Denmark).



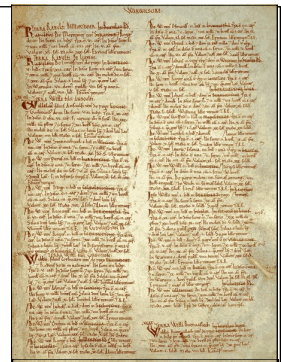
Building churches and cathedrals was quite popular although not as many were built between the 8th and 10th centuries due to Viking raids. Perhaps the most famous cathedral, **Westminster Abbey**, has its origins in the mid-7th century but the stone abbey began in 1045 by Edward the Confessor. This new Romanesque style of architecture was popular throughout Europe, mostly recognized by the semi-circular arches. Westminster Abbey has been the site of coronation for every King and Queen of England since Edward the Confessor's successor, Harald II in 1066. The Abbey was not only a church but also a place of burial as well as memorials (or effigies) of many royalty and notables throughout the centuries. Many Kings and Queens of England are buried within the Abbey along with those either buried or

memorialized in Poet's Corner (Chaucer, Dickens, Alexander Pope and other notables like Henry Purcell, Isaac Newton and Charles Darwin).

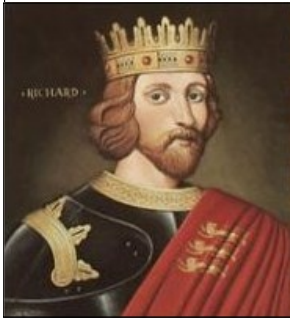
The **Middle Ages** had several periods. The Early Middle Ages were post Roman rule from the 7th to 11th centuries; these included the Anglo-Saxon and Viking eras. The High Middle Ages began with **William the Conqueror** in 1066 through the rule of the House of Plantagenet ending in 1485. The **Plantagenet** rule included the War of the Roses and the Hundred Years War with the line ending in 1485 with the death of Richard III. It is also notable for advancements in culture, art and politics. That was the era of **Geoffrey Chaucer** (*Canterbury Tales*), the creation and signing of the **MAGNA CARTA** (the US Constitution is based on this document—a copy of which rests in the US National Archives in Washington, DC, next to the display of the US Constitution, Declaration of Independence and Bill of Rights), **Gothic architecture**, the establishment of **Parliament** as well as the educational institutions at **Cambridge** and **Oxford**.



When William the Conqueror was crowned on Christmas Day in 1066 he began the **Norman** rule. Twenty years later, he decided that he needed a good survey of his kingdom so he entrusted a group of men to scour all of England to list all landowners, how much land and livestock they had and what it was worth. This became the **Domesday Book** and enabled William and his successors to determine taxes, dues and what was owed from the royal lands. Likely this was one of the first written documents of property ownership and the basis for western concepts of property rights.



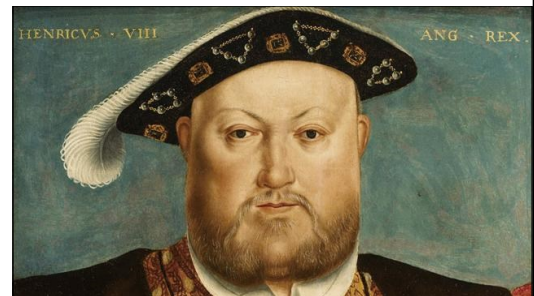
Warwickshire page from Domesday Book



King Richard I  
"Lion-hearted"

William was succeeded by his sons, **William II** and **Henry I**. The Norman line ended with **Stephen**. His feud with his cousin **Maude** (aka Empress Matilde) became known as The Anarchy as power swung back and forth between the two for several years. Although Maude was never officially crowned, she did live to see her eldest son, Henry, become King in 1154. Thus began the reign of the **Angevin** line with **Henry II**, **Richard I** ("Lion-hearted", crusader and the same King Richard of the Robin Hood legends) and **John** (creator of Magna Carta in 1215). Even though John's son, **Henry III** succeeded him, the Angevin line ended with John and the Plantagenet line began with Henry III.

After a fifty-six year reign Henry III's son **Edward I** "Longshanks" became King. Edward I ruled with an iron fist and although he made strides in strengthening the powers of his government as well as the official sanction of Parliament, he also spent time conquering Wales and trying to take over the Kingdom of Scotland. In modern popular culture, he's best known as the father of Edward II from the movie *Braveheart* that depicted this time period and the rebellion of the Scottish nobility led by William Wallace and Robert the Bruce. These two Scottish heroes flank either side of the entrance to the Edinburgh Castle in Edinburgh, Scotland. Edward I ruled for 35 years and was succeeded by his son, **Edward II**, whose rule was disastrous. He was eventually deposed and rumored to be murdered in 1327. His son, **Edward III**, ruled for 50 years and did much to restore royal power (diminished during his father's reign) as well as transformed England into a military power. His reign was not without problems as the **Hundred Years War** began and he had a huge public health issue with the Black Plague. The last king in the Plantagenet line was **Richard II**, son of Edward the Black Prince and grandson of Edward III. Richard was deposed in 1399 by **Henry IV** and died in 1400. **Henry IV** began the line of Lancaster, followed by the line of York (the War of the Roses was between the houses of Lancaster and York). **Henry IV**, **V** and **VI** rounded out the Lancaster line followed by the York line with **Edward IV** and **V** and finally **Richard III**. Richard III is best known for his portrayal in the Shakespeare play as well as his role in the disappearance of the two young princes in the Tower of London. Many claim that these potential heirs to the throne were murdered by Richard. His defeat and death at the Battle of Bosworth by Henry Tudor in 1485 signaled both an end to the Hundred Years War as well as the end of the Middle Ages. The accession of Henry Tudor (**Henry VII**) to the throne launched perhaps the most famous royal dynasty in English history (the Tudor lineage) with Henry VII's son, **Henry VIII** followed by **Edward VI**, briefly **Lady Jane Grey**, **Mary I** and **Elizabeth I**.



King Henry VIII

British royal history continues to fascinate us as we learn more about the real (or often fictionalized) lives of the Tudors, the English Civil War and Restoration, the long reign of Queen Victoria and today's royals including [Queen Elizabeth II](#), her children and grandchildren. To learn more about British history, check out the [BBC's comprehensive history page](#).