When George Shangrow invited me to share 20 minutes of my time with the 8,000-member audience, I felt as if I had won one of those grocery store sweepstakes from the 1950s, where the winner would be chosen by drawing a playing card, running up and down the aisles, collecting a million dollars when they could before the clock ticked off 20 minutes. After thinking the whole matter over in a more serious manner, I decided that I wanted to present a diversified group of musical artistry, to pay reverence to the lyrical tenor voice that could fall under the umbrella of "Romanticism."

I would like to express thanks to my wonderful teachers: Richard Rodney Bennett (my piano confer, 73 years after our last formal lesson) and Walter Cassel and George Peckham (both of whom occupy shining thrones in my personal Valhalla, that fallen and musical heroes). Thanks also to George Shangrow and this wonderful organization that drew me into another world I might otherwise have missed. How much poorer in spirit my musical life would be, had I not picked up my first violin at 23 years of age and become a last-minute sub in Bach's St. Matthew Passion!

A Brief History of the Tenor Voice in Classical Music

After Pope Clement X's 1702 edict forbidding the practice of castration for the sole purpose of developing male singers with high voices, tenors inherited the heroic and romantic leading roles in all of opera. The 17-year-old Mozart wrote many operas to advertise the voice of the 55-year-old Anton Raaff, who would create the role of Idomeneo, Mozart's first widely successful opera seria. The young composer was obsessed with creating a perfect setting for the voice, even at the risk of using nimbly Raaff, who, from all accounts, remained at the height of his abilities. The version of the aria "Fuor del mar" that Raaff performed at the premiere contains a musical change that has been acknowledged as the claim (a simpler version of the aria from a later revision is almost always performed today).

Gilbert-Louis Duprez created quite a sensation in Rossini's William Tell by singing full voice (or voice de pietà—chest voice). Within five years Duprez had nearly exhausted his vocal resources, prompting Rossini to tell his servant, "When Duprez arrives for rehearsal today, ask him to leave his hat on, because he is suffering from the hot, stuffy air in the hall closest before coming to my parlor."

Verdi may have defined the role of the baritone voice in opera by developing the father-daughter relationship as a baritone-soprano duet in a rich legacy of operatic arias for the tenor voice, whose musical requirements are filled with elegant florid moments and forceful declamatory drama. Verdi was a practical man of the theater and knew how to write with restraint as well. It was to no avail. Enrico Tamberlik, the first tenor to sing Manrico in Verdi's Il trovatore at La Scala, began the composition as a baritone role with the "Verdi Credo" in the now-famous cabioleta "Di quella pira.

Verdi signed his assent and said, "All right, but they'd better be good ones!"

Wagner demanded a still greater capacity for volume, endurance, and expression. Ludwig Schöner Von Carolsfeld sang the title role for the world premiere of Tristan und Isolde and died a few weeks later at the age of 36. Perhaps the most famous tenor to succeed in Wagner's cycle was the Polish tenor Jean de Reske, who had thrilled audiences with his interpretation of Gounod's Roméo et Juliette and Meyerbeer's Les Huguenots. George Bernard Shaw wrote that whenever he heard in concert "the familiar, Siegfriedshortened De Reske's useful life as a singer by five years; by age 54 he had retired from the world stage."

The tenor voice certainly reached the apex of its popularity in the Viennese era, full bodied and noble feelings of devotion, were churned out at a feverish rate. The industrial age brought with it the wider distribution of hard to reach full voice soloists available in shops in the metropolitan cities. These oversize sheets, with their colorful covers and fanciful titles, doted on a weekly basis to outdo their predecessors.

Parlor room renditions of romantic songs were all the rage, but this commercial boom would soon parallel with the advent of the home phonograph player. While recordings of Arthur Pryor's concert band, violinist Fritz Kreisler and Italian coloratura soprano Amelia Galli Curci were sold out, the public voted with their dollars for recordings of the tenor voice. Recording historian Gordon Ledbetter goes so far as to say that the acoustic B&KP recording process and its superior response to the midrange vibration of the tenor voice is the primary reason that Caruso and McCormack became household names.

It certainly elevated the art of the tenor voice to a high position, where it remained until the advent of the microphone and a new style of popular singing, referred to as "crooning" by its detractors. This new musical style was broadcast by radio to an ever-increasing audience, culminating in the popularity of Bing Crosby, Frank Sinatra, Elvis Presley and the Beatles. Today tenor singing has perhaps graduated to a "more sublime" art form. American star Sherrill Milnes' Sherrill Anglakawa won the gold medal in women's figure skating at the 2006 Turin Olympics while skating to the ever-popular tenor aria "Nessun dorma" from Puccini's Turandot!

CARL MARIA VON WEBER

"Von Jugend auf in dem Kampfgefielde" from Oberon

Carl Maria Friedrich Ernst von Weber was born near Liebel, Germany on November 28, 1786 and died in London on June 5, 1826. He completed Oberon in April 9, 1826 and conducted the premiere at Covent Garden three days later.

Weber may be deemed to be remembered more for his influence upon the imagination of later composers than for any of his own merits as a composer (Der Freischütz is his only opera performed with regularity today). Weber's final opera, Oberon, was composed for London's Covent Garden in 1813, first performed in 1814, and quickly became one of his most popular works. It is one of the three-act miermoven (a suite, interlude and "final paire"%) inspired by Maren's "1876 evic, L'après-midi d'un faune, in a faun (a mythological half-man, half-goat) daydream that might have been written for a storyline who may or may not be figments of his imagination; however, only the prelude was ever completed. Maren's faun played the flute, and so Debussy's version of the score-as the solo flute plays a pivotal role throughout the work.

The conventions of English theater at the time required a well trained and highly expressive, full voice, speaking dialogue, and only the arias (the emotional response to the musical form) were set to music. This was unfortunate for Weber, since his greatest talent lay in creating atmospheric incidental music (the greatest moment in Der Freischütz, for example, may be the orchestral depiction of Max's descent into the Wolf's Glen to rendezvous with Samuel and Kaspar and the dark, ominous bullets that will be guided by a hunting horn). We will never know what fantastic orchestral effects Weber might have conjured up for the moment when Oberon told Maren that the faun is transported by magic from France to Arabia, had the composition not ever been robbed of the opportunity to utilize his skill in writing dramatic musical pantomimes.

The greatest challenge for the singer in Huon's aria is producing enough power in his highly florid phrases to be heard over Weber's forceful orchestration, and then having to perform the following lyrical pianissimo phrases. Placing and phrasing his recorded role in 1970, relatively early in his career, further heightening his reputation as a versatile performer.

(Special thanks to Thomas Silverberg of the Bayerischen Staatsoper for assistance in translating the text of this aria.)

CLAUDE DEBUSSY

Pélée à l'apres-midi d'un faune, L. 86

Achille-Claude Debussy was born August 22, 1862, in Saint-Germain-en-Laye, France, and died March 25, 1918, in Paris. He began composing his Prelude to The Afternoon of a Faun in 1888 and completed the work in the summer of 1894; it was premiered in Paris December 22 of that year, conducted by Gustave Doré. The score calls for an orchestra of 3 flutes, 2 oboes, English horn, 2 clarinets in A, 2 bassoons, a horn, anamorphic, 2 basset horns, and strings.

Truly revolutionary music (Beethoven's Symphony No. 9, Wagner's Tristan und Isolde, Stravinsky's The Rite of Spring is the most important of all the "not right notation" as was the case with Stravinsky's Rite. By contrast, Debussy's Prelude to The Afternoon of a Faun was embraced by its first audience, even though it demanded that they be "unorthodox. Nevertheless, this work would not have been heard had not Debussy been so clever in the use of the tenor voice."

Debussy had set the words of the great French poet Stéphane Mallarmé's "L'après-midi d'un faune" for the orchestra. The score was one of the most often performed of his entire career, and it is now considered one of the most beautiful pieces of music ever written. Debussy composed the piece for a specific performance at the Accademia di S. Cecilia in Rome on March 11, 1902, at the invitation of the legendary impresario, Gaetano Donizetti.

The aria "Il mio tesorino" was omitted from the Paris premiere of the opera because the tenor complained of its difficult coloratura singing and long phrases. (Mozart inserted an aria "Della sua pace" in its place in Act I.) "Il mio tesorino" was restored into the opera for subsequent performances, but in a new spot in Act II.

After his retirement from opera the Irish tenor John McCormack went on to feature "Il mio tesorino" on his recitals. His 1915 recording of the aria is a model of elegance. He sings the long melisma in the B-section easily in one breath, with a fluid legato and perfect "ah" vowel.
The conventions of English theater at the time required all dancers to have a light, musical voice, and to sing or speak dialogue, and only the arias (the emotional responses to the musical numbers) were set to music. This was unfortunate for Weber, since his greatest talent lay in creating atmospheric incidental music, but he had no choice but to follow the rules. He never received the recognition that he deserved for his contributions to the opera, but his influence on the development of the operatic voice and the operatic theater continued to be felt for many years to come.

Today, Weber's contribution to music is recognized and appreciated, and his operas continue to be performed and studied. His legacy continues to inspire musicians and audiences alike, and his work remains an important part of the operatic repertoire.

JOHANNES CHIARISSO DIMITRIE

"Il mio tesoro" from Don Giovanni, K. 527

Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. Mozart composed Don Giovanni in 1787; it was premiered in Prague on October 29 of that year.

The character of Don Ottavio from Mozart's dark, comic masterpiece is a perfect foil for the rakish Don Giovanni, who has a restless disinterest in everything. Don Ottavio, by contrast, is a character completely wrapped up in serving the needs of others. His devotion to social decorum and moral codes makes him unable to see the faults in others or to express his own needs. Quite often these traits are staged in an overly broad manner to make Don Ottavio seem like a foppish buffoon. I consider this to be a mistake. Even though the character is known as "Il Commendatore" is the source of Don Giovanni's eventual undoing. Don Giovanni takes great pains to avoid confronting Don Ottavio. The aria "Il mio tesoro" was omitted from the Prague premiere of the opera because the tenor complained of its difficult coloratura singing and long phrases. Mozart inserted the aria "Della sua pace" in its place in Act II. "Il mio tesoro" was restored into the opera for subsequent performances, but in a new spot in Act II.

After his retirement from opera, the Irish tenor John McCormack described Makepeace's aria as "Il mio tesoro" on his recital. His 1917 recording of the aria is a model of elegance. He sings the long melisma in the B-section easily in one breath, with a fluid legato and perfect "ah" vowel.

The libretto of Don Giovanni is credited to Giovanni Antonio Fasani, and the music to Wolfgang Amadeus Mozart. The opera was first performed in Prague on October 29, 1787, and the libretto was revised for subsequent performances in Venice and Vienna.
Arthur Benjamin

**Romantic Fantasy**

Arthur Leslie Benjamin was born September 18, 1893, in Sydney, Australia, on September 1, 1905, in London. His Romantic Fantasy was written in 1927 and premiered on March 24, 1936, at Queen’s Hall in London, with Eda Kersay and Leonard Shaker, with composer conducting the London Symphony Orchestra. In addition to solo violin and viola, the score calls for pairs of flutes (one doubling piccolo), oboes, clarinets and bassoons, 4 horns, 2 trumpets, timpani, harp, glockenspiel, 2 symbols, triangle, snare drum and tambourine), piano and strings.

Born in Sydney, but raised in Brisbane, Arthur Benjamin traveled to England at age 16, where he attended the Royal College of Music, studying composition with Charles Villiers Stanford. Fighting for the British in WWI, his violin was shot down over Germany and he spent four months in a POW camp. After three years back in Australia, he returned to England, where he held a position as Professor of Piano at the Royal College of Music from 1921 until 1938. Benjamin spent the next several years in Vancouver, BC, where he served as the first conductor of the CBC Symphony Orchestra, leading numerous performances of contemporary British music; during 1944-45 he was a resident lecturer at Reed College in Portland. After the end of WWII, Benjamin returned to London, where he lived until his death in 1960.

Today, little of Benjamin’s music is familiar to the concert-going public aside from some of his more popular works; his Jamaican Rumba, originally written for two pianos, is an infectious piece of “light” music that gained widespread popularity in a variety of big band arrangements; and his dramatic Storm Clouds Cantata, written for the brilliant Royal Albert Hall sequence in Alfred Hitchcock’s 1934 The Man Who Knew Too Much (and which was used to even greater effect in Hitchcock’s own 1954 remake).

Although Benjamin wrote several operas and concerts, as well as an ambitious symphony, few of these works have been widely performed or re-played. An exception—due in no small part to a recording of the work by soloists Jascha Heifetz and William Primrose for RCA—is the Romantic Fantasy for violin, viola, and orchestra, one of a relatively small number of works to fall in the forefront of Mozart’s Sinfonia Concertante for the same combination of solo instruments.

Like a standard concerto, Benjamin casts his fantasy in three movements, but they are fused and rather than a traditional slow second movement, the central section is a fleet-footed scherzo, with a somewhat more relaxed trio. The first movement begins with a solo adagio, based on a theme by Arnold Bax, to which Benjamin dedicated the Fantasy and this motive recurs throughout the work, lending cohesion to its somewhat episodic construction. An extended coda, marked by the two solo instruments leads directly to the scherzo. The final section, a “sonata-finale,” is perhaps the most ambitious in form of the three; it concludes with a coda that briefly recalls each of the preceding movements.

The serene, contemplative quality of this music, coupled with the sensuous beauty of its orchestral writing and fullness of the solo parts, makes it a work of profound emotional impact.

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**Felix Mendelssohn**

"If with all your heart you truly seek Me" from Elijah, Op. 70

*Mendelssohn was born February 3, 1809, in Hamburg, Germany, and died November 4, 1847, in Leipzig. The oratorio Elijah was composed during the spring and summer of 1846 and premiered on August 26th of that year at Birmingham Town Hall, with the composer conducting.*

Throughout his life, Mendelssohn talked about composing an opera, but never did so. Instead, he wrote two oratorios that drew musical inspiration from Bach and Handel: St. Paul, premier in 1836, and Elijah, which ranked for many years just below Handel’s Messiah as the world’s most popular religious choral work. Mendelssohn based his oratorio on the story of Elijah recounted in 1 Kings 17-19, which describes the disastrous results of the breaking by the people of Israel of their covenant with Yahweh, their true God, through their worship of the false god Baal. The role of Elijah is a showpiece for bass, but one of the oratorio’s most famous arias belongs to the tenor, singing the words of the prophet Obadiah.

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**Edgar Varagon**

Variations on an Original Theme (Enigma), Op. 36

Edward William Lillig was born in Broadchurch, England. He died June 3, 1931, and was buried on February 23, 1931. He composed his Enigma Variations in 1878 and 1879. The first performance was given in London on June 12, 1879, under the direction of Hans Richter; soon after, Edgar revised the final cadence for pairs of flutes (one doubling piccolo), oboes, clarinets and bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, triangle, symbols, optional organ and strings.

Less than five years after the debut of Debussy’s Aurore of a Faun, another momentous premiere took place. Edgar’s Enigma Variations, each of which characterized a friend of the composer, was a milestone in the history of the musical language employed, but the work never met with an ecstatic reception from public and critics alike, who have often misread the score. The English composer, Henry Purcell. The “Enigma” of the title is threefold: At the work’s premiere, Edgar’s “friends pictured within” were identified only by initials (the composer later provided an ‘English spelling of which appear below); the inspiration for the theme was not identified (although Edgar later revealed privately that he himself was the subject); most intriguingly, Edgar hinted that there was a hidden theme, a ‘mystery key’ to the work that must be found. This prompted much speculation, but Edgar (and three others in whom he confided) all died without revealing the secret.

Caroline Alice Elgar, the composer’s wife, is given the first piece of the “enigma, a clair de lune, a place to begin it, a place to be romantic and delicate additions.” How David Steuart-Powell was an amateur pianist with whom Elgar played chamber music. “His characteristic, diatonic touch over the keys before beginning to play is here humorously travestied.” Richard Baxter Towshend was a popular recorder and amateur singer; his name was said to be parodied by the bassoons, “flying off occasionally into ‘soprano’ timbre.” William Meath Baker, “a country squire, gentleman, and scholar,” is characterized as he backs out of the day’s performance; he suggests his “teasing attitude of the guests” and the variation concludes with “an inadvertent bang of the door.”

Richard Penrose Arnold, the son of poet Matthew Arnold, “was a great lover of music, which he played (on the pianoforte) in a self-taught manner...but suggesting in a mysterious way the real feeling.” Ysobel was Miss Isabel Fitzon, a violin student of Elgar before she switched to the violin (which has a prominent solo part). Arthur Troyley Griffin, an architect, was also an amateur musician; Edgar portrays his “maladroit efforts to play the pianoforte...the final despair was now revealed; he could no longer be in vain.” Miss Winifreob Nobury was known for her love of music; her “characteristic laugh” is suggested musically.

Nimrod was Elgar’s closest friend, the music critic August Jaeger (whose surname is German for “hunter”). Nimrod was a hunter in the Old Testament). This noble music was inspired by a discussion between Jaeger and Edgar about Beethoven’s slow movements.

Dorabella (after the character in Mozart’s Cosi fan Tutte) was Eden’s nickname for Dora Penney, whose distinctive speech patterns the composer recreates musically. George Robertson Sinclair, an organist at Hereford Cathedral, was the proud owner of a great building that fell into the River Wye and paddled upstream; “G.R.S. said, ‘Set that to music.’ I did; here it is.”

Basil G. Nevison, an amateur cellist who played trios with Elgar and Hadow, something about “a man who played with a prominent cello solo.” *** is often said to represent Lady Mary Lynon: she had set sail for Australia (hence the orchestration of Mendelssohn’s Calm Sea and Prosperous Voyage) and permission to use her initials could not be obtained.

E.D.U.—or “Elooo”—was Alice Elgar’s nickname for her husband. This self-portrait quotes the C.A.E. and Nimrod variants and ‘enigma’ notes the cryptic nature of the enigma theme in the major.”

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**Jules Massenet**

*Enfer les yeux* from Manon

Jules-Emile-Frédéric Massenet was born May 12, 1842, in Montauban, France; he died in Paris on August 13, 1912. his opera Manon was premiered at Paris Opéra Comique on January 19, 1884.

The title heroine of Manon, adapted from a novel by Abbé Prevost, is a creature similar in nature to Marguerite in the Dumas novel La Dame aux Camélias, upon which Verdi based La Traviata. Manon is the story of a beautiful
On recording, I have to give Tito Schipa's 1932 rendition the slight edge over Giuseppe Di Stefano's 1943 version, recorded with piano in a Swiss refugee camp. Schipa is the master of the "crescendo-decrescendo" that characterized the nearly extinct art of the tenore di grazia (or lyric tenor). This lighter style was eclipsed by the more robust Adesina Angiulli, Enrico Caruso. Public clamoring for the boshmatic orchestrations of Puccini and Wagner led the bel canto style to a temporary decline until the end of WWII, when a new generation of singers rediscovered bel canto's treasured vocal voice.

—Stephen Wall

ARTHUR BENJAMIN

Romantic Fantasy

Arthur Leslie Benjamin was born September 18, 1853, in Sydney, Australia, and died 1906, in London. His Romantic Fantasy was written in 1897 and premiered on March 24, 1906, at Queen's Hall in London, with Eda Kiersay and Edward Sherrin, as composer conducting the London Symphony Orchestra. In addition to solo violin and viola, the score calls for pairs of flutes (one doubling piccolo), oboes, clarinets and bassoons, 4 horns, 2 trumpets, timpani, percussion (glockenspiel, symbols, triangle, snare drum and tambourine), piano and strings.

Born in Sydney, but raised in Brisbane, Arthur Benjamin traveled to England at age 18, where he attended the Royal College of Music, studying composition with Charles Villiers Stanford. Fighting for the British in WWI, his violin was shot down over Germany and he spent four months in a POW camp. After three years back in Australia, he returned to England, where he held a position as Professor of Piano at the Royal College of Music from 1921 until 1938. Benjamin spent the next several years in Vancouver, BC, where he served as the first conductor of the CBC Symphony Orchestra, leading numerous performances of contemporary British music; during 1944-45 he was a resident lecturer at Reed College in Portland. After the end of WWII, Benjamin returned to London, where he lived until his death in 1960.

Today, little of Benjamin's music is familiar to the concert-going public aside from a few well-known works: his "Jamaica Rumba," originally written for two pianos, is an infectious piece of "light" music that gained widespread popularity in a variety of dance arrangements; and his dramatic Storm Clouds Cantata, written for the brilliant Royal Albert Hall sequence in Alfred Hitchcock's 1934 The Lady Vanishes, was inspired by the success that Massenet was crowning the most important French composer of operas during the closing decades of the 19th century. The music is described in a review of the theme song of "Dream," on an equal footing with Puccini's Manon Lescaut, although Massenet's treatment of the story is more intimate than Puccini's sweeping dramatic scenes.

The theme appears to be known under the title "Dream," Des Geurets tells Manon of an idealistic life for the future. No record of this aria exists; it is a creation of Nicolai Gedda's on his EMI disc "Celebrated French Arias."

AMICARE PONCHIELLI

"Cie◇le Fra◇ce mon Ciel"

Ponchielli was born August 31, 1834, in Padova, Italy, and died January 16, 1886, in Milan. His opera La Giocconda premiered at La Scala on April 8, 1876.

Ponchielli, who taught composition to Giacomo Puccini, represents the last great Italian opera composer with its formulaic melodies and grandiose visual effects. La Giocconda Ponchielli's only opera still performed regularly, is based on Victor Hugo's novel, Tyrant of Padua. It deals with the fortunes of a Venetian street singer and her lover for Enzo, Tragically, Enzo loses another woman, who is married to the Venetian Doge. In a moment of repose in this otherwise tense opera, the Doge is singing to his boat, gazing at the night sky as he awaits the arrival of his beloved Laura.

From a singer's standpoint, the famous quote from Rossi comes here: "To be successful in opera, there are only three requirements: style, technique, voice." Since La Giocconda represents the end of a very ripe musical style, indulgence would seem the order of the day. On recording, Benjamin Giff's 1952 version reigns supreme, although after a few glasses of wine the 1956 recording by Franco Corelli, with its visceral finale, could rise to first place.

—Stephen Wall

EDWARD ELGAR

Variations on an Original Theme (Enigma, Op. 36)

Edward William Elgar was born in Broadheath, England, on June 2, 1858, and died at Worcester on February 23, 1934. He composed his Enigma Variations in 1879 and 1889, The first performance was given in London on June 19, 1899, under the direction of Hans Richter; soon after, Elgar revised the finale for his "Italian" Symphony (one doubling piccolo), oboes, clarinets and bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, triangle, symbols, optional organ and strings.

Less than five years after the debut of Debussy's Afternoon of a Faun, another momentous premiere took place. Elgar's Enigma Variations, each of which characterized a friend of the composer, was received as groundbreaking in terms of the musical language employed, but the work never met with an ecstatic reception from public and critics alike, who had come to expect the English composer since Henry Purcell.

The "Enigma" of the title is threefold: at the work's premiere, Elgar's "friends pictured within" were identified only by initials (the composer later provided an index of the faces which appear below); the inspiration for the theme was not identified (although Elgar later revealed privately that he himself was the subject); most intriguingly, Elgar hinted that there was a hidden meaning beyond the obvious, but for what reason it was never revealed. This prompted much speculation, but Elgar (and three others into whom he confided) all died without revealing the secret.

Caroline Alice Elgar, the composer's wife, is given the first initial "A," a modern version of an ancient villain, a "betrothed" destined to be romantic and delicate additions. How David Steuart-Powell was an amateur pianist with whom Elgar played chamber music. "His characteristics, a diatonic run over the keys before beginning to play is here humorously travestied." Richard Baxter Townsend was a popular author, and singer-amateur who sang bass voice was parodied by the bassoons, "flying off occasionally into 'soprano' timbre." William Meath Baker, "a country squire, gentleman, and scholar," is characterized as he barks out "Adagio" fairly well, and suggests that "the teasing attitude of the guests" and the variation concludes "with an inadvertent bang of the door."

Richard Penrose Arnold, the son of poet Matthew Arnold, was "a great lover of music, which he played (on the pianoforte) in a self-taught manner...but suggesting in a mysterious way the real feeling." Ysobel was Miss Isabel Fitzon, a violin student of Elgar's who switched her instrument to the viola (which has a prominent solo part). Arthur Tootle Griffith, an architect, was also an amateur musician; Elgar portrays his "maladroit efforts to play the pianoforte...the final descent of a reasonable violin effort to be in vain." Miss Winifred Norbury was known for her love of music; her "characteristic laugh" is suggested musically.

Nimrod was Elgar's closest friend, the music critic August Jaeger (whose surname is German for "hunter"); Nimrod was a hunter in the Old Testament. This noble music was inspired by a discussion between Jaeger and Elgar about Beethoven's slow movements.

Dorabella (after the character in Mozart's Così fan tutù) was Elgar's nickname for Dora Penney, whose distinctive speech patterns the conductor recreates musically. George Robertson Sinclair, an organizer at Hereford Cathedral, was the proud owner of a great building that fell into the River Wye and paddled upstream; G.R.S. set, "That to music." I cited it here.

Basil G. Nevins, an amateur cellist who played trios with Elgar and Beauchamp that one day fell into the River Wye and paddled upstream; E.D.U. - or "Edevil" - was Alice Elgar's nickname for her husband. This self-portrait quotes the C.A.E. and Nikolai variations and quotes "He who has never been..." from the triumphant broad statement of the theme in the major."

—Jeff Eldridge
From boyhood trained out on the battlefield, The lance held high, and the shield held forth.  
There I sought to test myself  
In the wilder roar and desire for violent battle.  
Bearing in my father’s sword,  
Proof of my father’s name.  
The only passion I carried silently in my heart, Fane!  
A mild light, a gentler beam,  
Is shining over life’s stream.  
Beauty’s smile tames the wildness of men.  
Nothing sweeter than to conquer me remains for you.  
Love! A new feeling erupts within me.  
The burning coals of my first emotion overwhelm me.  
Life without love were a dusky sadness for me,  
But life without honor — I would choose death!

A secret tear ran down her cheek (when she saw me) accept an invitation to celebrate with those (other) young girls. What do I seek? (Why do I care?). She loves me. Oh yes, she loves me. I can see it now. If for one moment I could be so close to the beating of her dear heart that I could not tell our heartbeats apart, then I could die and ask nothing more of life.

All is suspended in this enchanting moment when we are together and alone. Listen, Manon, as I was walking, I was having a daydream. Closing my eyes I saw a humble place where we might get away. A little white cottage house set in a wooded area. In the shaded tranquility there is a clear brook reflecting the foliage. Birds sing. It is paradise. Oh, no! Everything there is sad and lonely. One thing is needed. It still needs Manon. Come away. There is our life, if you want it, Manon.

The heavens and the oceans! An eternal veil is formed and sparks like a holy altar. Will my angel come from the sky or from the sea? Here I wait for her, the wind is now filled with love. Ah! I sigh for you. To be with you would be my golden dreams! Through the thick air neither shore nor mountains appear. The horizon kisses the waves. The waves kiss the horizon. Here in the darkness, I wait with racing heart. Come to me, and bring a kiss full of life and of love. Ah, come!

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From boyhood trained out on the battlefield,
The lance held high, and the shield held forth. 
There I sought to test myself
In the wilder roar and desire for violent battle.
Bear me fathering sword,
Proof of my father's name.
The only passion I carried silently in my heart, Fame!

I hold a lighter, a gentler beam,
Is shining over life's stream.
Beauty's smile tames the wildness of men.

Nothing sweeter than to conquer me remains for you.
Love! A new feeling enters within me.
The burning coals of my first emotion overwhelm me.

Life without love were a dusky sadness for me,
But life without honor - I would choose death!

A secret tear ran down her cheek (when she saw me) accept an invitation to celebrate with these (other) young girls. What do I see? (Why do I care?) She loves me. Oh yes, she loves me. I can see it now. If for one moment I could be so close to the beating of her dear heart that I could not tell our heartbeats apart, then I could die and ask nothing more of life.

All is suspended in this enchanting moment when two are together and alone. Listen, Manon, as I was walking. I was having a dreamy, dreamless sleep. Having eyes, I saw a humble place where we might get away. A little white cottage house set in a wooded area. In the shaded tranquility there is a clear brook reflecting the foliage. Birds sing. It is paradise. Oh, no! Everything there is sad and lonely. One thing is needed. It still needs Manon. Come away. There is our life, if you want it, Manon.

The heavens and the ocean! An eternal veil is formed and sparkles like a holy altar. Will my angel come from the sky or from the sea? Here I wait for her, the wind is now filled with love. Ah! I sigh for you. To be with you would be my golden dreams! Through the thick air neither shore nor mountains appear. The horizon kisses the waves. The waves kiss the horizon. Here in the darkness, I wait with racing heart. Come to me, and bring a kiss full of life and of love. Ah, come!

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The “Coffee” Cantata
And much, much more
A Champagne and Fortune Cookies Reception follows
SATURDAY, MARCH 11, 2006 – 8:00 PM
MEANY HALL

ORCHESTRA SEATTLE
George Shagrow, conductor

PROGRAM

CARL MARIA von WEBER (1786-1826)
“Von Jugend auf in dem Kampfgefecht” from Oberon

Stephen Wall, tenor (Nun)

CLAUDE DEBUSSY (1862-1918)
Prélude à l’après-midi d’un faune

WOLFGANG AMADEUS MOZART (1756-1791)
“Il mio tesoro” from Don Giovanni

GAETANO DONIZETTI (1797-1848)
“Una furtiva lagrima” from L’elisir d’amore

Stephen Wall, tenor (Don Ottavio & Nemorino)

ARTHUR BENJAMIN (1893-1960)
Romantic Fantasy

Nocturne-Scherzo-Sonata-Finale

Duo Patterson: Ron Patterson, Violin; Roxanna Patterson, Viola

--- Intermission ---

FELIX MENDELSSOHN (1809-1847)
Aria and Recitative from Elijah

Stephen Wall, tenor, Eugene Kideker, guest conductor

JULES MASSENET (1842-1912)
"En fermant les yeux" from Manon

AMILCARE PONCHIELLI (1834-1886)
"Cielo e mar!” from La Gioconda

Stephen Wall, tenor (Des Grieux & Enzo)

SIR EDWARD ELGAR (1857-1934)
VARIATIONS on an ORIGINAL THEME, "Enigma Variations", Opus 36

Theme
Var. I (R.P.A.) Moderato
Var. X Intermezzo (Dorabella) Allegretto
Var. XI (G.R.S.) Allegro di molto
Var. XII (B.G.N.) Andante
Var. XIII Romanza (*** Moderato
Var. IV (W.M.B.) Allegro di molto var. IX (Nimrod) Adagio
Var. XIV Finale (E.D.U.) Allegro-Presto

Please connect signal watches, pages and cellular telephones. Thank you.

Use of cameras and recording equipment is not permitted in the concert hall.