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the Garden Café remains open until 6:00 pm.

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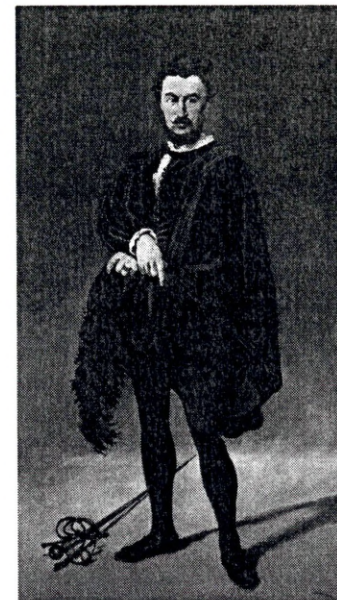
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Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

COVER: Edouard Manet, *The Tragic Actor (Rouvière as Hamlet)*, 1866,
National Gallery of Art, Washington, Gift of Edith Stuyvesant Gerry



The Sixty-fifth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art

Concerts in honor of the
Shakespeare in Washington Festival

January 14, 21, and 28, 2007
Sunday Evenings, 6:30 pm
West Building, West Garden Court

Admission free

Introduction

William Shakespeare (1564–1616) was a contemporary of the great English Renaissance composers John Bull (c. 1563–1628), William Byrd (c. 1542–1623), John Dowland (1563–1626), Robert Johnson (c. 1583–c. 1635), Thomas Morley (c. 1557–1602), and Thomas Weelkes (c. 1576–1623). Shakespeare referred to one of them by name in verse eight of *The Passionate Pilgrim*:

Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense.

The first and second concerts of the three-concert set that the National Gallery of Art has organized as part of the citywide Shakespeare in Washington festival feature music by some of these composers. One of Morley's songs is included in the program selected by Ellen Hargis and Paul O'Dette, and five by the same composer are found among the Baltimore Consort's selections. The latter ensemble has chosen pieces that focus on Shakespeare's fondness for dance, including Robert Dowland's *Earl of Essex, His Galliard* and Morley's *La Volta — La Coranto*. In act 1 of *Twelfth Night* we read:

Why dost thou go to church in a galliard and come home in a coranto?
My very walk should be a jig.

Shakespeare's plays and poems inspired many composers in later generations to write operas and songs, among them Henry Purcell (1659–1695), Antonio Salieri (1750–1825), Gioacchino Rossini (1792–1868), Hector Berlioz (1803–1869), Giuseppe Verdi (1813–1901), Charles Gounod (1818–1893), Pyotr Ilich Tchaikovsky (1840–1893), and Sergey Prokofiev (1891–1953). In more recent times, Cole Porter (1891–1964) brought Shakespeare to Broadway in the guise of *Kiss Me, Kate*, an adaptation of *The Taming of the Shrew*; William Walton (1902–1983) wrote works inspired by *Henry V*, *Richard III*, and *Hamlet*; and Leonard Bernstein (1918–1990) collaborated with Stephen Sondheim (b. 1930) to create *West Side Story*, a musical loosely based on *Romeo and Juliet*.

The Alexandria Symphony Orchestra introduces the audience to three Shakespeare-inspired works. The first is *A Midsummer Night's Dream*, by Britain's own Benjamin Britten (1913–1976), who one might assume would be partial to Shakespeare. The second is Erich Wolfgang Korngold's (1897–1957) musical score for the same play, performed in a 1935 motion picture. The third is a work by the punk-rock and new-wave pioneer Elvis Costello (b. 1954), who, as it turns out, is also British and no stranger to the great bard.

As the Shakespeare in Washington festival begins, it is appropriate to remember a quote from another composer inspired by Shakespeare—Washington, DC, native Duke Ellington. In oral commentary on *Such Sweet Thunder*, a suite he composed in 1957, he said: "Somehow, I suspect that if Shakespeare were alive, he might be a jazz fan himself." The title of the suite is a reference to a line in act 4, scene 1, of *A Midsummer Night's Dream*: "I never heard so musical a discord, such sweet thunder." The movements are musical sketches of Shakespearean characters Othello, Henry v, Hamlet, Romeo and Juliet, Julius Caesar, and Lady Macbeth. Of the last character, Ellington said: "Though she was a lady of noble birth, we suspect there was a little ragtime in her soul."

Introduction by Sorab Modi

2,599th Concert
January 14, 2007

Ellen Hargis, soprano
Paul O'Dette, lute and cittern

Program performed without intermission

"Shakespeare's Songbook"

Anonymous
Kemp's Jig

From *Romeo and Juliet*

John Dowland (1563–1626)
Walsingham

Richard Edwards (1525–1566)
When Griping Grief

Anonymous
Complain, My Lute

Anonymous
Greensleeves

From *Twelfth Night*

Robert Jones (fl. 1597–1615)
Farewell, Dear Love

Thomas Morley (c. 1557–1602)
O Mistress Mine

Solos for the cittern

Anonymous

Callino Custure Me

Stingo, or the Oyle of Barly

Greensleeves

Grimstock

From *The Tempest*

Anonymous

Come unto These Yellow Sands

Robert Johnson (c. 1583–c. 1635)

Full Fathom Five

John Wilson (1595–1674) and Robert Johnson

Where the Bee Sucks

Anonymous

King Lear and His Daughters

From *A Midsummer Night's Dream*

Anonymous

O Death, Rock Me Asleep

Daniel Bachelar (c. 1574–c. 1610)

Monsieur's Almaine

Anonymous

Daphne

Sellenger's Round

Anonymous

My Lord Willoughby's Welcome Home

The Musicians

More than twenty-five years' worth of friendship and collaboration enables Ellen Hargis and Paul O'Dette to bring an incomparable spirit of drama, a vivid musical imagination, and an element of sheer fun to their voice and lute performances. Their communication with audiences is enhanced by their mutual commitment to heretofore undiscovered early-music repertoire and authentic performance practices. The duo has toured around the globe, performing to rave reviews in Austria, Canada, England, France, Japan, Russia, and Spain, as well as throughout the United States. Hargis and O'Dette have recorded dozens of collaborations with leading American and European early-music ensembles and recorded twice together on the Noyse Productions label. The duo's performances of John Dowland's (1563–1626) *Flow My Tears* and works by Giulio Caccini (1551–1618) are featured in the new edition of the Norton Anthology of Western Music. They appear at the National Gallery by arrangement with California Artists Management of Mill Valley, California.

Soprano Ellen Hargis is recognized as one of the world's foremost interpreters of seventeenth- and eighteenth-century music. Called "the baroque music diva" by *New Yorker* magazine, she has collaborated with many leading ensembles, including The King's Noyse, the Mozartean Players, the Newberry Consort, Piffaro, Theatre of Voices, and Tragicomedia. A frequent performer at the Boston Early Music Festival, she has sung leading roles in every baroque opera production at the festival since 1987. Hargis's discography includes medieval to contemporary music and comprises more than forty recordings. She teaches voice at Case Western Reserve University in Cleveland, Ohio.

Paul O'Dette was called "the clearest case of genius ever to touch his instrument" by Toronto's *Globe and Mail*. Best known for his virtuoso recitals and recordings of solo lute music, O'Dette maintains an active international career as an ensemble musician and is a member of the acclaimed continuo ensemble Tragicomedia. He has directed baroque orchestras on both sides of the Atlantic and conducted baroque operas at the Boston and Utrecht Early Music Festivals, the Drottningholm Court Theatre, Festival Vancouver, and Tanglewood. He can be heard on more than one hundred CDs, and his solo recordings have won prizes and glowing reviews. O'Dette has served as director of early music at the Eastman School of Music since 1976 and is artistic director of the Boston Early Music Festival.

2,600th Concert
January 21, 2007

The Baltimore Consort

Mary Anne Ballard, treble and bass viols

Mark Cudek, cittern and bass viol

José Lemos, countertenor

Larry Lipkis, bass viol and recorder

Ronn McFarlane, lute

Mindy Rosenfeld, flutes and fifes

The audience is asked to applaud only at the end of each numbered section.

"Musick's Silver Sound: Heavenly Harmony and Earthly Delight in Shakespeare's England"

Part I

Thomas Morley (c. 1557–1602)

Joyne Hands

From *First Booke of Consort Lessons* (1599)

Anonymous

Nuttmigs and Ginger or Kemp's Jig (Henry V)

From the *Matthew Holmes Manuscripts* (c. 1595–c. 1616)

Thomas Morley

O Mistress Mine

From *First Booke of Consort Lessons*

John Johnson (c. 1540–1595)

Green Garters

Part II

John Dowland (1563–1626)

Come Again, Sweet Love Doth Now Invite

From *The First Booke of Songes or Ayres* (1597)

Richard Nicolson (1570–1639)

The Rich Jew (Merchant of Venice)

John Wilson (1595–1674)

Take, O Take Those Lips Away (Measure for Measure)

Robert Dowland (c. 1591–1641)

The Earl of Essex, His Galliard

From *A Varietie of Lute Lessons* (1610)

Thomas Morley

Can She Excuse

From *First Booke of Consort Lessons*

Part III

Anonymous

Bonny Sweet Robin (Hamlet)

From the *Matthew Holmes Manuscripts*

Anonymous

The Courteous Carman and the Amorous Maid or The Carman's Whistle

Jean d'Estrée

The Buffens (Les Buffons)

From *Tiers livre de danseries* (The Third Book of Dance Music) (1559)

INTERMISSION

Part IV

Antony Holborne (c. 1545–1602)

Heart's Ease (Romeo and Juliet)

From *Pavans, Galliards, Almains* (1599)

John Wilson and Robert Johnson (c. 1583–c. 1635)

Where the Bee Sucks (The Tempest)

Thomas Campion (1567–1620)

I Care Not for These Ladies

From *A Book of Ayres* (1601)

Part v

John Johnson

Greensleeves (Merry Wives of Windsor)

John Dowland

Now, O Now, I Needs Must Part

From *The First Booke of Songes or Ayres*

John Playford (1623–1686)

Light o' Love (Two Gentlemen of Verona)

From *A Booke of New Lessons for the Cithern & Gittern* (1652)

Anonymous

Grimstock

From the *Matthew Holmes Manuscripts*

Part VI

Richard Edwards (1525–1566)

When Griping Grief (Romeo and Juliet)

Thomas Morley

La Volta — La Coranto (Henry v)

From *First Booke of Consort Lessons*

Thomas Morley

It Was a Lover and His Lass (As You Like It)

From *First Booke of Ayres* (1600)

The Musicians

Founded in 1980 to perform the instrumental music of Shakespeare's time, the Baltimore Consort has explored early popular music, focusing on the relationship between folk and art song and dance. The ensemble's interest in early English and Scottish music has also led to research into the rich trove of traditional music preserved in North America. Recordings on the Dorian label have earned the consort recognition as *Billboard* magazine's top classical-crossover artists of the year as well as rave reviews in other publications. The group often performs on such syndicated radio broadcasts as *Harmonia*, *Performance Today*, *Saint Paul Sunday*, and the Canadian Broadcasting Company series *OnStage*. It has also enjoyed many teaching residencies at schools and universities, and residencies at the Madison (Wisconsin) Early Music Festival. The Baltimore Consort appears at the National Gallery by arrangement with Joanne Rile Artists Management, Inc., of Jenkintown, Pennsylvania.

Mary Anne Ballard researches many of the Baltimore Consort's programs. She directed early-music ensembles at the University of Pennsylvania and Princeton University, is on the faculty of the Oberlin Baroque Performance Institute, and plays with the Oberlin Consort of Viols, Galileo's Daughters, and Brio. Currently a resident of Mishawaka, Indiana, Ballard recently appeared with the Indianapolis Baroque Orchestra.

Mark Cudek is the director of early music at the Peabody Conservatory in Baltimore, Maryland. He plays many early instruments and appears with Apollo's Fire, the Catacoustic Consort, and Hesperus. In recognition of his work at Johns Hopkins University and the Interlochen Arts Camp, Cudek received the 2001 Thomas Binkley Award and the 2005 Award for Outstanding Contributions to Early Music Education from Early Music America.

José Lemos won the 2003 International Baroque Vocal Competition in Chimay, Belgium. A native of Brazil and Uruguay, Lemos has appeared in opera roles at Tanglewood and with Boston Baroque and the Zurich Opera. During the next two seasons, he will sing roles at the Boston Early Music Festival and the Göttingen (Germany) Handel Festival. He is also slated to appear in an opera produced by Les Arts Florissants, under the direction of William Christie.

Larry Lipkis is composer-in-residence and director of early music at Moravian College in Bethlehem, Pennsylvania, and a music director of the Pennsylvania Shakespeare Festival. He has written a trilogy of concertos: *Scaramouche* for cello soloists and orchestra, which was recorded on the Koch label; *Harlequin* for bass trombone and orchestra, which the Los Angeles Philharmonic premiered to rave reviews; and *Pierrot* for bassoon and orchestra, which was performed by the Houston Symphony.

Lutenist Ronn McFarlane has released more than twenty-five CDs on the Dorian label. Inspired by the lutenist-composers of the Renaissance, he has also composed more than forty original lute solos. A recipient of an honorary doctor of music degree from Shenandoah University (1996), McFarlane has taught lute at Indiana University, the Peabody Conservatory, and many summer workshops.

Flutist Mindy Rosenfeld, a founding member of the Baltimore Consort, is also a member of San Francisco's Philharmonia Baroque Orchestra. She is a frequent guest with numerous early-music groups and principal flutist in several symphony orchestras.

Program Notes

The Fairy Queen and her maides daunced about the garden, singing a Song of six parts, with the musick of an exquisite consort; wherein was the lute, bandore, base-violl, citterne, treble viol and flute.

(Anonymous, *The Honourable Entertainment at Elvetham*, 1591).

The Baltimore Consort is, with respect to the specific instruments employed, the exact equivalent of the “exquisite consort” that is described in this account of Elizabeth I’s visit to the Earl of Hertford in September 1591. The extant remains of a repertoire for such an ensemble are found in four sets of part books (all incomplete) for lute, bandore, bass viol, cittern, treble viol (or violin), and flute (or recorder), and one print that combines these instruments with four-voice settings of selected psalms. Known in modern times as a “mixed consort” or “broken consort,” this grouping of various soft-sounding instruments is capable of many moods. The instruments are described in various documents of the time as the “sultry viols,” the “ethereal flute,” the “sprightly and cheerful cittern,” the “deep bandora,” and the “noble lute.”

In the introduction to his edition of Thomas Morley’s *First Booke of Consort Lessons* (C. F. Peters Corporation, New York, 1959), Sydney Beck says that an Elizabethan broken consort, like the Shakespearean plays for which it often provided accompaniment, “reflected the remarkable synthesis of popular taste and humanist eloquence which gave vitality to the Shakespearean theatre [in appealing] to every level of spectator, from the simplest groundling who could hum along with his favorite ballad tune to the most sophisticated gallant who could take delight in the rich harmony and embroidery surrounding the melody.”

On another level, the instruments themselves could become the subject of philosophical contemplation, since the silver strings of Apollo’s well-tuned lyre represented a harmonious universe to the Elizabethans, who considered the lute and other stringed instruments contemporary equivalents. Renaissance humanists even called their wire-strung instrument a “cittern,” a derivation from the Greek *kithara*, to endow it with noble ancestry. An

Elizabethan consort, consisting mostly of a variety of stringed instruments, thus resonated not only in the air but in the imagination of the classically minded listener.

The title of this program, “Musick’s Silver Sound,” is derived from a song by Richard Edwards (1525–1566) that is partially quoted in Shakespeare’s *Romeo and Juliet*, act 4, scene 5:

Where gripinge grefes the hart would wounde,
And dolefulle dumps the mynde oppresse,
There Musick with her silver sound
Is wont with spede to give redresse.
Of troubled minde for every sore,
Swete Musick hath a salve therefore.

The verse reflects a worldview inherited from the Middle Ages that, all causes and effects in the universe being interrelated, a dose of well-tuned music could instill order and calm in the troubled human soul.

In the same scene, Peter (the servant of Juliet’s nurse) requests a “merry dump” of the musicians—who think it inappropriate given Juliet’s apparent death—and then flings witticisms, insults (including a Hemingwayesque parsing of the phrase “musick’s silver sound”), and nicknames at them according to the attributes of their instruments. The original elevated sentiments of Edwards’ song are not maintained in the context of Shakespeare’s repartee, which is worth quoting in full because it demonstrates the extent to which musical allusion could permeate his language:

Peter: Musitions, oh Musitions, “Heart’s ease, heart’s ease.”

O, and you will have me live, play “Heart’s ease.”

Musition: Why “Heart’s ease?”

Peter: O Musitions, because my heart its selfe plaies, “my heart is full of woe.” O! Play me some merry dump to comfort me.

Musition: Not a dump we, ‘tis no time to play now.

Peter: You will not then?

Musition: No.

Peter: I will then give it to you soundly.

Musition: What will you give us?

Peter: No money on my faith, but the gleeke.

I will give you the Minstrell.

Musition: Then will I give you the Serving Creature.

Peter: Then will I lay the Serving Creature's dagger on your pate.

I will carie no Crochets, I'll Re you, I'll Fa you, do you note me?

Musition: And you Re us, and Fa us, you Note us.

2nd Mus: Pray put up your dagger, and put out your wit.

Peter: Then have at you with my wit. I will drie-beate you with an yron wit, and put up my yron Dagger. Answer me like men:

"When griping griefes the heart doth wound, then Musicke with her silver sound." Why silver sound? Why Musick with her silver sound? What say you Simon Catling?

Musition: Mary sir, because silver hath a sweet sound.

Peter: Pratest, what say you Hugh Rebicke?

2nd Mus: I say "silver sound" because musitions sound for silver.

Peter: Pratest to, what say you James Sound-Post?

3rd Mus: Faith I know not what to say.

Peter: I cry you mercy, you are the Singer. I will say for you; it is "Musicke with her silver sound, with speedy helpe doth lend redresse."

Musition: What a pestilent knave is thie same!

The unrelenting humor of the passage becomes clearer when one notes the references to contemporary songs and musical terms: *Heart's Ease* was a popular song; a "dump," an instrumental piece, usually played on a ground bass; a "gleeke," a gibe; "crochets" (crotchets), eighth-notes; "re," the second degree of the scale; and "fa," the fourth degree of the scale. The wordplay on "note" takes advantage of two of the word's many meanings: "heed" and "set to music." A "catling" is a lute string (made from catgut), a "rebicke" (rebec) is a bowed string instrument, and a "sound post" is a vibration-transmitting post inside a violin. The theme of music in Shakespeare, whether sounding, serving as an expressive analogy, or enabling a pun, enriches his art.

Finally, in the spirit of the Shakespeare in Washington festival, a quote from *Henry V*, act I, scene 2:

For government, though high, and low, and lower,
Put into parts, doth keep in one consent,
Congressing in a full and natural close,
Like music.

Program notes by Mary Anne Ballard

2,601st Concert
January 28, 2007

Alexandria Symphony Orchestra

Kim Allen Kluge, music director

Robert Aubry Davis, narrator

Benjamin Britten (1913–1976)
From *A Midsummer Night's Dream*, op. 64
An opera in three acts
From act 1

The Wood, Deepening Twilight
Orchestral Introduction

From act 3

The Wood, Early the Next Morning
Orchestral Introduction
Theseus' Palace
Finale

Erich Wolfgang Korngold (1897–1957)
From *A Midsummer Night's Dream* (1935)
The musical score to the eponymous Max Reinhardt motion picture
Theseus-Hymn
Fog Dance
Come Now, a Roundel
Lullaby and Magic Spell
Donkey; Titania Awakes; Titania-Donkey; The Donkey and Elves;
Exit Titania; Dance of the Clowns, The Wedding Waltz; Oberon-Child
Fighting Rivals
Titania's Slumber Song
Finale

INTERMISSION

Elvis Costello (b. 1954)
Il Sogno Concert Suite

The Musicians

Founded in 1954, the Alexandria Symphony Orchestra has established a reputation for thematic and interarts programming that features a mix of classical and contemporary music. The symphony's move in 2002 to the Rachel M. Schlesinger Concert Hall and Arts Center on the Alexandria campus of Northern Virginia Community College established the orchestra's status as one of the region's leading arts institutions. Under the baton of music director Kim Allen Kluge, the symphony has distinguished itself through powerful performances marked by poetry and vision. This evening's concert is a preview of the Alexandria Symphony Orchestra's upcoming concert "Where Dreams Dwell," which will take place on Saturday, February 3, at 8:00 pm, at the Schlesinger Center.

Kim Allen Kluge enjoys much success not only with Alexandria audiences but also as a guest conductor of the Baltimore Opera Company, the Boston Pops Orchestra, the Mannheim Chamber Orchestra, the Sinfonietta de Paris, and Les Solistes Parisiens. Throughout his versatile career, he has worked as concertmaster, orchestral keyboardist, wind player, organist, singer, chamber musician, recitalist, concerto soloist, chorus director, vocal coach, composer, and arranger. A valedictorian of the Oberlin Conservatory of Music, Kluge served as concertmaster of the Oberlin Chamber Orchestra and received the coveted Arthur Dann Award for Outstanding Pianist and the Pi Kappa Lambda Scholarship for Musical Excellence. He participated in the prestigious Tanglewood conducting program, where he studied with Roger Norrington, Seiji Ozawa, and Simon Rattle. Widely recognized throughout the region as an orchestra builder, "Kluge has fashioned an ensemble with tremendous musical responsiveness... [that] bears the mark of his intelligence and drive" (*Washington Post*).

Robert Aubry Davis, who narrates the work by Elvis Costello on this program, is the program director for the all-vocal classical channel (VOX) and the folk channel (The Village) on XM Satellite Radio. He is the creator and host of several specials and ongoing series produced for local and national public radio and television, including *Millennium of Music*, a national program dedicated to one thousand years of music before the birth of Johann Sebastian Bach (1685–1750); *The European Centuries*, a program of live performances from European music festivals, including the Bergen International Festival, the Flanders Festival, the Holland Festival of Early Music, and the Kuhmo Chamber Music Festival; and *Songs for Aging Children*, a series designed to keep the spirit of the 1960s alive. Davis is the Washington chapter president and a national trustee of the National Academy of Radio Arts and Sciences. For his work in the media he was named a Chevalier of the Order of Arts and Letters by the Republic of France and a Knight of the Order of Léopold by Albert II, King of the Belgians. Davis has the unique distinction of being the only male ever to receive the Millennium Award for career media excellence from the American Association of University Women.

Program Notes

Most English-speaking people think that Shakespeare belongs to them. It is a lovely idea, but it is not true. Second only to the Bible, Shakespeare's plays and poetry are the most widely read pieces of literature. And with each new translation, countries enshrine his characters as figures in a unique cultural pantheon. How else could we account for Japanese filmmaker Akira Kurosawa's Lear-like *Ran* (1985) or composer Dmitry Shostakovich's *Lady Macbeth of the Mtsensk District* (1930–1932)?

Among the plays that have not only survived but also thrived in translation is *A Midsummer Night's Dream*. It displays the full range of Shakespeare's characters—the villain and the hero, the plucky heroine and the harridan—who are so widely represented. Set in the forest, “a wood a league without the town,” it brings together two pairs of star-crossed lovers and their noble pursuers, to say nothing of the fairy king Oberon and his fairy queen Titania, that wily Puck, Robin Goodfellow, and some local townspeople. Shakespeare plucked these characters and situations from a variety of sources and wove them together as only he could. *A Midsummer Night's Dream* is a delightful mix of comedy and enchantment, with enough barb to puncture every ego. The right people are united in the end, but getting there is more than half the fun.

Benjamin Britten was an important musical figure who came into his own in the years following World War II. Not only a composer, Britten was also a moving force in English music, creating (among other things) the Aldeburgh Festival, a showcase of British music and theater, which continues to this day. It was for the 1959 Aldeburgh Festival that Britten decided to create an operatic version of *A Midsummer Night's Dream*. He had always enjoyed the play and the various levels of action between the different groups of characters. The music he created for the opera and later arranged in a suite is, as the Britten-Pears Foundation staff put it, full of “the bright, percussive sounds of harps, keyboards, and percussion for the fairy world, warm strings and wind for the pairs of lovers, and lower woodwind and brass for the mechanicals. The opera is completely faithful to the spirit of

the original and must be counted as one of the most successful operatic adaptations of a Shakespeare play. It is possibly the most beguiling and enchanting of all Britten's operas, a work with a spellbinding atmosphere that inhabits a truly unique dreamlike world."

In 1935 (ironically, the same year in which the Nazi government prohibited public performance of the music of Felix Mendelssohn), the expatriate German film director Max Reinhardt asked Erich Wolfgang Korngold to come to California to arrange Mendelssohn's incidental music for the Warner Brothers production of *A Midsummer Night's Dream*. Not confining himself merely to the music Mendelssohn had composed for an 1843 production of the play, Korngold also incorporated other works by Mendelssohn and reorchestrated them. It is a testament to Korngold's skill and sympathetic treatment that the integration of the extra music is seamless. In places where new adaptation occurs, Korngold expanded the orchestra to include saxophone, guitar, harp, vibraphone, piano, and extra percussion. He also thickened Mendelssohn's textures, especially in the lower strings, to compensate for the limitations of the monaural sound recording, in which the more delicate early nineteenth-century orchestration would have been lost. Korngold added a wordless chorus for the fairies as well.

Ever the perfectionist, Korngold went to extreme pains to coordinate the music and the action on the screen. As soon as he arrived at the Warner Brothers Studio, he asked a technician how long one foot was. Legend has it that the first reply was a sarcastic "twelve inches." But Korngold earnestly insisted, "No, I mean how long does it last on screen?" When he received the answer—two-thirds of a second—Korngold exclaimed, "Ach... exactly the same length of time as the first two measures of Mendelssohn's *Scherzo!*" When it came to the actual filming, Korngold lay in some bushes out of camera range and conducted the actors as though they were singing their lines. Such a practice had never been encountered before and was met with some resistance, but Korngold persisted and established procedures that were adopted by subsequent film composers. He also increased the size and instrumentation of the Warner Brothers orchestra, making it a proper symphony orchestra.

Contemporary pop musician Elvis Costello, who, along with his band, The Attractions, was inducted into the Rock and Roll Hall of Fame in 2003, is a regular on the rock and roll stage. In recent years, however, this versatile musician has demonstrated a greater breadth and depth than is customary among his pop contemporaries. He has collaborated with Burt Bacharach, Emmylou Harris, and Anne Sophie von Otter, among others. In 2000 he was commissioned by the Italian dance company Alterballetto to create a work based on *A Midsummer Night's Dream*. The resulting score, Costello's first full-length orchestral work, received its premiere in Bologna at the Teatro Comunale and has since been recorded.

The score mixes strains of the many different musical avenues Costello has explored, ranging from country dance to electronic music. The work makes generous use of the hammered dulcimer and the vibraphone, two of Costello's favorite instruments, and calls upon the saxophonist and the percussionist to improvise. The musical portraits of the characters and situations in the play are each written thoughtfully and mood appropriately, creating an effective contemporary reflection of Shakespeare's multifaceted tale.

Program notes by Peter Fay