Blair School of Music
Presents

Ah Young Hong, soprano
with
Jacob Rhodebeck, piano
Mark Wait, piano

Tuesday, September 10, 2019, 8:00 p.m.
Steve and Judy Turner Recital Hall
Ah Young Hong, soprano

with

Jacob Rhodebeck, piano
Mark Wait, piano

Tuesday, September 10, 2019
8:00 p.m.
Steve and Judy Turner Recital Hall

Experiences No. 1
John Cage
(1912 – 1992)

Experiences No. 2

Philomel
Milton Babbitt
(1916 – 2011)

...wie stille brannte das Licht...
Georg Friedrich Haas
(b. 1953)

The children
from The Three Scottish Songs
James MacMillan
(b. 1959)

The last rose of summer
Benjamin Britten, arr.
(1913 – 1976)

Presented with gratitude to the Blair KeyBoard
for its generous support of the school
Experiences No. 2
it is at moments after i have dreamed
of the rare entertainment of your eyes,
when (being fool to fancy) i have deemed

with your peculiar mouth my heart made wise;
at moments when the glassy darkness holds

the genuine apparition of your smile
(it was through tears always) and silence moulds
such strangeness as was mine a little while;

moments when my once more illustrious arms
are filled with fascination, when my breast
wears the intolerant brightness of your charms:

one pierced moment whiter than the rest

--turning from the tremendous lie of sleep
i watch the roses of the day grow deep.
Milton Babbitt
Philomel

Text by John Hollander

I.

TAPE

(Eeeeeeeeeeeeee)

Not true trees—
Not true tears—
Not true trees—
Not Tereus; not a True Tereus—

Trees filled with mellowing
Felonous fame—

Is it Tereus—
Is it Tereus—

PHILOMEL

Eeeeeeeeeeeeee!
Feeeeeeeeeeeee!
I feel—
Feel a million trees
And the heat of trees

Feel a million tears

Is it Tereus I feel?
Feel a million filaments;
Fear the tearing, the feeling
Trees of ephemeral leaves

Trees tear,
And I bear
Families of tears—

I feel a million Philomels—

I feel trees in my hair
And on the ground, [vines,]
Honeymelons fouling
My knees and feet
Soundlessly in my
Flight through the forest;
I founder in quiet
Piloowing melody,
Honey unheard—

Here I find only
Miles of felted silence
Unwinding behind me,
Lost, lost in the wooded night.

My hooded voice, lost.
Lost, as my first
Unhoneyed tongue;
Forced, as my last
Unfeathered defense;
Fast-tangled in lust
Of these woods so dense.
Emptied, unfeeling and unfilled
By trees here where no birds have
trilled—

Feeling killed
Philomel stilled
Her honey unfulfilled.

What is that sound?
A voice found;
Broken, the bound
Of silence, beyond
Violence of human sound,
As if a new self
Could be founded on sound.

The trees are astounded!
What is this humming?
I am becoming
My own song. . . .

(Eeeeeeeeeeeeeeeeee)
II.
Echo Song

TAPE

O Thrush

Stung, stung, stung;
With the sting of becoming
I sing

Stung!
I sing
I sing

O Hawk

Die, die,

O Hawk in the high and widening sky,
What need I finally do to fly
And see with your unclouded eye?

Die;
Let the day of despairing
Be done

O Owl

Slight, slight, slight;

O—
Slight—

Black, black,

Blood

PHILOMEL

O Thrush in the woods I fly among,
Do you, too, talk with the forest’s
tongue?

I sing

O Hawk in the high and widening sky,
What need I finally do to fly
And see with your unclouded eye?

Die;

O Owl, the wild mirror of the night,
What is the force of the forests light?

With the slipping away of
The sun

O sable Raven, call me back!
What color does my torn robe lack?

Black;
As your blameless and long-
Dried blood
O sable Raven, call me back
What color does my torn robe lack?
Blood

Scream!
Scream,
O—
Scream—

The world’s despair should not be heard!
Fear and terror not be stirred:
The Gods who made this hubbub erred!

Bird
Bird

The world’s despair should not be heard!
Fear and terror not be stirred:
The Gods who made this hubbub erred!

Bird, bird

You are bare of desire:
Be born!

Oh green leaves! Through your rustling lace
Ahead, I hear my own myth race.

Thrace!
Pain is unchained,
There is change!
In the woods of Thrace!

There is change!
In the woods of Thrace!
Oh … oh Hawk
Be shrill
Be born!

O bright Gull, aid me in my dream!
Above the riddled breaker’s cream!

Scream,
For the shreds of your being!
Be shrill

Thrace, Thrace, Thrace!

There is change!
The woods of Thrace!
III.
Philomel

Living, growing, changing, being in the hum always
Of pain! The pain of slow change blows in our faces
Like unfelt winds that the spinning world makes in its turning:
Life and feeling whirl on, below the threshold of burning.
  I burn in change.
  Far, far I flew
  To this wailing place.

(with tape)  And now I range
Thrashing, through
The woods of Thrace.

If pain brush again the rushing wings of frightened change,
Then feeling distills to a burning drop, and transformation
Becomes intolerable. I have been defiled and felt my tongue
Torn out: but more pain reigns in these woods I range among.
  I ache in change,
  Though once I grew
  At a slower pace.

(with tape)  And now I range
Thrashing, through
The woods of Thrace.

Pressed into one fell moment, my ghastly transformation
Died like a fading scream: the ravisher and chased
Turned into one at last: the voice Tereus shattered
Becomes the tiny voices of night that the God has scattered.
  I die in …
  Pain tore in two
  Love’s secret face.

(with tape)  And now I range
Thrashing, through
The woods of Thrace.

Love’s most hidden tongue throbbed in the barbarous daylight;
Then all became pain in one great scream of silence, fading,
Finally, as all the voices of feeling died in the west
And pain alone remained with remembering in my breast.
    I screamed in change.
    Now all I can do
    Is bewail that chase.
    (with tape) For now I range
    Thrashing, through
    The woods of Thrace.

    Pain in the breast and the mind, fused into music! Change
    Bruising hurt silence even further! Now, in this glade,
    Suffering is redeemed in song. Feeling takes wing:
    High, high above, beyond the forests of horror I sing!
    I sing in change.
    Now my song will range
    Till the morning dew
    Dampens its face;
    Now my song will range
    As once it flew
    Thrashing, through
    The woods of

    (with tape) Thrace.

PHILOMEL
Words by John Hollander
Music by Milton Babbitt
Copyright © 1964 (Renewed) by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved.
Reprinted by Permission.
Georg Friedrich Haas

...wie stille brannte das Licht ...how quietly burned the light

1. 
a... a... o... a... ä... o... ö... etc.

2. Nachts
Die Bläue meiner Augen
ist erloschen in dieser Nacht...
Das rote Gold meines Herzens.
O! wie stille brannte das Licht.
Dein blauer Mantel umfing den Sinkenden;
Dein roter Mund besiegelte
des Freundes Umnachtung.

At night
The blueness of my eyes
was extinguished this night.
The red gold of my heart.
O! how quietly burned the light.
Your blue coat embraced the sinking;
Your red mouth sealed
the friend's derangement.

– Georg Trakl

3. 
m... n... ng... ä... ö... ü... i... etc.

4. Stünd' ich mit dir auf Bergeshöh
In dieser trüben Nacht,
Tief unten Todeseinsamkeit
Und droben Wolkenjagd!

If I were standing with you on a mountain high
in this gloomy night,
Deep down the loneliness of death
And above the hunt of clouds!

In the abyss below, only the wind
Would shatter the stillness of the graves
And high above, in the wild night,
Alone in the universe, I and you

Ich wollte dich fest umschlingen
und küssen aus Herzensgrund,
Und leben und vergehen!
Tiefinnig Mund an Mund.

I would hold you tight
and kiss you from the depth of my heart
and live and perish!
Profoundly mouth to mouth.

– Theodor Storm
5. Erhört
Das Hauchen weht
Und
Wirft die Widerstände
Das Wehen bebt
Und
Schüttelt Halt zu Boden
Das Hauchen braust
Und
Wirrt die wühle Tiefe
Das Brausen schwirrt
Und
Schluchzt das Herzblut auf.
Das Hauchen stürmt
Und
Reisst die Zeit in Ewig
Das Stürmen stürzt
Und
Wirbelt in das Nichtsein!
Du
Haucht
Das
Du!
Und
Hauchen Hauchen
Hauchen
Stürmet
Du----

---u!
a... ä[ö]... o... i... ü... ä... ü... i... etc.

6. ---u!

7. Maienregen
Du hast deine warme Seele
Um mein verwittertes Herz geschlungen,
Und all seine dunklen Töne
Sind wie ferne Donner verklungen.

---u!
Aber es kann nicht mehr jauchzen
Mit seiner wilden Wunde,
Und wunschlos in deinem Arme
Liegt mein Mund auf deinem Munde.

Und ich höre dich leise weinen,
Und es ist - die Nacht bewegt sich kaum -
Als fiele ein Maienregen
Auf meinen greisen Traum.

– Else Lasker-Schüler

But it can no longer exult
With his wild wound,
And contented in your arms
Lies my mouth upon your mouth.

And I hear you crying softly,
And it is - the night barely moves -
As if May showers fell
Upon my old dream.

Translations by Ah Young Hong with advice from Wolfgang Justen and Ruth Drucker
The children

Upon the street they lie
Beside the broken stone:
The blood of children stares from the broken stone.

Death came out of the sky
In the bright afternoon:
Darkness slanted over the bright afternoon.

Again the sky is clear
But upon earth a stain:
The earth is darkened with a darkening stain:

A wound which everywhere
Corrupts the hearts of men:
The blood of children corrupts the hearts of men.

Silence is in the air:
The stars move to their places:
Silent and serene the stars move to their places:

But from earth the children stare
With blind and fearful faces:
And our charity is in the children's faces.
'Tis the last rose of summer,
Left blooming alone;
All her lovely companions
Are faded and gone;
No flow'r of her kindred,
No rosebud is nigh
To reflect back her blushes,
Or give sigh for sigh.

I'll not leave thee, thou lone one,
To pine on the stem;
Since the lovely are sleeping,
Go, sleep thou with them;
Thus kindly I scatter
Thy leaves o'er the bed,
Where thy mates of the garden
Lie senseless and dead.

So soon may I follow,
When friendships decay,
And from Love's shining circle
The gems drop away!
When true hearts lie wither'd.
And fond ones are flown,
Oh! who would inhabit
This bleak world alone?
Soprano Ah Young Hong has interpreted a vast array of repertoire, ranging from the music of Monteverdi, Bach, Mozart and Poulenc, to works of Shostakovich, Babbitt, Haas and Kurtág. Hong is widely recognized for her work in Michael Hersch’s monodrama, *On the Threshold of Winter*. *The New York Times* praised her performance in the world premiere as “the opera’s blazing, lone star.” In a recent production directed by the soprano, the *Chicago Tribune* called her “absolutely riveting,” and the *Chicago Classical Review* noted the soprano’s “fearless presence, wielding her unamplified, bell-like voice like a weaponized instrument. Hong delivered a tour de force vocal performance in this almost unfathomably difficult music — attacking the dizzying high notes with surprising power, racing through the rapid-fire desperation of agitated sections, and bringing a numbed, toneless sprechstimme and contralto-like darkness to the low tessitura.” Other operatic performances by Hong include the title role in Monteverdi’s *L’incoronazione di Poppea*, Morgana in Handel’s *Alcina*, Gilda in Verdi’s *Rigoletto*, Fortuna and Minerva in Monteverdi’s *Il ritorno d’Ulisse in patria*, and Asteria in Handel’s *Tamerlano*. She has also appeared with Opera Lafayette in *Rebel* and Francoeur’s *Zéïndor, Roi des Sylphes* at the Rose Theater in Lincoln Center and as La Musique in Charpentier’s *Les Arts Florissants* at the Kennedy Center. At the 2020 Wien Modern Festival, Hong has been engaged to sing the lead role in the world premiere of Michael Hersch’s *Poppaea*.

In high demand as a concert and chamber soloist, Hong has performed with Mahler Chamber Orchestra, FLUX Quartet, Konzerthaus Berlin’s ensemble-in-residence, Ensemble unitedberlin, the acclaimed Netherland-based contemporary music group Ensemble Klang, The Daedalus Quartet, Wiener KammerOrchester, Phoenix Symphony, Charleston Symphony Orchestra, Baltimore Symphony Orchestra, Mendelssohn Club of Philadelphia, Concert Artists of Baltimore, and Tempesta di Mare, amongst others. In summer 2018, she gave her Ojai Festival debut with violinist Patricia Kopatchinskaja in György Kurtág’s complete *Kafka Fragments*. Hong also appeared as soloist during the 2018 Aldeburgh Music Festival and on the CalPerformances series in Berkeley. Alex Ross from *The New Yorker* praised her performances as “commanding” and “transfixing.”

Hong has collaborated with Ensemble Dal Niente in Chicago and the NOVA Chamber Music series in Salt Lake City as both soprano and director in a new production of Michael Hersch’s *On the Threshold of Winter*. This production has also been presented at the Corcoran New Music Festival, Washington D.C. In 2019-20, she will champion the role once again with Cantata Profana in New York City at Brooklyn’s Irondale. Hong will also return to Kurtág’s *Kafka Fragments* with violinists Jacob Ashworth at Spectrum NYC, Hirono Oka with Network for New Music in Philadelphia, and with Patricia Kopatchinskaja on the Seattle Symphony Orchestra’s chamber series. The season also
includes a residency at Vanderbilt University’s Blair School of Music, performing with pianists Mark Wait and Jacob Rhodebeck and violinist Carolyn Huebl. In early 2020, Hong will join forces with Kopatchinskaja, clarinetist Reto Bieri and Camerata Bern in Switzerland to premiere Michael Hersch’s Agatha. She will perform Nørgård’s Nova Genitura and Seadrift and Bach’s Kantate 82a Ich habe genug with ear space. She will conclude the concert season with Beethoven’s Symphony No. 9 under the baton of Marin Alsop and the Baltimore Symphony Orchestra.

A prolific recording artist, Hong recorded the American premiere of Johann Sebastian Bach’s Alles mit Gott und nichts ohn’ ihn, BWV 1127, for National Public Radio’s Performance Today. Other recordings include the world premiere of Rebel and Francoeur’s Zélindor, roi des Sylphes (Naxos), Pergolesi’s Stabat Mater (Peter Lee Music), and Sentirete una Canzonetta with Harmonious Blacksmith. Hong is also a featured soloist in Ensemble Klang’s recording of Michael Hersch’s cortex and ankle. Early 2018 saw the commercial release of her debut solo CD on Innova Recordings, the recording featuring Milton Babbitt’s Philomel and Michael Hersch’s a breath upwards. Upcoming recordings include Kurtág’s Kafka Fragments with Patricia Kopatchinskaja on the New Focus label, and a program featuring the music of Georg Friedrich Haas.

Hong currently serves as faculty on the voice department at the Peabody Conservatory of The Johns Hopkins University.
Jacob Rhodebeck is a pianist known for his tremendous command of the instrument and his enthusiasm for performing new and little known music. Recently, Rhodebeck’s performance of Michael Hersch’s three-hour solo piano work *The Vanishing Pavilions* was described as “astounding” (David Patrick Stearns, *The Philadelphia Inquirer*) and “a searing performance” (*The New York Times*). In November 2019, Rhodebeck will premiere Michael Hersch’s five-and-a-half-hour piano work *one day may become menace* at the Wien Modern Festival.

Rhodebeck began his piano studies with Christopher Durrenberger at Wittenberg University, and continued to complete degrees in performance with Elizabeth Pridonoff at the University of Cincinnati, College-Conservatory of Music (B.M.) and with Gilbert Kalish at Stony Brook (M.M. and D.M.A.).

Rhodebeck is highly active in the world of new music, recently garnering *New York Times* reviews with the Lost Dog New Music Ensemble in performances of music by John Luther Adams and Per Norgård, and a *New York Times* review and Critics’ Pick for his performances of Michael Hersch's three-hour piano work, *The Vanishing Pavilions*. Rhodebeck has also collaborated with and premiered works by Mason Bates, Christopher Bailey and Lukas Ligeti, among many others. He has performed as a soloist with the Cincinnati College Conservatory of Music Symphony Band and as a member of the Stony Brook Contemporary Chamber Players. He was a Fellow at the Tanglewood Summer Music Festival for two seasons. He was a member of the contemporary piano/percussion ensemble Yarn/Wire, and has worked with many other contemporary music ensembles, including Wet Ink, Composers Concordance, and counter)induction. He can also be heard on numerous CDs, including Lost Dog New Music Ensemble’s *Chamber Music of Philippe Bodin*, Yarn/Wire’s debut recording, *Tonebuilders*, *Stony Brook Soundings Vol. 1* with the Escher String Quartet, and Christopher Bailey's album of piano works, *Glimmering Webs*. He is in the process of recording Michael Hersch’s *The Vanishing Pavilions* and Michael Finnissy’s *Folklore*.

In addition to performing as a solo and collaborative pianist, Rhodebeck is in demand as a lecturer, having presented lectures and master classes at many universities, including Hamilton College, Vanderbilt University, Bates, College and the Peabody Institute at Johns Hopkins University. Rhodebeck currently serves as the pianist for the Lost Dog New Music Ensemble, the Choral Accompanist at the Riverdale Country School and is a professor at Sarah Lawrence College.
Mark Wait has been Dean and Professor of Music at the Blair School of Music at Vanderbilt University since 1993. Prior to that, he was on the faculty of the College of Music at the University of Colorado, where he also served, from 1985-93, as the executive assistant to the Chancellor of the Boulder campus and to the President. He currently holds the Martha Rivers Ingram Dean’s Chair at the Blair School.

Wait served as President of the National Association of Schools of Music (NASM) from 2012 to 2015. He also served on the Board of the Country Music Hall of Fame from 2001 to 2005.

As a concert pianist, Wait has presented more than 200 concerts in 25 states. In 1989, he was the pianist in a performance at Alice Tully Hall of Elliott Carter’s Double Concerto for Piano, Harpsichord, and Two Chamber Orchestras, conducted by Robert Craft. As part of Robert Craft’s series of Stravinsky recordings, Wait recorded several solo works, as well as Stravinsky’s Capriccio for piano and orchestra with the Orchestra of St. Luke’s. Meanwhile, his recording with the Nashville Symphony (Kenneth Schermerhorn conducting) of Elliott Carter’s Piano Concerto was a finalist for a 2004 Grammy award in two categories: Best Classical Album and Best Instrumental Solo Performance with Orchestra. Wait and violinist Carolyn Huebl have recorded Alfred Schnittke’s Violin Sonatas and major works for violin and piano by Igor Stravinsky, both on the Naxos label.
With the presentation of the 2019–2020 Concert Series, the Blair School of Music gratefully acknowledges the following individuals and organizations for their generous support.

Anonymous friend of the Blair School
Anonymous friend of the Blair School
Valere Blair Potter Charitable Trust
The parent of a Blair School graduate
Marianne and Andrew Byrd
The estate of Bobbi Jean Dedman
The Sartain Lanier Family Foundation, Inc.
Marianne and Andrew Byrd Foundation Inc.
Robert McMullan, BA ’80, and Deborah Flanagan
Delphine and Ken Roberts
The Ryman Hospitality Properties Foundation
Professor Emeritus Christian Teal
Barbara Engelhardt Wilson and Justin Wilson
The Washington Foundation
The Blair Keyboard

THE BLAIR KEYBOARD
Lisa Aston • Lang Aston • Del Bryant
Marianne M. Byrd • James H. Clarke
Ann N. Clarke • Emily N. Eberle
James C. Gooch • Dawson Gray
James H. Harris III • Bzur Haun
Stuart Chapman Hill • Martha Rivers Ingram
Alexandra Tuzu MacKay • Kevin P. McDermott
Alexander C. McLeod • Richard J. Miller, Jr.
Robert M. Moses • Georgianna Diane Paul
Ellen Jones Pryor • Kenneth L. Roberts
Jennie Smith • Judy Turner • Blair J. Wilson

UPCOMING EVENTS

SEPTEMBER

Ah Young Hong, soprano, and Carolyn Huebl, violin
THURSDAY, SEPTEMBER 12
8:00 p.m., Steve and Judy Turner Recital Hall
Soprano Ah Young Hong and violinist Carolyn Huebl present one of modern music’s greatest works, György Kurtá’s Kafka Fragments, an hourlong exploration of the world of Franz Kafka based on 40 excerpts from Kafka’s journals and letters.

Presented with gratitude to the Blair Keyboard for its generous support of the school

Clara Schumann Birthday Concert
FRIDAY, SEPTEMBER 13
6:00 p.m., Steve and Judy Turner Recital Hall
Part of 91Classical’s Clara Schumann Festival, this concert includes pianist Kristian Klefstad and Blair School of Music voice students performing the music of one of the Romantic period’s most distinguished musicians. The event also features Blair faculty members Jim Lovensheimer and Doug Shadle, as well as 91Classical host Colleen Phelps.

blair.vanderbilt.edu

PLEASE CONSIDER SUPPORTING THE BLAIR SCHOOL

Ways to make a gift:

ONLINE     vu.edu/blairperformance
BY PHONE   (615) 322-7650
BY MAIL     Blair School of Music
c/o Gift Processing
            PMB 407727
            2301 Vanderbilt Place
            Nashville, TN 37240-7727