TANGLEWOOD MUSIC CENTER ORCHESTRA ENCORE PERFORMANCES, Program V
Streaming from Monday, August 3, at 8pm through Sunday, August 9

TANGLEWOOD MUSIC CENTER ORCHESTRA
ANDRIS NELSONS (Beethoven) and GEMMA NEW (Gandolfi) conducting

BEETHOVEN Piano Concerto No. 3 in C minor, Opus 37
Allegro con brio
Largo
Rondo: Allegro
ANDRIS NELSONS conducting
PAUL LEWIS, piano
(Leonard Bernstein Memorial Concert of August 20, 2017)

Michael GANDOLFI In America (2018; world premiere)
(commissioned by the Tanglewood Music Center, with generous support from the Harriett Eckstein New Commissions Fund)
TMC Conducting Fellow GEMMA NEW conducting
TMC VOCAL FELLOWS:
ELENA VILLALÓN, soprano
KATHERINE BECK, mezzo-soprano
OLIVIA COSIO, mezzo-soprano
CHANCE JONAS-O’TOOLE, tenor
EDWARD VOGEL, baritone
WILLIAM SOCOLOF, bass-baritone
(concert of July 23, 2018)

(Michael Gandolfi’s “In America” is played without pause.)

Part I: Whither the Phrase?

Rising Tempest I…

Anthem

History Speaks (from Mark Twain and H.L. Mencken)
VOCAL ENSEMBLE/TENOR SOLO

In America We Coin a Phrase (compiled)
VOCAL ENSEMBLE

Put that Sign Down, Please—
VOCAL ENSEMBLE/TENOR SOLO
Even in our Sleep (Aeschylus)—
VOCAL ENSEMBLE/TENOR SOLO, SOPRANO SOLO
(from Robert Kennedy on the eve of Martin Luther King, Jr.’s assassination)

Now is the Time (from Martin Luther King, Jr.)
VOCAL ENSEMBLE

Democratic Vistas (from Walt Whitman)
BARITONE SOLO

Part II: Illumination
My Friends (from Cesar Chavez)
BASS SOLO

A Short Rhyme for Amiri Baraka (Brenda Hillman)
VOCAL ENSEMBLE/MEZZO-SOPRANO SOLO

A Vision of Rest (Alexander Posey)
SOPRANO SOLO

America (Claude McKay)
ALTO SOLO

Part III: Voices of Strength

…Rising Tempest II…

Speak Out! (compiled)
VOCAL ENSEMBLE

…aftermath…
VOCAL ENSEMBLE

Notes on the Program

Why are some early works by LUDWIG VAN BEETHOVEN (1770-1827) bold and distinctive in voice, and others, like the first three concertos, more traditional? Partly this has to do with medium and genre. In those years Beethoven composed with an intense awareness of music of the past, primarily Haydn and Mozart. In genres where those masters were supreme (e.g., Haydn with string quartets and Mozart with piano concertos), Beethoven tended to enter the arena cautiously. Where his predecessors left him more room—say, piano sonata and cello sonata—he was bold. Concertos were often designed as personal showpieces, for which reason the trajectory of performance and publication for concertos was different from other genres. Beethoven would write a concerto and play it around, revising as he went, before publishing. Hence the late opus number for the C minor concerto, which was begun by about 1798, premiered on April 5, 1803, in Vienna with the composer as soloist, but not published until 1804.

Though much of the Third Concerto is audibly indebted to Mozart, in his handling of color and material Beethoven is playing sophisticated games of his own. The quiet unison opening in C minor recalls Mozart’s great C minor concerto, K.491. Still, even in relatively backward-looking works like this one, Beethoven possesses a mature mastery of form and conception. The entire concerto will turn around a few ideas from the beginning. The first measure is a rising figure, the second measure a down-striding scale, the third measure a martial drumbeat. The lyrical second theme brings us to the piano’s entrance on an explosive up-rushing scale. The soloist establishes a commanding personality in the dialogue with the orchestra. With piano and orchestra in close cooperation, the effect is less concerto-like than symphonic. Much of the music is dominated by the drumbeat figure in constantly new forms—but never, so far, played by an actual drum. After the piano’s concluding cadenza, however, the rhythmic motif finally turns up surprisingly in the timpani in a duet with the piano, one of the first ideas Beethoven noted down for this concerto.

The second movement is in a striking E major, about as far from C minor as a key can be. The form is a simple ABA, the piano still the commanding presence, now with an air of rapturous improvisation. The final chord of the movement places G-sharp on the top in strings. The piano picks up that note and turns it back into A-flat to begin what will be a lively and playful rondo in C minor. A couple of times the piano interrupts with mini-cadenzas before the middle section in A-flat major. Beethoven wittily turns the A-flat back into G-sharp and on that pivot shoves us for a moment into E major, the key of the slow movement. Another mini-cadenza from the piano brings in the expansive and surprising coda, where the 2/4 main theme is transformed into a presto 6/8, driving to the end in pealing C major high spirits.
Jan Swafford is a prizewinning composer and writer whose books include “Beethoven: Anguish and Triumph”; “Johannes Brahms: A Biography”; “The Vintage Guide to Classical Music,” and “Language of the Spirit: An Introduction to Classical Music.” An alumnus of the Tanglewood Music Center, where he studied composition, he is currently working on a biography of Mozart.

Now a high-profile orchestral composer and a Tanglewood Music Center faculty member in his own right, MICHAEL GANDOLFI (b.1956) was a TMC Composition Fellow in 1986, when Leonard Bernstein was still very much a presence at Tanglewood. Gandolfi joined the TMC composition faculty in 1997 and currently serves as Head of the Composition Program, holding the Surdna Foundation Master Teacher Chair. Based in Boston, he is also a longtime faculty member of the New England Conservatory’s composition department.

Gandolfi recalls that 1986 was Bernstein’s last in working directly with the Composition Fellows (he continued to work with conductors and to lead the orchestra until 1990, the year of his death), and in particular remembered one master class/potluck hosted by Oliver Knussen that began at 4 p.m. and ended around 3 a.m. Gandolfi left at 2 a.m.; Bernstein reportedly stayed to the end, and was still vivaciously present on the podium at 10 a.m. the next morning to rehearse the TMC Orchestra. Gandolfi still recalls the critique of his (first) Flute Concerto that Bernstein gave him that evening, praising his skill and imagination but suggesting that the piece seemed unintentionally off-putting. The following year, when Gandolfi’s Transfigurations, his first TMC commission, was premiered at Tanglewood, Bernstein shouted “Charming!” from the audience at its conclusion, and made a point of seeking out his younger colleague to introduce him to BSO music director Seiji Ozawa after the concert.

Since his fellowship year and before joining the TMC faculty, Gandolfi returned frequently to Tanglewood for performances of his music or to play guitar parts in new music concerts. His nearly continuous association with the festival is now early in its fourth decade—still somewhat shy of Bernstein’s fifty-one-year Tanglewood relationship, but nonetheless impressive. Among other Tanglewood commissions is one of his most celebrated works, The Garden of Cosmic Speculation, the first version of which was premiered by the TMC Orchestra in August 2004. The Boston Symphony Orchestra commissioned his Night Train to Peru for Tanglewood’s 75th anniversary and gave its premiere at Tanglewood under Lorin Maazel’s direction in August 2012; his vocal work Carroll in Numberland was commissioned for the Tanglewood Music Center’s own 75th anniversary and was premiered by Dawn Upshaw and TMC Fellows in summer 2015. Among other major works are his organ concerto Ascending Light, another BSO commission, and a number of significant pieces for the Atlanta Symphony Orchestra, among others.

Gandolfi’s In America for six voices and orchestra was commissioned by the TMC for the Tanglewood Music Center Orchestra in celebration of the Leonard Bernstein Centennial, with the suggestion that he write a piece for voices and orchestra responding to Bernstein’s Songfest. That big work, commissioned for the 1976 U.S. Bicentennial, is an eclectic, optimistic setting of American poems using a variety of voices and styles—a vehicle that, in a sense, encapsulated many facets of Bernstein’s kaleidoscopic musical ambitions. Gandolfi’s new work, while keeping Bernstein’s model in mind, inevitably departs from its style and intentions. In America is, as its title suggests, fundamentally concerned with what it means to be American, to live in the United States, and its choices of texts are as rooted in our shared experience as Bernstein’s. However, as Gandolfi suggests (see below) in his own comments on his work, In America seeks to illuminate the continuing history of this country as a roiling, confrontational, sometimes angry, and kaleidoscopically varied family, each of whose members must, of their own accord, steadfastly claim a place in that history and urge it to a better, stronger state.

In America also diverges from Songfest in featuring more vocal ensemble (versus solo, song-style) episodes and far more integration between voices and orchestra: it is very much an ensemble piece, especially in the first and last sections, with songlike sections of sharply contrasting character defining the central episodes. Exaggerated musical archetypes and theatrical elements in performance acknowledge our culture’s devotion to bombast and over-the-top displays of national (or regional) enthusiasm.

Gandolfi himself assembled the texts, experiencing at times that strange miracle of stumbling upon the perfect poem or passage at just the right time, a case in point being Brenda Hillman’s A Short Rhyme for Amiri Baraka, which fit ideally the musical ideas he was already sketching. (It’s in this song that the composer most tellingly blends the sonic qualities of the voice and instruments, using the percussiveness of repeated words and syllables to create a remarkable hybrid.) The diversity of text sources is very much a part of the point, showing that liberal and conservative, left- and right-leaning politics often reach similar conclusions, even while disagreeing on
the details. The setting of the text mosaic “In America We Coin a Phrase” taps into the same kind of joyous, virtuosic levity that Gandolfi so brilliantly mined in *Carroll in Numberland*.

While writing this piece, the composer kept in mind a Bernstein quote following the 1963 assassination of John Fitzgerald Kennedy: “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.” Perhaps on the surface of it, that seems facile; but Bernstein understood that art is a uniquely human endeavor, and in its mysterious ability to move, restore, uplift, persuade, and open us to the world, it embodies the transcendent spirit of life itself.

ROBERT KIRZINGER

Composer and writer Robert Kirzinger is the Boston Symphony Orchestra’s Associate Director of Program Publications.

Program notes copyright © Boston Symphony Orchestra, Inc. All rights reserved.

Here are Michael Gandolfi’s comments on “In America” as printed in the score.

*In America* was commissioned by the Tanglewood Music Center, and at their request, my charge was to write a piece akin to Leonard Bernstein’s *Songfest*, which was written in celebration of the 1976 bicentennial of the United States of America. I imagined the strategy Bernstein might have applied to *Songfest* had it been written today, knowing full well that he was very outspoken about his political times. It is in this spirit that I approached *In America*, as well as channeling a few features of American music, which was clearly a lifelong passion of Bernstein’s.

*In America* suffered several false starts due to designs that quickly fell out of step with the tumultuous changes in our present-day news cycle. At times I thought I was secure in its direction, only to be knocked off track by an impossible-to-anticipate political bomb or two. So, prudence dictated that a longer view of our nation was necessary in devising a formal plan. My research led back to the 1800s right up to present times. I collected essays, speeches, poetry, and idiomatic expressions, all of which relate to, or express aspects of, the American experience. My guides were Mark Twain (*Papers from the Adams Family*), H.L. Mencken (*Baltimore Evening Sun*), Walt Whitman (*Democratic Vistas*), Robert Kennedy on the night of Martin Luther King, Jr.’s assassination, Aeschylus (as quoted by Robert Kennedy on that night), Martin Luther King, Jr., Cesar Chavez (*Lessons of Dr. Martin Luther King, Jr.*) expounding on the plight of migrant farm workers, a pithy contemporary poem by Brenda Hillman (*A Short Rhyme for Amiri Baraka*), a deeply moving poem by the native American poet Alexander Posey (*A Vision of Rest*), a stunningly relevant account of America by the 20th-century Jamaican-American poet Claude McKay (*America*), and powerfully succinct phrases by Rosa Parks, Harvey Milk, and Emma González (*Marjory Stoneman Douglas High School student*), as well as a collection of amusing American phrases heard in *Part I. Whither the Phrase?* that I felt would be an appropriate way of presenting a moment of levity and unity to which we can all relate.

While traveling along the journey of *In America*, I became more keenly aware than ever that America has always been and will always be a nation of struggles. Its pluralistic culture compels debate, disagreement, and compromise. Throughout our history we have endured periods of extreme unrest and strife. But it is precisely these periods that propel us to action, compelling us to participate in our democratic process. We voice what we believe to be right, yet knowing that we are living with fellow citizens who may stand strongly in favor of an opposing view. To quote presidential historian Jon Meacham in his new book, *The Soul of America: The Battle of Our Better Angels*, “The good news is that we have come through such darkness before.” To paraphrase: History has shown that we do progress as a nation, albeit painfully slowly, as we struggle through times of discordance.

The musical design of *In America* is comprised of three “panels” that play without pause: *Part I: Whither the Phrase?*, a title that alludes to Bernstein’s characterizing of Charles Ives’s *The Unanswered Question* as asking “Whither Music?,” which he postulated at the start of his 1972-73 Norton Lectures at Harvard University. *Whither the Phrase?* begins with a brewing storm, composed as an overture that is reminiscent of a mid/late-20th-century television theme song, with a few unusual twists. (For better or worse, one aspect of America is its television culture, so I couldn’t resist indulging in this.) I was purposeful in acknowledging “Americana” in many features of this panel.
Part II: Illumination moves in a markedly different direction than Part I and is characterized by its raw and stark juxtapositions of mood and emotion, both textually and musically. There is a death “scene” and two responses to it. It concludes with Claude McKay’s America, written in 1921 but uncannily relevant for today’s America.

Part III: Voices of Strength, a title that can equally well apply to all sections of the piece, is formally its closing section, with phrases that summarize the essence of much of the texts heard earlier. Rosa Parks takes center stage here, accompanied by Harvey Milk and Emma Gonzalez. The storm returns “under their feet,” rises, and then passes, acquiescing in silence.

MICHAEL GANDOLFI

GANDOLFI, In America

PART I: Whither the Phrase?

1. History Speaks (Mark Twain, from Papers from the Adam Family, c. 1909)

Each of you, for himself, by himself and on his own responsibility must speak [must speak, must speak!]

I pray you to pause and consider...

Our nation sold its honor for a phrase. It has swung itself loose from its anchorage and is drifting. (H.L. Mencken, Baltimore Evening Sun, July 26, 1920)

On some great and glorious day, the plain folks of the land will reach their heart’s desire at last, and the White House will be adorned by a downright moron.

2. In America We Coin a Phrase (collected American expressions)

In America we coin a phrase:
like Break a leg, or Filthy rich,
The whole shebang, A hissy fit.
(In America we coin a phrase)
As easy as pie. Pie in the sky.
The whole nine yards. A piece of cake.

Peg out!
Pig out.
Peter out.
Buzz off!
No dice
Prime time
Run a Mile
Well-heeled
Tuckered out
Wear the trousers
Whoops a daisy!
My bad, my bad, my bad
Hunky dory
Hold your horses
Pony up

(cascading duets)
Joined at the hip
Fancy pants
Pipe dream
On cloud nine
Red letter day
Caught red-handed
Gung ho!
A sacred cow

Play fast and loose
Fancy free
How now?
All Greek to me

What’s not to like?
Face the music
Pipe down

Face the music, face the music, face the music, etc.

3. Put that Sign Down Please (Robert Kennedy addressing a campaign rally upon learning of Martin Luther King Jr.’s assassination, Indianapolis, Indiana, April 4, 1968)

What we need in [America] the United States is not division; what we need in [America] the United States is not hatred;
what we need in the United States is not violence and [not] lawlessness, but is love, [...]

Put that sign down please. Replace the violence with love.

(Robert Kennedy then recites from the introduction of Aeschylus’ trilogy, Oresteia, 458 B.C.)

Even in our sleep, pain which cannot forget falls drop by drop upon the heart,
until, in our own despair, against our will,
comes wisdom through the awful grace of God. (soprano solo: drop by drop)

4. Now is the Time (words by Martin Luther King, Jr.)¹

Now is the time-to make real the promises. Now is the time to open the doors.

¹License granted by Intellectual Properties Management, Atlanta Georgia, as exclusive licensor of the King estate.

5. Democratic Vistas (Walt Whitman from Democratic Vistas, 1871)

I say we had best look our times and lands searchingly in the face, like a physi- cian diagnosing [for] some deep disease. Never was there, perhaps, more hol- lowness at heart than at present, and here in the United States. Genuine belief seems to have left us.

III. ILLUMINATION

1. My Friends (Cesar Chavez, from Lessons of Dr. Martin Luther King, Jr., 1968)²

My friends, as we enter a new decade, it should be clear to all of us that there is an unfinished agenda, that we have miles to go before we reach the promised land.

[My friends] The men who rule this country today never learned the lessons of Dr. King, they never learned that non-violence is the only way to peace and justice.

[My friends] The powers that be rule over a racist society, filled with hatred and ignorance.
They have imposed hungers on us, and now we hunger for justice.

Our workers labor for many hours every day under the hot sun, often without safe drinking water or toilet facilities.

Our workers are constantly subjected to incredible pressures and intimidation to meet excessive quotas.

The women who work in the fields are routinely subjected to sexual harassment and sexual assaults by the grower’s thugs. When our workers complain, or try to organize, they are fired, assaulted, and even murdered.


Preamble: “red rick-rack, check-check-check...red rick-rack on a hill...cha-cha-cha chattering...”

2. A Short Rhyme for Amiri Baraka (Brenda Hillman, 2018)3

A hawk skims the exterior
of the interior hill-
you cannot dream-;
red rick-rack on a hill,
shadow on the other side,
chattering with dead men in dead books,
shattering with red men in red nooks,
no more anger than he’s supposed to do, but
angry enough, check-check-check,
not angry enough to not to, & who
are we to judge at the edges, & where,
who throw money at death
who throw money at death
who throw money at death
who throw money at death
who throw money at death
who throw money at death
who throw money at death
who throw money at death

3 “A Short Rhyme for Amiri Baraka” from Extra Hidden Life, among the Days © 2018 by Brenda Hillman. Published by Wesleyan University Press. Used by Permission.

3. A Vision of Rest (Alexander Posey, c. 1900)

Some day this quest
Shall cease;
Some day,
For aye,
This heart shall rest
In peace.

Sometimes—ofttimes—I almost feel
The calm upon my senses steal,
So soft, and all but hear
The dead leaves rustle near
And sign to be
At rest with me.
Though I behold
The ashen branches tossing to and fro,
4. America (Claude McKay, 1921)

Although she feeds me bread of bitterness,
And sinks into my throat her tiger’s tooth,
Stealing my breath of life, I will confess
I love this cultured hell that tests my youth!
Her vigor flows like tides into my blood,
Giving me strength erect against her hate.
Her bigness sweeps my being like a flood.
Yet as a rebel fronts a king in state,
I stand within her walls with not a shred
Of terror, malice, not a word of jeer.
Darkly I gaze into the days ahead,
And see her might and granite wonders there,
Beneath the touch of Time’s unerring hand,
Like priceless treasures sinking in the sand.

PART III: VOICES OF STRENGTH

“Stand for something, or you will fall for anything”
—Rosa Parks

“Hope will never be silent”
—Harvey Milk

“Fight for your life, before it’s (somebody) someone else’s job”

Artists

ANDRIS NELSONS
The 2019-20 season marked Andris Nelsons’ fifth anniversary as the Boston Symphony Orchestra’s Ray and Maria Stata Music Director. In addition to his concerts with the BSO at Symphony Hall and Tanglewood, Mr. Nelsons has led the Boston Symphony Orchestra on three European tours, as well as a tour to Japan and performances at New York’s Carnegie Hall. Named Musical America’s 2018 Artist of the Year, Andris Nelsons in February of that year became Gewandhauskapellmeister of the Gewandhausorchester (GHO) Leipzig, in which capacity he has brought the BSO and GHO together for a unique multi-dimensional alliance. Mr. Nelsons’ recordings with the BSO, all made live in concert at Symphony Hall, include an ongoing, award-winning, complete Shostakovich symphony cycle for Deutsche Grammophon; the complete Brahms symphonies on BSO Classics; and a Naxos release featuring the world premieres of BSO-commissioned works by the American composers Timo Andres, Eric Nathan, Sean Shepherd, and George Tsontakis. Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was music director of the City of Birmingham Symphony Orchestra from 2008 to 2015, principal conductor of the Nordwestdeutsche Philharmonie in Herford, Germany, from 2006 to 2009, and music director of Latvian National Opera from 2003 to 2007.

The following biographies of the Tanglewood Music Center Fellows featured in this program are reproduced from the TMCO program book for the concert of July 23, 2018, that included the world premiere of Michael Gandolfi’s “In America.”

GEMMA NEW
Gemma New is music director of the Hamilton Philharmonic Orchestra in Ontario, Canada, and resident conductor of the St. Louis Symphony Orchestra. Holding a keen interest in new music, Ms. New recently launched the HPO’s “Intimate and Immersive” series, which combines contemporary music and atmospheric art installations. Each of her subscription programs with the St. Louis Symphony has included a contemporary work, most recently including music of Thomas Adès, Aaron Jay Kernis, and Erkki-Sven Tüür. As a guest conductor, Gemma New has recently worked with the Atlanta, Grant Park, Helsingborg, Malmö, North Carolina, Omaha, and San Diego symphony orchestras, as well as with the Royal Scottish National Orchestra, Filharmonia Szczecin, and the Orchestre de Chambre de Lausanne. Next season she makes debuts with the Los Angeles Chamber Orchestra, the Louisiana and Rochester philharmonics, and the Charlotte, Jacksonville, Toronto, and Winnipeg symphony orchestras. Gemma New is the recipient this summer of the Tanglewood Music Center’s Maurice Abravanel Scholarship/Evelyn and Phil Spitalny Fellowship.

Soprano ELENA VILLALÓN has performed as Miss Wordsworth in Britten’s Albert Herring, was heard recently as a Colburn Fellow at SongFest in Los Angeles, and as Lucy in Menotti’s The Telephone with Opera D’Arte at the University of Cincinnati’s College-Conservatory of Music (CCM). Upcoming performances include appearances as a participan in Houston Grand Opera’s Young Artist Vocal Academy, and at the Tanglewood Music Center as a Vocal Arts Fellow during the summer of 2018. She currently studies at the Cincinnati College-Conservatory of Music (CCM), studying with William McGraw, where she is also the Nipert Scholar. She is first-prize winner of the 2018 Three Arts Competition, 2018 Dayton Opera Guild Competition, 2017 CCM Undergraduate Voice Competition, and the 2016 SMART Opera Competition. This summer at Tanglewood she is recipient of the BSAV/Carrie L. Peace Fellowship.

Mezzo-soprano KATHERINE BECK has performed throughout the United States; she recently won third place in the Met National Council’s Western Region and sang the role of Lisette in the world premiere of Gerald Cohen’s Steal a pencil for me at Opera Colorado. This summer, Ms. Beck returns to the Tanglewood Music Center, a short drive away from her hometown of Bennington, Vermont, as a Vocal Fellow, as recipient of the Linda J.L. Becker Fellowship. A versatile performer, Ms. Beck made her debut with the Boston Pops Orchestra last year at Tanglewood and in Houston Grand Opera’s Young Artist Vocal Academy, and at the Tanglewood Music Center as a Vocal Arts Fellow during the summer of 2018. She currently studies at the Cincinnati College-Conservatory of Music (CCM), studying with William McGraw, where she is also the Nipert Scholar. She is first-prize winner of the 2018 Three Arts Competition, 2018 Dayton Opera Guild Competition, 2017 CCM Undergraduate Voice Competition, and the 2016 SMART Opera Competition. This summer at Tanglewood she is recipient of the BSAV/Carrie L. Peace Fellowship.

Mezzo-soprano OLIVIA COSIO has portrayed Cherubino in Mozart’s Le nozze di Figaro, Dorothée in Massenet’s Cendrillon, and Bradamante in Handel’s Alcina. Concert highlights include the New York premiere of Michael Gordon’s No Anthem at the Bang on a Can Marathon Concert, as well as solo work with Ricky Ian Gordon at the Chautauqua Institute. As an educator, Ms. Cosio has completed teaching fellowships with Breakthrough San Francisco, a non-profit that provides support and enrichment to students with limited educational opportunities. She recently completed her undergraduate studies at the Oberlin Conservatory under the tutelage of Salvatore. Champagne, and will attend the Juilliard School in the fall to earn her master’s degree in vocal arts. This summer at the Tanglewood Music Center she is recipient of the Luke B. Hancock Foundation Fellowship.

Originally from Dallas, Texas, tenor CHANCE JONAS-O’TOOLE has completed his undergraduate degree at the Juilliard School and will be returning there this fall to begin graduate studies in vocal performance. In the last year he has performed multiple roles at Juilliard, including Nebuchadnezzar in Britten’s The Burning Fiery Furnace and Mercure in Rameau’s Hippolyte et Aricie. Other credits last season include two concerts in Lincoln Center’s Alice Tully Hall; an art song performance in the “Wednesday at One” series, and the premiere of Jonathan Dawe’s Oroborium with the New Juilliard Ensemble under Joel Sachs. This summer, his second as a TMC Vocal Fellow, he is recipient of the Everett and Margery Jassy Fellowship/Cynthia L. Spark Scholarship.

Baritone EDWARD VOGEL is currently a master of music candidate at the Yale School of Music, where he studies with tenor James Taylor. He appeared with the Yale Schola Cantorum this past spring as a soloist in Bach’s St. John Passion under the baton of David Hill, and most recently returned from Germany, where he sang with the Bach Collegium Japan and the Gewandhaus Orchestra in a performance of Mendelssohn’s Elijah, under the direction of Masaaki Suzuki, at the Bachfest Leipzig. This fall he will make his solo debut with the New Haven Symphony Orchestra in Handel’s Messiah. Mr. Vogel holds a bachelor’s degree from the University of Notre Dame, where he studied with baritone Stephen Lancaster, and participated in master classes with Deborah Voigt, Nathan
Gunn, Roger Vignoles, and Martin Katz. As a TMC Vocal Fellow this summer, he is recipient of the Mary H. Smith Scholarship/Tisch Foundation Scholarship.

A native of White Plains, New York, bass-baritone **WILLIAM SOCOLOF** began his vocal and musical training at the Interlochen Arts Academy in Michigan. He made his operatic debut at the Juilliard School as Melibeo in its 2016 production of Haydn’s *La fedeltà premiata*, performed the Abbot in Juilliard’s 2017 production of Britten's *The Burning Fiery Furnace*, and continues to be an active participant at Juilliard in showcases and recitals. As a TMC Vocal Fellow last summer, his appearances included “Sondheim on Sondheim” with the Boston Pops Orchestra conducted by Keith Lockhart, and the premiere of a new work by Nico Muhly in Emanuel Ax’s “Schubert’s Summer Journey” project. As this summer’s recipient of the Ushers/Programmers Harry Stedman Vocal Fellowship, he returns to Tanglewood to perform in Leonard Bernstein’s *A Quiet Place*, as well as tonight’s world premiere of Michael Gandolfi’s *In America*. Mr. Socolof received his B.M. degree from the Juilliard School, where he will be pursuing his M.M. degree under the tutelage of Sanford Sylvan.