



presents...

Subscriber Gift Concert

CATALYST QUARTET

Karla Donehew Perez | Violin
Abi Fayette | Violin

Paul Laraia | Viola
Karlos Rodriguez | Cello

NIKOLA PRINTZ | Mezzo-Soprano
TERRENCE WILSON | Piano

Tuesday, April 7, 2026 | 7:30pm
Herbst Theatre

**SAMUEL
COLERIDGE-TAYLOR**

Fantasiestücke for String Quartet, Op. 5

LIBBY LARSEN

Sorrow Song and Jubilee

INTERMISSION

ANTONÍN DVOŘÁK

**"Going Home" (from the *Largo* of the *Symphony*
"From the New World", Op.95)**

EDWARD ELGAR
(arr. Donald Fraser)

Sea Pictures, Op. 37

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ARTIST PROFILES

San Francisco Performances presents the Catalyst Quartet for the ninth time. It first performed in March 2018.

Nikola Printz and Terrence Wilson make their San Francisco Performances debuts.

Hailed by *The New York Times* at its Carnegie Hall debut as “invariably energetic and finely burnished... playing with earthy vigor,” the Grammy Award-winning **Catalyst Quartet** was founded by the internationally acclaimed Sphinx Organization in 2010. The ensemble members believe in the unity that can be achieved through music and imagine their programs and projects with this in mind, redefining and reimagining the classical music experience.

The Catalyst Quartet, known for “perfect ensemble unity” and “unequaled class of execution” (*Lincoln Journal Star*), has toured widely throughout the United States and abroad, including sold-out performances at the Kennedy Center in Washington D.C., at Chicago’s Harris Theater, Miami’s New World Center, and Stern Auditorium/Perelman Stage at Carnegie Hall in New York. The quartet has been guest soloists with the Cincinnati Symphony, New Haven Symphony, St. Paul Chamber Orchestra, and the Orquesta Filarmónica de Bogotá, and has served as principal players and featured ensemble with the Sphinx Organization’s featured ensemble, the Sphinx Virtuosi, on six national tours. They have been invited to perform at important music festivals such as Mainly Mozart in San Diego, the Great Lakes

Chamber Music Festival, Sitka Music Festival, Juneau Jazz and Classics, Strings Music Festival, and the Grand Canyon Music Festival, where they appear annually. The Catalyst Quartet was ensemble-in-residence at the Vail Dance Festival in 2016 and in the 2021–22 season were in residence with San Francisco Performances where they presented the complete series of works from their Uncovered Project. In 2014, they opened the Festival del Sole in Napa, California with Joshua Bell and participated in England’s Aldeburgh Music Foundation String Quartet Residency with two performances in Jubilee Hall. In 2022 the Catalyst Quartet was named ensemble in residence for the Chamber Music Northwest Festival in Portland and for the Met Museum’s LiveArts series in NYC.

Recent seasons have brought international engagements in Cuba, Canada, Mexico, Argentina, Colombia, and Puerto Rico, and expanded tours throughout the United States. The ensemble’s New York City presence has included concerts at The Metropolitan Museum of Art, at Columbia University’s Miller Theatre, for Schneider Concerts at The New School, for Lincoln Center’s Great Performers Series, at the 92nd Street Y, and six concerts with Grammy® Award-winning jazz vocalist Cécile McLorin Salvant for Jazz at Lincoln Center, for which the subsequent recording won the 2018 Grammy Award for Best Jazz Vocal Album. The Catalyst Quartet launched its New York concert series CQ@Howl in 2018.

Highlights of past collaborations include *Encuentros*, featuring a commissioned work by innovative Cuban composer Jorge Amado Molina and other voices from across

the Cuban diaspora; *(Im)migration: Music of Change*, a collaboration with the Imani Winds; and *CQ Minute*, a commissioning project of 10 miniature string quartets in commemoration of the quartet’s 10th anniversary with works by Andy Akiho, Kishi Bashi, Billy Childs, Paquito D’Rivera, Tania Leon, Jessie Montgomery, Kevin Puts, Caroline Shaw, Joan Tower, and two young composers selected from a national call for scores. The quartet premiered *Passage* a chamber ballet by Jessie Montgomery in celebration of Dance Theater of Harlem on their 50th anniversary with Kennedy Center honoree Tania Leon and was ensemble-in-residence for the Vail International Dance Festival, where they collaborated with members of the Silkroad Ensemble and some of the finest dancers in the world. Catalyst Quartet’s largest ongoing project, *UNCOVERED*, is a multi-volume set of albums on Azica records that celebrates composers of color whose works have been overlooked by the traditional canon. *Volume 1*, released February 2021, includes the string quartet and quintets of Samuel Coleridge-Taylor with clarinetist Anthony McGill and pianist Stewart Goodyear. *Volume 2* features works by Florence B. Price and *Volume 3*, set to release February 2023, features Coleridge-Taylor, Perkinson, William Grant Still, and George Walker.

The Catalyst Quartet’s recordings span the ensemble’s scope of interests and artistry. Its debut album, *The Bach/Gould Project*, features the quartet’s own collaborative arrangement of J.S. Bach’s monumental *Goldberg Variations*, the first ever 4-voiced version of the piece, paired with Glenn Gould’s rarely heard *String Quartet Op. 1*. The ensemble can also be heard on *Strum* (Azica 2015), the solo debut album of composer Jessie Montgomery, who was a member violinist from 2012–20; *Bandoneón y cuerdas* (Progressive Sounds 2017), tango-inspired music for string quartet and bandoneon by JP Jofre; and *Dreams and Daggers* (Mack Avenue Records 2017), a 2-CD Grammy®-winning album with Cécile McLorin Salvant.

The Catalyst Quartet combines a serious commitment to diversity and education with a passion for contemporary works. The ensemble has served as principal faculty at the Sphinx Performance Academy at the Cleveland Institute of Music and Curtis Institute of Music. The Catalyst Quartet’s ongoing residencies include interactive performance presentations and workshops with Native American student composers at the Grand Canyon Music Fes-

tival. Past residencies have included concerts and masterclasses at The University Of Michigan, University Of Washington, Rice University's Shepard School of Music, Houston's Society for the Performing Arts, Cincinnati College-Conservatory of Music, The Virginia Arts Festival, and Pennsylvania State University, and internationally at the In Harmony Project in England, The University of South Africa, and The Teatro De Bellas Artes in Cali, Colombia. The ensemble's residency in Havana, Cuba for the Cuban American Youth Orchestra in January 2019, was the first by an American string quartet since the revolution.

The Catalyst Quartet members hold degrees from The Cleveland Institute of Music, Curtis Institute of Music, Juilliard School, and New England Conservatory. The Catalyst Quartet proudly endorses Pirastro strings.



Nikola Printz, a versatile artist making waves in opera, concert, and recital, is noted for performances that are “heart-rending, musically resplendent...and thrillingly fierce” (*San Francisco Chronicle*) and praised for possessing a “richly colored and flexible voice, complemented by a powerfully expressive physicality” (*San Francisco Classical Voice*). Noted American journalist Joshua Kosman reflects with “marvel at the career trajectory of Nikola Printz, who has recently made an artistic sprint from apprentice to star in what feels like the blink of an eye.”

Nikola Printz makes their London debut in autumn 2025, performing under the baton of Marin Alsop in a concert presentation of Laura Karpman's opera *Balls* at the Royal Festival Hall with The Philharmonia. Printz portrays tennis legend Billie Jean King in the groundbreaking work, which dramatizes the historic 1973 “Battle of the Sexes” match. Karpman—an Oscar-nomi-

nated composer known for her acclaimed scores for *American Fiction*, *The Marvels*, and *Kung Fu Panda 2*—is a leading advocate for equality in the film industry. She wrote the role of Billie Jean King specifically for Printz, who originated the part in the world premiere staged production by Opera Parallèle. Highlights of the 2025–26 season include performances of Berlioz's *Les nuits d'été* with the Vallejo Symphony, as well as Jake Heggie's *Dead Man Walking*, singing the role of Jade Boucher and covering the lead role of Sister Helen Prejean in Leonard Foglia's compelling production, conducted by Patrick Summers. The artist also covers the role of Kundry in a brand-new San Francisco Opera production of *Parsifal*, directed by Matthew Ozawa and led by Music Director Eun Sun Kim. Additional appearances of the season include a debut at Opéra de Lille in a production of Philip Glass' *Les Enfants Terribles* and a title role debut as Handel's *Alcina* with the Bay Area's Festival Opera.

At San Francisco Opera, which Nikola Printz considers their “home company”, performance highlights include the title role in *Carmen Encounter*, as well as featured roles during their two-year Adler Fellowship in Kaija Saariaho's *Innocence*, Gabriela Lena Frank's *El Último Sueño de Frida y Diego*, and Mason Bates' *The (R)evolution of Steve Jobs*. Additional engagements include the role of Carmen with Festival Opera in the Bay Area, a UK debut at the Grange Festival, Peter Lieberson's haunting *Neruda Songs* with Edwin Outwater conducting the Symphony of the San Francisco Conservatory of Music, and a tour with the Vermont Symphony Orchestra in *Summer of Love*—a program featuring works by Tchaikovsky, Bernstein, and John Williams, alongside classic pop songs.

In recent seasons Nikola Printz has brought to life a diverse range of operatic characters including Dido (*Dido and Æneas*), Elle (*La voix humaine*), Rosina (*Il barbiere di Siviglia*), Dorabella (*Così fan tutte*), Cherubino (*Le nozze di Figaro*), and the title role of *Orfeo ed Euridice*. No stranger to the Symphony stage, the artist has appeared with the San Francisco Symphony in performances of Falla's *El Sombrero de Tres Picos* and Mahler's iconic *Das Lied Von der Erde* with the San Francisco Ballet and Vallejo Symphony.

A cosmopolitan curator and magnetic recitalist, Nikola Printz is the recipient of a 2025 Richard Tucker Career Grant from the Richard Tucker Music Foundation and the 2021 Schwabacher Debut Recital Award. They have impressed both audiences and critics alike, earning acclaim for their 2022

Schwabacher Debut Recital under the auspices of San Francisco Opera. Printz also was celebrated for their “March Madness” program—an exhilarating descent into identity, reinvention, and musical rebellion—featuring songs made famous by The Pixies, Elliott Smith, Kurt Weill, Nina Simone, and Nina Hagen, performed at the Chan National Queer Arts Center.



Acclaimed by the *Baltimore Sun* as “one of the biggest pianistic talents to have emerged in this country in the last 25 years” pianist **Terrence Wilson** has appeared as soloist with the symphony orchestras of Atlanta, Baltimore, Cincinnati, Dallas, Detroit, Houston, Washington, DC (National Symphony), San Francisco, St. Louis, and with the orchestras of Cleveland, Minnesota, and Philadelphia and the Saint Paul Chamber Orchestra. Conductors with whom he has worked include Christoph Eschenbach, Alan Gilbert, Neeme Järvi, Jesús López-Cobos, Lawrence Renes, Robert Spano, Yuri Temirkanov, Stanislaw Skrowaczewski, Gunther Herbig and Michael Morgan.

Abroad, Terrence Wilson has played concerti with such ensembles as the Lausanne Chamber Orchestra in Switzerland, the Malaysian Philharmonic, the Royal Scottish National Orchestra, and the Orquestra Sinfonica do Estado de Minas Gerais in Belo Horizonte, Brazil. He has toured with orchestras in the US and abroad, including a tour of the US with the Sofia Festival Orchestra (Bulgaria) and in Europe with the Baltimore Symphony Orchestra conducted by Yuri Temirkanov.

An active recitalist, Terrence Wilson made his New York City recital debut at the 92nd Street Y, and his Washington, DC recital debut at the Kennedy Center. In Europe he has given recitals at the Verbier Festival in Switzerland, the Louvre in Par-

is, and countless other major venues. In the US he has given recitals at Lincoln Center in New York City (both Alice Tully Hall and Avery Fisher Hall), the Ravinia Festival in Chicago, the Caramoor Festival in Katonah, NY, San Francisco's Herbst Theatre, and for the La Jolla Chamber Music Society. An avid chamber musician, he performs regularly with the Ritz Chamber Players. Festival appearances include Aspen, Blossom, Grant Park, Tanglewood and Wolf Trap.

In the last couple seasons, Wilson performed as soloist with the Symphony Orchestras of Anchorage, Brevard (FL), Greensboro, Harrisburg, Memphis, Portland (ME), Raleigh and Wichita to name a few. He also appeared as soloist with the Madison Symphony in their gala season-opening concert in September 2023. Other highlights included a multi-city chamber music tour with Imani Winds with performances at such venues as the Isabella Stuart Gardner Museum in Boston and the 92nd Street Y in New York City, a recital tour culminating in a recital at the prestigious Ravinia Festival—25 years since his debut, and a return as soloist with the Grant Park Orchestra in Chicago with performances of Beethoven's "Emperor" Concerto with Music Director Giancarlo Guerrero. Wilson also performed with Symphony Tacoma as well as the Symphony Orchestras of Roanoke and Toledo among others. He also made a recital appearance in Brookings, OR and performed chamber music with the Escher Quartet in New Orleans.

In 2025–26, Wilson performs with the Folsom and Stockton Symphonies (Beethoven *Piano Concertos* 3 and 4 respectively). He will also perform with ProMusica Chamber Orchestra in Columbus, OH and at the Metropolitan Museum of Art (MET) in New York City with The Orchestra Now (TÖN)—Bard College's graduate training orchestra—in Saint-Saëns' 2nd and 5th *Piano Concertos* respectively. The season will see Wilson in recitals at Boston Conservatory's (at Berklee) Piano Masters Series, and in Washington, DC at the Bender Jewish Community Center of Greater Washington. Other highlights of the season include a tour with mezzo-soprano J'Nai Bridges and the Catalyst Quartet with performances in San Francisco and at the Library of Congress, as well as a performance in Montréal at Fondation Arte Musica with the Escher Quartet.

Committed to education, Wilson serves as a member of the piano faculty at the Brevard Music Center (BMC) Institute and Festival in Brevard, NC for six weeks each summer. In July 2024, he was featured as faculty soloist with the Brevard Chamber Sympho-

ny at Whittington-Pfohl Auditorium at BMC. He is also a frequent guest teacher, lecturer and adjudicator in numerous international piano competitions. In 2025, Terrence Wilson was a pre-screening juror in the junior division of the Palm Springs International Piano Competition and adjudicated in the Hilton Head International Piano Competition. In April 2026, Wilson will perform a joint faculty recital at Bard Conservatory with Raman Ramakrishnan, in a program including the cello sonatas of Frank Bridge and Sergei Rachmaninoff.

Terrence Wilson has received several awards and prizes, including the SONY ES Award for Musical Excellence, an Avery Fisher Career Grant, and the Juilliard Petschek Award. He has also been featured on several radio and television broadcasts, including NPR's *Performance Today*, WQXR radio in New York, and programs on the BRAVO Network, the Arts & Entertainment Network, public television, and as a guest on late night network television. In 2011, Wilson was nominated for a Grammy® in the category of "Best Instrumental Soloist With an Orchestra" for his (world premiere) recording with the Nashville Symphony conducted by Giancarlo Guerrero of Michael Daugherty's *Deus ex Machina* for piano and orchestra—written for Wilson in 2007.

Terrence Wilson is a graduate of The Juilliard School, where he studied with Yoheved Kaplinsky. He has also enjoyed the invaluable mentorship of the Romanian pianist and teacher Zitta Zohar, as well as that of Maria Clodes-Jaguaribe. A native of the Bronx, he resides in Montclair, New Jersey. In March 2021, Wilson was appointed to the piano faculty at Bard College Conservatory of Music.

PROGRAM NOTES

Sorrow Song and Jubilee

LIBBY LARSEN
(B. 1950)

Libby Larsen studied at the University of Minnesota, where her composition teachers included Dominick Argento and Eric Stokes. A co-founder of the Minnesota Composers Union, she has been composer-in-residence with the Minnesota Orchestra and the Colorado Symphony. Larsen is a prolific composer. She has composed opera (including one based on Mary Shelley's *Frankenstein*), numerous orchestral works, chamber music, and many

works for voice, both for solo singers and for chorus.

Larsen composed *Sorrow Song and Jubilee* in 2014, and the Apollo Chamber Players gave the premiere in Houston on September 21, 2014. On her website the composer has supplied a program note for *Sorrow Song and Jubilee*:

During Antonín Dvořák's years in America (1892–1895) as director of the National Conservatory of Music of America in New York City, composer Henry Thacker Burleigh, who was enrolled in the school at the time, introduced Dvořák to African American spirituals and dances, deeply influencing Dvořák's American works. [Just as Dvořák used "Goin' Home" as the basis for the largo theme in his symphony *From the New World*,] in my new composition for the Apollo Chamber Players, *Sorrow Song and Jubilee*, I've based the music on the "sorrow song" (now known as spiritual) "Swing Low Sweet Chariot." It's a short piece, a miniature dumka and furiant or introduction and dance, composed as an homage to the creative partnership of Burleigh and Dvořák.

"Goin' Home" from Symphony No. 9 in E Minor

ANTONÍN DVOŘÁK
(1841–1904)
(arr. Noah Luna)

This music has a complex history: it began as part of a symphony, became a song, and has been heard in many other arrangements. Yet Dvořák never heard of "Going Home" or its text, and he would be surprised to recognize how this music came to be. Dvořák spent three years (1892–95) as director of the National Conservatory of Music in New York City. One evening, Dvořák heard one the Conservatory's African-American students, Henry Thacker Burleigh, singing spirituals as he cleaned the Conservatory's floors—it was one of the ways the young man paid his tuition. Dvořák was entranced by the music. In an interview with the *New York Herald* in 1893, he said: "In the Negro melodies of America I find all that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, bold, merry, gay or what you will. There is nothing in the whole range of composition which cannot be supplied from this source...I am satisfied that the future music of this country must be founded on what are called the Negro melodies."

The impact of African-American music

quickly showed up in Dvořák's own music: in the second movement of his "New World" Symphony, Dvořák gives the English horn a haunting solo that clearly has its roots in African-American music. Some have assumed that Dvořák was quoting the spiritual "Going Home" in his symphony, but that has the story backwards. In 1922, long after Dvořák was dead and nearly thirty years after the "New World" Symphony had been composed, one of his former students at the Conservatory, William Arms Fisher (1861-1948), wrote words that fit the rhythm and melody of the English horn theme and published it as a song under the title "Going Home." That "spiritual" became popular—the great African-American bass Paul Robeson sang it at Carnegie Hall in 1948, and "Going Home" is today sometimes sung at funerals, where its consoling message of returning home has a powerful impact.

"Going Home" has been heard in many arrangements, not just in Fisher's arrangement as a solo song, but in arrangements for chorus and orchestra and others. "Going Home" is heard at this concert in an arrangement by the Bay Area composer Noah Luna. A graduate of Cal State East Bay, Luna continued his training at the San Francisco Conservatory of Music. He has been a Young Artist in Residency with the Berkeley Symphony, and he was an arranger for the San Francisco Chamber Players' Incredible Shrinking Composer Project.

Sea Pictures, Opus 37

EDWARD ELGAR
(1857-1934)

Edward Elgar labored through many years of obscurity before finding success at age 42. The premiere of his *Enigma Variations* in June 1899 finally brought the recognition for which he had worked so long, and in the afterglow of that premiere his music seemed to take on a new confidence. His next work—completed in July 1899, only weeks after the triumph of *Enigma*—was quite a different work, a cycle of five songs for alto and orchestra, all of them setting texts that touch in some way on the sea. The famed English alto Clara Butt sang the premiere of *Sea Pictures* at the Norwich Festival on October 5, 1899, with the composer conducting, and several weeks later, at the request of Queen Victoria, she sang the *Sea Pictures* for the queen at Balmoral Castle.

Elgar wrote a great deal for the voice, but most of this is for chorus or for solo voices

as part of an oratorio. In general, he was not attracted to the conception of the solo song—across his long career, he wrote only about fifty such songs, and only a few of these are heard today. His *Sea Pictures*, performed at this recital in an arrangement for voice and string quartet by Donald Frazier, include some of his most successful songs. The cycle sets texts by five different poets, and it has often been remarked that these are not distinguished texts—Elgar's biographer Percy Young in fact dismisses them as "indifferent" poems. Yet sometimes unremarkable texts can—with the proper music—be transformed into fine songs, and so it is here: in these five texts Elgar finds images and ideas that unlock his musical imagination, and his settings lift these poems to a new level of expression.

We hear the sound of the sea—swelling and falling back—in the opening measures of *Sea Slumber Song*. That elemental motion will underlie much of this song, which takes the form of a lullaby, as the rhythm of the sea calms and leads one deep into sleep. The brief *In Haven* sets a poem by Elgar's wife Alice. Curiously, the theme of this poem—that love will overcome the travails of life, here symbolized by the sea—is exactly the same as Matthew Arnold's great poem *Dover Beach*. By comparison, Alice Elgar's poem might seem sentimental, but her husband sets her text with such lightness and charm that it disarms criticism. *Sabbath Day at Sea*, on a text by Elizabeth Barrett Browning, has a serious topic—a religious experience while at sea—and Elgar gives it a setting full of earnestness and grandeur; he recalls some of the music of the opening song here and finally drives this song to a soaring, heroic close. In *Where Corals Lie*, the coral at the bottom of the ocean becomes a symbol of the infinite and unknowable, and Richard Garnett's text strives toward union with that infinite. Elgar gives this poem a setting full of lilting impulse that feels exactly right for its subject, and *Where Corals Lie* has become the most popular of the five songs of *Sea Pictures*. The cycle concludes with Adam Lindsay Gordon's *The Swimmer*, a text that in some ways seems a postscript to the second song, *In Haven*. There the lovers stood on the shore beside the raging sea, but here the swimmer has plunged into the ocean—once again the metaphor for life—and struggles heroically against it. This is a poem full of heroism and striving, and Elgar gives it an appropriately dramatic setting, one that finally drives the cycle to a grand climax.

—Program notes by Eric Bromberger

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Program Notes and Texts

Please hold your applause until the end of each set.

Please turn pages quietly.

Five Fantasiestücke for String Quartet, Opus 5

SAMUEL COLERIDGE-TAYLOR

(1875–1912)

Born in London, Samuel Coleridge-Taylor was the illegitimate son of an Englishwoman and a doctor from Sierra Leone. His father, a descendant of slaves from North America, returned to Africa before his son was born, and his mother named the boy after the English poet Samuel Taylor Coleridge, reversing the poet's final two names in the process. The boy was raised by his mother and her family, who were quite musical: they taught Samuel to play the violin and encouraged him to make a career in music. So talented was the boy that at age 15 he entered the Royal College of Music, where he studied with Charles Villiers Stanford. After graduation, he supported himself by composing, conducting, and teaching. He very early attracted the support of Edward Elgar, who recommended that the Three Choirs Festival commission a piece from him—this would be his *Ballade in A Minor* for orchestra, which helped establish his reputation.

Coleridge-Taylor was very interested in his heritage as the descendant of African-American slaves, and he dedicated himself to improving the condition of people of African descent everywhere. He made three extended tours of the United States, where he became acquainted with African-American and American Indian music, and he would eventually incorporate some of this into his own music. While in the United States he conducted the marine band and was invited to the White House by Theodore Roosevelt. Coleridge-Taylor composed three cantatas based on Longfellow's *Hiawatha*, and the first of these, *Hiawatha's Wedding Feast*, became immensely popular in both England and the United States, though performances today are rare. He was a prolific composer (his works include an opera, a symphony, a violin concerto, much orchestral and chamber music, incidental music, and keyboard pieces), but he died at age 37 of pneumonia that was partly the result of overwork.

Coleridge-Taylor composed his *Five Fantasiestücke for String Quartet* in 1895, when he was only 20 and still a student at the Royal College of Music. Though the world of music was evolving quickly around him, Coleridge-Taylor remained firmly within the conservative late-nineteenth century tradition that he learned from Charles Stanford, to whom he dedicated the *Fantasiestücke*. That title was a favorite of Robert Schumann, who used it for four of his works. It means literally “fantasy pieces,” and such pieces—as plays of the imagination—can take any form the composer would like. Coleridge-Taylor's *Fantasiestücke* are character pieces: all are brief, and each projects a particular mood. Intended purely for enjoyment, they require little comment. The first two are at reserved tempos, but the final three race ahead, and the set is rounded off with a vigorous final dance marked *Vivace*.

—Program note by Eric Bromberger

“Going Home” (from the Largo of the Symphony “From the New World”, Op. 95)

ANTONÍN DVOŘÁK

(Arr. Noah Luna)

Going home, going home
I am going home
Quiet like, some still day
I am going home
It's not far, just close by
Through an open door
Work all done, care laid by
Never fear no more

Mother's there expecting me
Father's waiting too
Lots of faces gathered there
All the friends I knew
I'm just going home

No more fear, no more pain
No more stumbling by the way
No more longing for the day
Going to run no more
Morning star light the way
Restless dreams all gone
Shadows gone, break of day
Real life has begun

There's no break, there's no end
Just living on
Wide awake, with a smile
Going on and on, going on and on
Going home, going home
I am going home
Shadows gone, break of day
Real life has begun
I'm just going home

—Lyrics by David Downes

Sea Pictures, Op. 37

EDWARD ELGAR

(Arr. Donald Fraser)

Sea Slumber Song

Sea birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
'I, the Mother mild,
Hush thee, oh my child,
Forget the voices wild!

Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright.
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land;

Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins.

Ocean's shadowy might
Breathes good night,
Good night...'

—Lyrics by Roden Noel

In Haven

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
'Joy, sea-swept, may fade to-day;
Love alone will stay.'

—Lyrics by Caroline Alice Elgar

Sabbath Morning at Sea

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's Spirit shall give comfort,
He who brooded soft on waters drear,
Creator on creation.

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire.
Oft drop their eyelids raised too long
To the full Godhead's burning.

—Lyrics by Elizabeth Barrett Browning

Where Corals Lie

The deeps have music soft and low
When winds awake the airy spray,
It lures me, lures me on to go
And see the land where corals lie.
The land, the land, where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well,
Yes, press my eyelids close, 'tis well,
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the land where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.
The land, the land, where corals lie.

—Lyrics by Richard Garnett

The Swimmer

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather.
God surely loved us a little then.

The skies were fairer and shores were firmer—
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.
O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.

—Lyrics by Adam Lindsay Gordon

program continues on next page →

**Series Subscriptions On Sale April 7
Single Tickets On Sale August 25**



Geneva Lewis



Jean-Guihen Queyras



Isidore Quartet



Angel Blue

Chamber

Brooklyn Rider

October 8

Junction Trio

February 6

Isidore Quartet

February 18

Jerusalem Quartet

April 8

Great Artists & Ensembles

Geneva Lewis | Violin

Joshua Mhoon | Piano

October 2

Jean-Guihen Queyras | Cello

Alexandre Tharaud | Piano

October 29

Jonathan Swensen | Cello

Juho Pohjonen | Piano

April 6

Tessa Lark | Violin

April 22

Saturday Mornings

Esmé Quartet

Robert Greenberg | Host · Lecturer

4 Saturdays

October 24, November 7,

December 12, and February 6

The Shenson Piano Series

Jan Lisiecki

November 12

Elisabeth Brauss

January 22

Víkingur Ólafsson

February 26

Fazil Say

May 7

Art of Song

Nicholas Phan | Tenor

Myra Huang | Piano

October 22

Angel Blue | Soprano

Bryan Wagorn | Piano

December 11

Dashon Burton | Bass-Baritone

Calder Quartet

April 3

Beethoven Anniversary Series: Part I

Esmé Quartet

March 26, April 23, and May 6

Guitar

Berta Rojas | Guitar

Paquito D'Rivera | Clarinet

October 24

Raphaël Feuillâtre

November 7

St. Mark's Lutheran Church

Volterra Project Trio

November 14

Ziggy and Miles

January 23

Dreamers' Circus

April 7

PIVOT Festival

Philip Glass @90

Timo Andres | Piano

January 27

Anthony Roth

Costanzo | Countertenor

Timo Andres | Piano

January 28

Kronos Quartet

January 29