

WILLIAM AND ADELINE CROFT MEMORIAL FUND
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MUSICIANS FROM MARLBORO

NICHOLAS PHAN, TENOR

MICHELLE ROSS, VIOLIN

CARMIT ZORI, VIOLIN

REBECCA ALBERS, VIOLA

ALICE YOO, CELLO

LYDIA BROWN, PIANO

Wednesday, January 25, 2017 ~ 8:00 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

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Nightcap Conversation with the Artists

Coolidge Auditorium, immediately following the concert

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Program

JOSEPH HAYDN (1732-1809)

String Quartet in D major, op. 76, no. 5, Hob. III:79 (1797)

Allegretto—Allegro

Largo ma non troppo; cantabile e mesto

Menuetto: Allegro ma non troppo

Finale: Presto

Michelle Ross, *violin*; Carmit Zori, *violin*; Rebecca Albers, *viola*; Alice Yoo, *cello*

LUDWIG VAN BEETHOVEN (1770-1827)

Selections from *Irische Lieder*, WoO 152 (1810-1813)

III. "Once more I hail Thee" (*Düstrer Dezember*)

IV. "The Morning Air plays on my Face" (*Der Morgenwind umspielt mein Haar*)

IX. "The Soldier's Dream" (*Des Soldaten Traum*)

X. "The Deserter" (*Der Deserteur*)

XIV. "Dermot and Shelah" (*Dermot und Shelah*)

Nicholas Phan, *tenor*; Michelle Ross, *violin*; Alice Yoo, *cello*; Lydia Brown, *piano*

INTERMISSION

RALPH VAUGHAN WILLIAMS (1872-1958)

On Wenlock Edge (1908-1909)

- I. "On Wenlock Edge"
- II. "From far, from eve and morning"
- III. "Is my team ploughing?"
- IV. "Oh, when I was in love with you"
- V. "Bredon Hill"
- VI. "Clun"

Nicholas Phan, *tenor*; Michelle Ross, *violin*; Carmit Zori, *violin*;
Rebecca Albers, *viola*; Alice Yoo, *cello*; Lydia Brown, *Piano*

LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in C major, op. 59, no. 3 ("Razumovsky") (1805)

Introduzione. Andante con moto—Allegro vivace

Andante con moto quasi allegretto

Menuetto: Grazioso

Allegro molto

Carmit Zori, *violin*; Michelle Ross, *violin*; Rebecca Albers, *viola*; Alice Yoo, *cello*



About the Program

JOSEPH HAYDN, String Quartet in D major, op. 76, no. 5, Hob. III:79

Haydn was universally acknowledged as the greatest living composer upon his return to Vienna in 1795 from his second London venture; he was 63. Though his international renown had been founded in large part upon the success of his symphonies and keyboard sonatas, he repeatedly refused offers to compose further in those genres, and instead concentrated the creative energies of his later years upon the string quartet and the vocal forms of Mass and oratorio. Except for the majestic Trumpet Concerto, his only instrumental compositions after 1795 were the six quartets of op. 76, the two of op. 77 and the unfinished torso of op. 103, and they were the culmination of nearly four decades of experience composing in the chamber medium. "The eight quartets which he completed show no signs of flagging powers," wrote Rosemary Hughes in her study of Haydn's chamber music. "In that last great wave of energy which carried them to completion, he gathers up all the efforts and conquests, all the explorations, all the personal idiosyncrasies too, of nearly half a century of unbroken creative life."

The six op. 76 quartets were written on commission from Count Joseph Erdödy, scion of the Viennese family who had encouraged Haydn's work since at least 1776 and whose members became important patrons of Beethoven after his arrival in the capital in 1792. The quartets were apparently ordered and begun by the end of 1796, because Haydn was able to play them at the piano for the Swedish diplomat Frederik Samuel Silverstolpe the following June. They were probably given their formal premiere on September 28, 1797, when they were played for the visit of Archduke Joseph, Viceroy of Hungary, to Eisenstadt, family seat of Haydn's employer, Prince Nicholas Esterházy II. The quartets were issued in Vienna by Artaria in 1799 ("Nothing which our house has ever published equals this edition," trumpeted the advertisement in the *Wiener Zeitung* on July 17), and appeared shortly thereafter in London. "[I have] never received more pleasure from instrumental music," wrote Charles Burney, the preeminent English music scholar of his day. "They are full of invention, fire, good taste and new effects, and seem the production, not of a sublime genius who has written so much and so well already, but of one of highly cultivated talents, who had expended none of his fire before." Critical opinion has not wavered since.

The String Quartet in D major, op. 76, no. 5 begins with an extraordinary movement—part sonata, part variations, part ternary—that shows Haydn still testing the boundaries of classical forms in his later years. The movement is in three main divisions, plus an annex. The principal sections share the same theme, a handsome tune in gently swaying meter, which is played largely intact in the outer portions (with some embellishment on its return) but given a roiling, minor-key development-variation in the center. The annex, a large, dashing coda, contains an upbeat version of the main theme. The *Largo* is a wordless song of touching simplicity in three-part form (A–B–A) that Haydn instructed to be delivered *cantabile e mesto*: "songfully and sad." The *Menuetto*, whose theme borrows its arching shape from that of the preceding *Largo*, suggests a happy balance of courtly elegance and country rusticity. The finale is nothing less (nor more) than a bustling *jeu d'esprit*, a free-form fantasy of youthful exuberance which takes as its sport a jokey cadence that belongs at the end but here comes at the beginning and a quicksilver motive that passes nimbly among all the participants. This music is fine evidence giving credence to Bernard Jacobson's perceptive observation, "A lack of appreciation for Haydn is a species of the inability to enjoy the good things in life."



LUDWIG VAN BEETHOVEN, Selections from *Irische Lieder*, WoO 152

For nearly a half-century, George Thomson (1757-1851), "Secretary to the Board for the Encouragement of Arts and Manufactures in Scotland," was entrusted with promoting the culture and industry of his native country. Around 1790, he began collecting Scottish, Irish and Welsh folk songs to, as he said, "furnish a collection of all the fine airs, both of the plaintive and lively kind, unmixed with trifling and inferior ones." Blithely unconcerned with ethnomusicological accuracy, he intended

“to obtain the most suitable and finished accompaniments, with the addition of characteristic symphonies [i.e., short instrumental passages] to introduce and conclude each air, and to substitute congenial and interesting songs [i.e., words] every way worthy of the music, in the room of insipid or exceptionable verses.” The wholesale textual renovation of those songs whose verses Thomson did not like was carried out by such literary luminaries as Burns, Lord Byron and Scott, while for the piano–violin–cello accompaniments (which squeezed the songs dry of their characteristic rhythmic irregularities and modal harmonic implications) he turned to Ignaz Pleyel and Leopold Anton Kozeluch. The first volume of songs, a sumptuous affair that Thomson published at his own expense in 1793 (the series continued until 1841), also carried an announcement for “Grand sonatas for pianoforte ... founded upon Scottish subjects,” a clever device to further popularize the native tunes by erecting upon them keyboard fantasias. Pleyel and Kozeluch each devised six of these song-sonatas before the former withdrew as a contributor to the project, and was replaced as folk song arranger by no less a personage than Joseph Haydn, then the most popular composer in Europe.

By 1803, Beethoven’s reputation had spread to Edinburgh, and Thomson invited him to compose six sonatas on Scottish airs, which Beethoven said he would be delighted to do for considerably more money than Thomson offered. Thomson balked and the deal stalled, as did another for a sizable clutch of string trios and quintets three years later. Finally, in 1809, Thomson sent the recalcitrant composer 43 Welsh and Irish melodies with a request to provide them with accompaniments, and the two entrepreneurs reached a financial agreement. (The task was “no great pleasure for an artist,” Beethoven carped, but the fee was “something useful for business.”) Thomson published the first of Beethoven’s folk song arrangements in 1814. The association went on for several years (126 of these miniatures eventually appeared in Thomson’s anthologies), though Thomson frequently badgered Beethoven not to write instrumental parts beyond the abilities of amateur musicians: “There is not one young lady in a hundred who will do so much as look at the accompaniment, if it is ever so little difficult.” Though he never undertook any of the sonatas, chamber works, cantatas or oratorios that Thomson proposed, Beethoven did write several sets of simple piano variations (some with the accompaniment of violin or flute) on airs of various nationalities which the Secretary issued in his collections. Beethoven found the work sufficiently gratifying (or at least lucrative) to make similar settings of songs from Denmark, Germany, Hungary, Italy, Poland, Portugal, Russia, Spain, Sweden, France and the Tyrol; his catalog includes a total of some 180 folk song arrangements.

Beethoven’s English-language settings for Thomson are derived exclusively from Welsh, Scottish and Irish sources; Thomson eschewed English music for both aesthetic and political reasons. For each song Beethoven provided a simple accompaniment and a flanking introduction and postlude for piano, violin and cello: the piano provides a proper, Classical harmonic underpinning while the violin doubles the melody and the cello supports the bass. Such touches of Beethovenian creativity as are to be found in these pieces are largely confined to the instrumental frames for each tune, which,

in some numbers, become tiny thematic developments of a characteristic motive or turn of phrase derived from the melody. “Possessing the most original genius and inventive fancy, united to profound science, refined taste and an enthusiastic love of his art,” Thomson touted his new composer in the preface to his 1814 edition of songs, “[Beethoven’s] compositions will bear endless repetition and afford ever new delight.”



RALPH VAUGHAN WILLIAMS, *On Wenlock Edge*

Among the most widely read of the contemporary English poets at the turn of the 20th century was A.E. Housman, whose 1896 collection of verses titled *A Shropshire Lad*¹ addressed some of the country’s pressing concerns at the dawn of the modern age. As Wilfred Mellers explained in his study of Vaughan Williams: “Housman, a crusty academic and Latin disputant ‘masochistically practising heroics in the last ditch’ (as W. H. Auden put it), created pseudo-folk ballads set in a mythical Shropshire countryside, making a highly artificial deployment of simple ballad forms to deal with universal themes of death, mutability and a world lost. The verses brought home to thousands of British people not only the loss of the old rural England, but also the tie-up between that loss and a bleak awareness of impermanence in a godless and faithless world.”

Vaughan Williams, like Housman, was an artist aware both of the deep traditions of English pastoralism and the encroachment upon them by modernity in all its guises, and wrapping verses from *A Shropshire Lad* with music was probably inevitable for him. Vaughan Williams first sketched a setting of “Clun” in 1906, but he only turned seriously to Housman’s poems in early 1909, when he added five numbers to “Clun” to create the song cycle *On Wenlock Edge* for tenor, piano and string quartet. The composer chose poems that dealt with the subject of what English musicologist Frank Howes rather preciously termed “mortal extinction,” but Vaughan Williams was, constitutionally, more optimistic than Housman, and his settings, redolent of folk song and rich both in their harmony and in their sonorous chamber scoring, are luminous and nostalgic rather than disquieting and pessimistic. It is such bridging of beauty and profundity that marks Vaughan Williams’ finest efforts, and the premiere of *On Wenlock Edge*—given by tenor Gervae Elwes, pianist Frederick Kiddle and the Schwiller Quartet at Aeolian Hall, London on November 15, 1909—confirmed the arrival of a masterful new voice on the English musical scene. Elwes championed the work until his death in 1921 (in a freak railway accident in Boston), and *On Wenlock Edge* brought Vaughan Williams wide recognition; soon after Elwes’ death, the composer made a fine orchestral version of it, which he introduced with tenor John Booth at a London concert in January 1924. Shortly thereafter, Vaughan Williams treated Housman’s verses for the last time, using further excerpts from *A Shropshire Lad* as well as several of the 1922 *Last Poems* for the song cycle *Along the Field* for soprano and violin.

1 Bucolic Shropshire borders Wales in west-central England.

LUDWIG VAN BEETHOVEN, String Quartet in C major, op. 59, no. 3
("Razumovsky")

Count Andreas Kyrillovitch Razumovsky was one of the most prominent figures in Viennese society, politics and art at the turn of the 19th century. Born in 1752 to a singer at the Russian court, he ingratiated himself with a number of women of lofty station and entered the diplomatic corps at age 25. He was assigned to several European capitals, in which he made his reputation, according to one contemporary account, "less through his skill at diplomacy than through his lavish expenditure and his love affairs with ladies of the highest standing, not excluding the Queen of Naples." In 1788 in Vienna, Razumovsky married Elizabeth, Countess of Thun and sister of Prince Lichnowsky, one of Beethoven's most devoted patrons. Four years later, he was assigned as Russian ambassador to Vienna, whose sybaritic life style perfectly suited his personality. Razumovsky was also an accomplished violinist who indulged his interest in music by taking lessons from Haydn, playing in chamber concerts, and sponsoring the performance of works in his residence. In the spring of 1806, he took over from Prince Lichnowsky the patronage of the string quartet headed by Ignaz Schuppanzigh and commissioned Beethoven to write three new pieces that would be played in the grand palace he was building on the Danube Canal near the Prater. In honor of (or, perhaps, at the request of) his Russian patron, Beethoven included in the first two quartets of the op. 59 set traditional Russian themes.

The "Razumovsky" quartet no. 3, in C major, opens with an almost motionless introduction, influenced, perhaps, in its harmonic acerbity by the beginning of Mozart's "dissonant" quartet. The mood brightens with the presentation of the main theme by the unaccompanied first violin, and there ensues a powerful movement in fully developed sonata form. Dark currents of feeling pulse beneath the rippling surface of the *Andante*: "A lament [that] searches many shadowy corners," wrote Vincent d'Indy of this music; J.W.N. Sullivan thought that it presents "some forgotten and alien despair;" a "mystery of the primitive" concluded Joseph Kerman of it. The third movement, nominally a *Minuet*, is of a Romantic sensibility that leaves far behind the elegance and simple grace of its model. The finale is a whirlwind blend of rondo, sonata and fugue that demonstrates Beethoven's mastery of contrapuntal techniques and incomparable ability to drive a composition to its seemingly inevitable end.

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Texts & Translations

BEETHOVEN Selections from *Irische Lieder*, WoO 152

III. "Once more I hail Thee"

Text by Robert Burns (1759-1796)

Once more I hail thee,
thou gloomy December!
Thy visage so dark,
and thy tempest's dread roar;
Sad was the parting thou mak'st
me remember.
My parting with Nancy, ah!
N'er to meet more!

Fond lovers parting is
sweet painful pleasure,
When hope mildly beams
on the soft parting hour;
But the dire feeling,
"O farewell for ever,"
Is anguish unmingled
and agony pure.

IV. "The Morning Air plays on my Face"

Text by Joanna Baillie (1762-1851)

The morning air plays on my face,
And through the grey mist peering,
The soften'd silv'ry sun I trace,
Wood wild, and mountain cheering.
Larks aloft are singing,
Hares from covert springing,
And o'er the fen the wild duck's brood
Their early way are winging.

Bright ev'ry dewy hawthorn shines,
Sweet ev'ry herb is growing,
To him whose willing heart inclines
The way that he is going.
Fancy shews to me, now,
What will shortly be now,
I'm patting at her door, poor Tray,
Who fawns and welcomes me now.

Düstrer Dezember

Translation by G. Pertz

Düstrer Dezember,
noch einmal willkommen!
Dein Antlitz ist trüh'
und dein Sturm bringt mir Grau'n;
ihrer gemahnst du mich,
die mir genommen
Nancy's wir schieden
uns nimmer zu schau'n!

Schmerzliche Wonne
ist Liebender Scheiden
wenn Hoffnung im Scheiden
noch freundlich uns lacht;
Doch ach! das Bewusstsein,
auf ewig sich meinen
ist reines Verzweifeln,
ist sternlose Nacht.

Der Morgenwind umspielt mein Haar

Translation by G. Pertz

Der Morgenwind umspielt mein Haar,
und auf den Bergesspitzen
seh' ich die Sonne silberklar
durch graue Nebel blitzen.
Horch! die Lerchen singen,
muntre Hasen springen,
und über's Moor, auf früher Bahn,
zieh'n wilder Enten Schwingen.

An jedem Weißdorn perlt der Thau,
in jedem Pflanzentriebe
erblüht uns süße Wunder schau,
gehn wir den Pfad der Liebe.
Schon auf Traumes Wellen
schimmern Noras Schwellen,
zu streicheln wä'h'n ich schon den Hund,
der mich begrüßt mit Bellen.

How slowly moves the rising latch!
How quick my heart is beating.
That worldly dame is on the watch
To frown upon our meeting.
Fly! Why should I mind her,
See, who stands behind her,
Whose eye doth on her trav'ler look
The sweeter and the kinder.

Oh! Ev'ry bounding step I take,
Each hour the clock is telling,
Bears me o'er mountain, bourne, and brake,
Still nearer to her dwelling.
Day is shining brighter,
Limbs are moving lighter,
While ev'ry thought to Nora's love
But binds my faith to tighter.

IX. "The Soldier's Dream"

Text by Thomas Campbell (1777-1844)

Our bugles sung truce,
for the night-cloud had low'r'd,
And the Sentinel stars set
their watch in the sky,
And thousands had sunk on
the ground, overpower'd,
The weary to sleep,
and the wounded to die.
When reposing that night on
my pallet of straw,
By the wolf-scaring faggot
that guarded the slain,
At the dead of the night a sweet
vision I saw,
And thrice ere the morning
I dreamt it again.

Methought from the battlefield's
dreadful array,
Far, far I had roam'd on a desolate track;
'Twas autumn, and sunshine arose
on the way
To the home of my fathers,
that welcom'd me back.

Wie langsam weicht der Riegel fort,
mein Herz beginnt zu zittern,
die böse Tante lauert dort,
die Lust mir zu verbittern.
Pfui! was sollt ich beben?
Eine steht daneben,
die um so sanfter auf mich blickt
und freundlich will vergeben.

Ach, jeder rasche Sprung von hier
Und jeder Stunde Schlägen
Muß über Berg und Thal zu Ihr
Mich immer näher tragen.
Tages Licht wird greller,
Schneller geht's und schneller,
Und wenn mein Herz an Nora denkt
Erglüht mein Antlitz heller.

Des Soldaten Traum

Translation by G. Pertz

Unser Schlachthorn blies Halt!
Denn die Nacht brach herein,
und der Wachstern hub an
seine Wache zu thun,
und Tausende sanken
erschöpft auf den Rain,
die Wunden zu sterben,
die Müden zu ruhn.
Als zur Nacht ich dort lag,
auf mein Strohbett gestreckt,
beim Brand der den Wolf
von den Todten verjagt,
hat mich schlummernd ein liebliches
Traumbild umneckt,
und noch dreimal erschien mir's
eh' Morgen getagt.

Fern fern von dem Blachfeld,
so schaurig umprunkt,
glitt auf einsamen Pfaden mein
wandern der Fuß, 'swar Herbstzeit,
und sonnig vergoldet ein Punkt,
das Haus meiner Heimath
es jauchzte mir Gruß!

I flew to the pleasant fields
travers'd so oft
In life's morning march,
when my bosom was young;
I heard my own mountain
goats bleating aloft,
And knew the sweet strain
the cornreapers sung.

Then pledg'd we the wine-cup,
and fondly I swore,
From my home and
my weeping friends never to part;
My little ones kiss'd me
a thousand times o'er,
And my wife sobb'd aloud
in her fullness of heart.
Stay, stay with us, rest, thou
art weary and worn;
And fain was their war-broken
soldier to stay;
But sorrow return'd with
the drawing of morn,
And the voice in my dreaming
ear melted away.

X. "The Deserter"

Text by John Philpot Curran (1750-1817)

If sadly thinking and spirits sinking
Could more than drinking my
cares compose;
A cure for sorrow from sighs I'd borrow,
And hope tomorrow might end my woes.
But since in wailing there's nought availing,
And Fate unfailing must strike the blow:
Then for that reason and for a season,
We will be merry before we go.

A wayworn ranger to joy a stranger,
Through every danger my course I've run;
Now hope all ending, and death befriending,
His last aid sending, my cares are done.
No more a rover, or hapless lover,

Ich flog zum Gefild, das beim
Murmeln des Quells
im Lenz meines Lebens so oft
ich durchsprang,
ich hörte das Meckern
der Ziegen am Fels,
und kannte das Lied was
die Schnitterin sang.

Dann kreiste der Becher,
und froh schwur ich dort:
von Heimath und Freund
kehrt' ich nimmer zurück,
meine Kleinen sie küßten und
küßten mich fort,
mein Weib schluchzte laut,
über wältigt vom Glück.
Bleib, bleib mit uns, bleib!
Du bist müde und schwach;
und ich tanmelte,
matt wie ein knikken des Rohr,
doch Sorge ward wieder um's
Morgenroth wach,
und die Stimme zerschmolz
mir im träumen den Ohr.

Der Deserteur

Translation by G. Pertz

Wenn mürrisch Sprechen und
Kopferbrechen
mich mehr als Zechen könnt'
trösten je;
würd' ich für Sorgen mir Seufzer borgen,
und hoffen, Morgen vergeht dein Weh.
Weil aber Klagen nichts verschlagen,
weil ich muß tragen des Schicksal's Schlag:
Aus diesem Grunde soll die Sekunde
mir lustig verstreichen am letzten Tag.

Nur Kampfbeschieden war mir hienieden,
es floh der Frieden mein Herz bis jetzt.
Mein Hoffen endet, der Tod nur wendet
die Qual und spendet mir Trost zu letzt.
Was mir geblieben von Gram und Lieben,

My griefs are over, and my glass runs low.
Then for that reason and for a season,
We will be merry before we go.

XIV. "Dermot and Shelah"

Text by T. Toms

O who sits so sadly, and heaves
the fond sigh?
Alas! Cried young Dermot,
'tis only poor I,
All under the willow,
the willow so green.
My fair one has left me
in sorrow to moan,
So here am I come, just to die alone;
No longer fond love shall
my bosom enslave,
I'm wearing a garland
to hang o'er my grave,
All under the willow,
the willow so green.

The fair one you love is,
you tell me, untrue,
And here stands poor Shelah,
forsaken, like you,
All under the willow,
the willow so green.
O take me in sadness
to sit by your side,
Your anguish to share,
and your sorrow divide;
I'll answer each sigh,
and I'll echo each groan,
And 'tis dismal, you know,
to be dying alone,
All under the willow,
the willow so green.

Then close to each other
they sat down to sigh,
Resolving in anguish
together to die,

wird nun zerstieben mit einem Schlag.
Aus diesem Grunde soll die Sekunde
mir lustig verstreichen am letzten Tag.

Dermot und Shelah

Translation by G. Pertz

Wer sitzt hier und seufzt so
bekümmerten Sinn's?
"Ach Ich" rief jung Dermot,
"ich Armer nur bin's,
wohl unter der Weide,
der Weide so grün;
mein Liebchen verließ mich
zu bitterer Pein,
so kam ich hierher, um zu sterben allein;
der Liebe, ihr Slav' einst,
schwur heute ich ab,
ich winde ein Kränzchen, zu decken
mein Grab,
wohl unter der Weide,
der Weide so grün.

Du sprichst eine Treulose
nahm dir die Ruh?
Und hier steht ein Mägdlein,
verrathen wie Du,
wohl unter der Weide,
der Weide so grün.
O laß mich in Trauer
dir sitzen zur Seit,
dein Elend zu lindern,
zu theilen dein Leid;
deinem Gram laß ein seufzen
des Echo mich sein,
zu traurig, du weißt es,
ist Sterben allein,
wohl unter der Weide,
der Weide so grün.

Da haben die Beiden
zusammen geweint,
entschlossen, in Trauer zu
sterben vereint,

All under the willow,
the willow so green,
But he was so comely,
and she was so fair,
They somehow forgot
all their sorrow and care;
And, thinking it better
a while to delay,
They put off their dying,
to toy and to play,
All under the willow,
the willow so green.

wohl unter der Weide,
der Weide so grün.
Doch er war so gut,
und so schön war die Maid,
daß auf einmal vergessen
war Kummer und Leid;
weil beiden die Welt noch ein
Weilchen gefiel,
ver schoben den Tod sie,
und trieben ihr Spiel,
wohl unter der Weide,
der Weide so grün.

VAUGHAN WILLIAMS *On Wenlock Edge*

Texts from *A Shropshire Lad* by A. E. Housman (1859-1936)

I. "On Wenlock Edge"

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare:
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
Today the Roman and his trouble
Are ashes under Uricon.

II. "From Far, From Eve and Morning"

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now—for a breath I tarry
Nor yet disperse apart—
Take my hand quick and tell me,
What have you in your heart.

III. "Is My Team Ploughing?"

"Is my team ploughing
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

"Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?"

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

"Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?"

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

IV. "Oh, When I was in Love with You"

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

V. "Bredon Hill"

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away:
"Come all to church, good people;
Good people, come and pray."
But here my love would stay.

And I would turn and answer
Among the springing thyme,
"Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time."

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum.
"Come all to church, good people,"
Oh, noisy bells, be dumb,
I hear you, I will come.

VI. "Clun"

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton
When I was a Knighton lad.

By bridges that Thames runs under,
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, Not Teme is the river,
Nor London nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder
and lighten,
And little 'twill matter to one.

About the Artists

Musicians from Marlboro, the touring extension of the Marlboro Music Festival in Vermont, offers exceptional young professional musicians together with seasoned artists in varied chamber music programs. Each program is built around a work performed in a previous summer that Artistic Director Mitsuko Uchida and her colleagues felt was exceptional and should be shared with a wider audience. The resulting ensembles offer audiences the chance to both discover seldom-heard masterworks and enjoy fresh interpretations of chamber music favorites.

The Musicians from Marlboro touring program has introduced to American audiences many of today's leading solo and chamber music artists early in their careers, and in the process has offered these artists valuable performing experience and exposure. The list includes pianists Jonathan Biss, Yefim Bronfman, Jeremy Denk, Richard Goode, Murray Perahia, András Schiff, and Peter Serkin. It has also been a platform for artists who subsequently formed or joined such noted ensembles as the Beaux Arts, Eroica, and Kalichstein-Laredo-Robinson Trios and the Brentano, Emerson, Guarneri, Johannes, Juilliard, Orion, St. Lawrence, and Tokyo String Quartets.

Celebrating its 52nd Season in the 2016-2017 concert season, Musicians from Marlboro offers audiences across North America a sample of the spirited music-making that is characteristic of Marlboro, prompting *The Washington Post* to describe Musicians from Marlboro as "a virtual guarantee of musical excellence." And according to *The Chicago Sun-Times*, "the secret is a sense of joy...apparent from the very first note."



Nicholas Phan, tenor, appears regularly in the world's premiere concert halls, music festivals, and opera houses. Recent highlights include solo recitals at the Library of Congress in Washington, D.C. and the Green Music Center in Sonoma, CA; returns to the Dallas and Kansas City Symphonies; and his debut with the Chamber Music Society of Lincoln Center. An avid proponent of vocal chamber music, Phan has collaborated with pianists Mitsuko Uchida, Richard Goode, Jeremy Denk, and Alessio Bax; violinist James Ehnes; guitarist Eliot Fisk; and horn player Jennifer Montone. In recital, he has been presented by Carnegie Hall, the Metropolitan Museum of Art, the Philadelphia Chamber Music Society, Atlanta's Spivey Hall, Boston's Celebrity Series, Oberlin Conservatory of Music, and the University of Chicago. He is also a founder and the Artistic Director of Collaborative Arts Institute of Chicago, an organization devoted to promoting the art song and vocal chamber music repertoire. A graduate of the University of Michigan, Phan also studied at the Manhattan School of Music and the Aspen Music Festival and School and is an alumnus of the Houston Grand Opera Studio. His most recent solo album, *A Painted Tale*, was released on Avie Records in 2015.

Michelle Ross, violin, is a solo artist, composer, and chamber musician. Recent highlights include her Carnegie Hall debut with Harry Bicket and her European debut as both soloist and conductor with the Orchestre de chambre de Paris, at the Cité de la musique-Philharmonie de Paris. Ross was the recipient of the 2012 Leonore Annenberg Fellowship Fund for the Performing and Visual Arts. She has studied with Dorothy DeLay, Itzhak Perlman, Catherine Cho, Ronald Copes, and Patinka Kopec. She holds an M.M. from the Juilliard School and a B.A. in English and Comparative Literature from Columbia University. Ross has been a member of Ensemble ACJW, a program of Carnegie Hall, the Weill Institute, the Juilliard School, and the Department of Education, where she performed in residency at Carnegie Hall for the last two years in addition to outreach endeavors and teaching at a high school in Brooklyn. As a composer for contemporary dance, her work has toured with the Aspen Sante Fe Ballet and has premiered at the Baryshnikov Arts Center and the Joyce Theater. Ross also curates Music in the Mountains, a classical music festival presented by Summit Powder Mountain in Eden, Utah.



Carmit Zori, violin, is the recipient of a Leventritt Foundation Award, a Pro Musicis International Award, and the top prize in the Walter W. Naumburg International Violin Competition. She has appeared as a soloist with the New York Philharmonic, the Rochester Philharmonic, and the Philadelphia Orchestra, among many others. Her solo recitals include concerts at Lincoln Center, the Los Angeles County Museum of Art, the Isabella Stewart Gardner Museum in Boston, and the Phillips Collection in Washington, D.C. She has appeared with the Chamber Music Society of Lincoln Center and been a guest at chamber music festivals and concert series including the Chamber Music at the “Y” series in New York City, Festival Casals in Puerto Rico, Bridgehampton Chamber Music Festival, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and the Marlboro Music Festival. Zori was an artistic director and frequent performer at Bargemusic in New York and is now the artistic director of the Brooklyn Chamber Music Society, which she founded in 2002. She has recorded on the Arabesque, Koch International, and Elektra-Nonesuch labels. Zori also serves on the violin and chamber music faculty at SUNY Purchase.



Rebecca Albers, viola, has performed throughout North America, Asia, and Europe. A native of Longmont, Colorado, she currently resides in Saint Paul, Minnesota, as the assistant principal violist of the Minnesota Orchestra. Albers made her concerto debut at Lincoln Center, performing the New York premiere of Samuel Adler’s Viola Concerto with the Juilliard Orchestra. She made her European recital debut at the Auditorium du Louvre in Paris. As a chamber musician, she has performed at such festivals as Bridgehampton, the Chesapeake Chamber Music Festival, and the Marlboro Music Festival. She has also toured extensively with the Albers Trio, a

group formed with her two sisters. Albers is a Distinguished Artist faculty member at Mercer University's Robert McDuffie Center for Strings. She previously taught at the University of Michigan in collaboration with Heidi Castleman in the Juilliard School's college and precollege divisions. Albers received her bachelor's and master's degrees from the Juilliard School, where she studied with Heidi Castleman and HsinYun Huang. Past teachers include James Maurer and Ellie Albers LeRoux.



Alice Yoo, cello, has performed in venues such as New York's Weill and Zankel Halls, Boston's Jordan Hall, and the Kennedy Center in Washington, D.C. A passionate chamber musician, she has collaborated with artists such as Itzhak Perlman, Pamela Frank, Kim Kashkashian, Midori Goto, Miriam Fried, Donald Weilerstein, Jonathan Biss, and Mitsuko Uchida. Festival appearances include the Marlboro Music Festival, Caramoor's Evnin Rising Stars Series, the Ravinia Festival's Steans Institute, and Music@Menlo. Yoo was a top prizewinner in the 2009 USC Concerto Competition, which led to a solo performance with the USC Chamber Orchestra and Jorge Mester, as well as in the Cleveland Cello Society, Holland-America Music Society, Schadt, and Klein competitions. From 2012 to 2014 she was a Fellow of Carnegie Hall's Ensemble ACJW. Born in Bozeman, Montana, Yoo earned a Bachelor of Music degree from New England Conservatory, studying with Paul Katz. She received a post-graduate diploma from the Royal Northern College of Music in Manchester, England, and a Masters from the University of Southern California's Thornton School of Music as a student of Ralph Kirshbaum. Currently Yoo serves on the cello and chamber music faculty of Bard College's Preparatory Division.



Lydia Brown, piano, has performed extensively as a soloist and collaborative pianist throughout the world. A graduate of the Metropolitan Opera Lindemann Young Artist Development Program, she currently serves as assistant conductor at the Metropolitan Opera. Brown won the second prize in the 1996 New Orleans International Piano Competition and was honored as an NFAA Presidential Scholar in the Arts. Her recital appearances include notable venues such as the Salle Cortot, the Théâtre des Champs-Élysées, the Düsseldorf Inselfestival, Alice Tully Hall, 92nd St. Y, Caramoor, the Goethe-Institut of New York, the Phillips Collection, and Steinway Hall, among others. Brown holds a Doctor of Musical Arts degree in Collaborative Piano from the Juilliard School as well as degrees from the Eastman School of Music and Yale University. She studied art song with Elly Ameling and pianist Rudolf Jansen and has served on the musical coaching staffs of the Spoleto Festival USA, Opera Cleveland, Chautauqua Institute Voice Program, the Marlboro Music Festival and the Ravinia Festival's Steans Institute.

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The Smithsonian Institution celebrates its vast and ever-growing collections of Asian art in the Freer Gallery of Art and the Arthur M. Sackler Gallery, which are increasingly known as the Freer | Sackler. As the Smithsonian's first fine arts museum, the Freer Gallery opened to the public in 1923. It contains an important collection of nineteenth-century American art that complements James McNeill Whistler's renowned Peacock Room, perhaps one of the earliest (and certainly one of the most controversial) art installations on record. The Sackler Gallery, which welcomed its first visitors in 1987, is ideologically linked to the Freer through the study, exhibition, and sheer love of Asian art.

More than a century ago museum founder Charles Lang Freer shared with the nation his goal to facilitate the appreciation of world cultures through art. Through his extensive travels across Asia and his own refined sense of connoisseurship, Freer acquired one of the country's first collections of art from China, Japan, South Asia, and the Islamic world. His noble undertaking of sharing Asian and American art with diverse audiences remains as important today as it was decades ago. For its part, the Sackler Gallery is home to Dr. Arthur Sackler's incomparable collection of Asian art. It not only contains some of the most important ancient Chinese jades and bronzes in the world, but it also presents engaging international exhibitions, intriguing recent acquisitions, and surprising displays of contemporary Asian art.

We invite you to the Freer | Sackler in mid-October, when both the Freer and Sackler galleries reopen after months of behind-the-scenes renovations. Be among the first to enjoy the revitalized Freer | Sackler, where Asia meets America.

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For more information on exhibitions, collections, and programs, visit asia.si.edu. Please note that the Freer is closed for renovation until mid-2017. Concerts, films and other public programs will be co-hosted at partner venues in Washington, DC during the renovation.

Visit the Freer | Sackler website (asia.si.edu) to subscribe to printed monthly calendars of events, e-newsletters, and other updates via social media. Simply click Connect on the Freer | Sackler homepage and enter your email address, create a password, and choose what kinds of news and images you want to receive. Stay connected with us!

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