

THE  
NEW  
SERIES

David Serkin Ludwig, *Artistic Director*

The Mad King

Juilliard

# Welcome Back to The New Series!

The second season of The New Series continues our exploration of the music of our time through the lens of active interdisciplinary collaboration. I co-curate New Series performances in dialogue with guests who are among the leading artistic voices of today. We include conversations about the programs and the ever-evolving world of the arts with these highly personal, singular experiences.



In October, we presented *Vox Celli*, a cello choir program in collaboration with Vocal Arts and the Center for Innovation in the Arts (CIA), featuring Julius Eastman's *The Holy Presence of Joan of Arc* accompanied with a projection installation of the 1928 film *The Passion of Joan of Arc*. In December, we had a portrait concert of Ellen Taaffe Zwilich, the first woman to win a Pulitzer Prize for composition and the first to receive a doctorate in composition from Juilliard. In February, we collaborated with the Dance Division to present the complete solo *Argoru* works of Alvin Singleton at the Chelsea Factory, paired with direction and choreography by Arnhold Creative Associate Caili Quan.

Tonight's program, *The Mad King*, is equally rooted in the foundations of interdisciplinary exploration. The three works on this program are offered in collaboration with Carnegie Hall's festival *Fall of the Weimar Republic: Dancing on the Precipice*. These pieces—Schoenberg's *Ode to Napoleon Buonaparte*, Saariaho's *From the Grammar of Dreams*, and Davies' *Eight Songs for a Mad King*—each address issues of control and authority, whether based in geopolitical oppression or personal struggle. Joining us are drama and music alumni. With direction by faculty member Mary Birnbaum and a dynamic set born out of new technologies designed with the CIA, *The Mad King* weaves together the best of Juilliard's diverse resources in a program unlike anything you may have seen before.

The New Series concludes May 9 with the Juilliard Pride Songbook, a celebration of the extraordinary LGBTQIA+ community that includes songs written for a range of voices, including eight works newly commissioned from alumni composers.

Thank you for coming to this program and being a part of the performance life at Juilliard—we couldn't do it without you!

Yours in music,

A handwritten signature in cursive script that reads "David Serkin Ludwig". The ink is dark and the signature is fluid and elegant.

David Serkin Ludwig  
Dean and Director of the Music Division  
Artistic Director of The New Series

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The Juilliard School  
presents

# The New Series: The Mad King

Directed by Mary Birnbaum (faculty)

Monday, March 25, 2024, 7:30pm

Tuesday, March 26, 2024, 7:30pm

Rosemary and Meredith Willson Theater

6:30pm Pre-performance lecture by David Serkin Ludwig

ARNOLD SCHOENBERG  
(1874–1951)

*Ode to Napoleon Buonaparte*, Op. 41a (1942)

Ana Karneža, Actor

Roger Shao, First Violin

Anthony Chan, Second Violin

Brian Jennings, Viola

Wil Vanderslice, Cello

Baron Fenwick, Piano

KAIJA SAARIAHO  
(1952–2023)

*From the Grammar of Dreams* (1988/2002)

Kerrigan Bigelow, Soprano/Electronics

Music Preparation: David Moody

*Program continues*

Juilliard's creative enterprise programming, including the Creative Associates program, is generously supported by Jody and John Arnhold and the Arnhold Foundation.

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Print

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

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PETER MAXWELL  
DAVIES  
(1934–2016)

*Eight Songs for a Mad King* (1969)

The Sentry  
The Country Walk  
The Lady-in-Waiting  
To Be Sung on the Water  
The Phantom Queen  
The Counterfeit  
Country Dance  
The Review

**Leo Radosavljevic\***, Baritone

**Blaire Kim**, Violin

**Elisabeth Chang**, Cello

**Nikka Gershman**, Flute/Piccolo

**Taig Egan**, Clarinet

**Stella Perlic\***, Percussion/Dulcimer

**Antoinette Cheng**, Piano/Harpsichord

*Performance time: approximately one hour, without an intermission*

Part of Carnegie Hall's festival Fall of the Weimar Republic: Dancing on the Precipice

\* *Juilliard alum*

**Design Team for The Mad King**

**Scenic Designer**

Grace Laubacher

**Lighting Designer**

Kate Ashton

**Costume Stylist**

Máirion Talán de la Rosa

**Production Stage Manager**

Iván Dario Cano

**Assistant Costume Stylist**

Dan Hewson

**Projection Design and Interactive Media  
Center for Innovation in the Arts**

**Director**

Edward Bilous

**Technology Director**

Willie Fastentow

**Music Technology Producer**

Nathan Prillaman

**Video**

David Scherker

# Notes on the Program

By Gavin Plumley

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## *Ode to Napoleon Buonaparte*

ARNOLD SCHOENBERG

Arnold Schoenberg's hometown of Vienna was, and remains, a place of theater. Its main street, the Ringstrasse, is dominated by both the State Opera and the Burgtheater, while the Inner City and suburbs are peppered with playhouses. While Schoenberg had frustrated associations with traditional drama—he reportedly envied Alban Berg's success in the opera house—there is no doubt that his experience of theaters and cabarets in Vienna and Berlin informed much of what he wrote.

Schoenberg certainly adopted an outspoken, even exaggerated approach in the works he created after being forced out of Europe. By the middle of the 1930s, Nazi cultural proscription had made life impossible for Jewish composers in the German-speaking world: Schoenberg was ejected from his teaching post and his music was labelled cultural bolshevism. He was nonetheless intransigent. Staring down the metaphorical barrel of the Nazis' racial and cultural gun, he reconverted to Judaism in July 1933. But any attempt to stay in Germany or Austria spelled doom and Schoenberg was compelled to emigrate, first to a job in Boston and then to the University of Southern California in September 1934. Five years later, war broke out in Europe, striking fear into many émigrés, before the Japanese attacks on Pearl Harbor made America face the inevitable.

Three months later, in March 1942, Schoenberg received a commission to write a new piece for the 20th anniversary of the League of Composers. He chose to set Byron's "Ode to Napoleon," with its catalogue of political villains. While the poem also includes a praiseworthy stanza concerning George Washington, Schoenberg's attraction to the text was doubtless based on the parallels he perceived with the unfolding events of World War II. Hitler was certainly destined to join Byron's list of despotic leaders, which also included Napoleon, to whom Beethoven had initially dedicated his Third Symphony—a tribute he famously rescinded. And while Schoenberg's dramatic setting for reciter, piano, and string quartet is resolutely atonal, it clings to the wreckage of E-flat Major, the home key of Beethoven's "Eroica."

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**Arnold Schoenberg**

**Born:**  
September 13, 1874,  
in Vienna

**Died:**  
July 13, 1951,  
in Los Angeles

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## *From the Grammar of Dreams* KAIJA SAARIAHO

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**Kajia Saariaho**

**Born:**  
October 14, 1952,  
in Helsinki

**Died:**  
June 2, 2023,  
in Paris

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Throughout Kajia Saariaho's equally diverse career, she has created "poetic montages." These cross-disciplinary works have employed texts by fellow Finnish modernists as well as writers such as T.S. Eliot and—since she had moved to France—Guillaume Apollinaire and Paul Éluard, to say nothing of her own librettos. The works are fluid, mirroring their collage-like texts, often to the extent that source material is dissolved within the form, imparting only a trace of its original self.

Two particularly crucial montages appeared in 1988. Having almost identical titles, they were ultimately unrelated: *Grammaire des rêves* (for two singers and four instruments with a text by Éluard) and *From the Grammar of Dreams*. The latter, performed tonight in a version for singer and electronics from 2002, sets a combination of excerpts from Sylvia Plath's novel *The Bell Jar* and "Paralytic," a poem from Plath's collection *Ariel*. As if looking to the other works on tonight's program, the chosen words, Saariaho explains, "are strong, dealing with life and death, escaping into madness, self-destruction and the fight against it," while her own musical response to this "painful nightmare" offers structural contrast.

Saariaho continues: "The emotional context of these texts, powerful in the extreme, led me to look for strict rules of musical organisation, to contrast the emotional power. However, these rules do not always proceed in a rational or combinatorial thinking, but rather in the manner of our dreams, where thoughts are transformed into visual images with their colors, juxtapositions, movements and directions. I have sought to operate in the same way by opening the text ... and creating with them five different soundscapes."

Ending "in daylight and life," Saariaho's work may, in the present context, even seem to trace the path taken by Schoenberg in *Verklärte Nacht* and *Erwartung*.

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## *Eight Songs for a Mad King* PETER MAXWELL DAVIES

There is another ghost in tonight's program: Schoenberg's pioneering *Pierrot lunaire*. "The solar plexus as well as the mind of early 20th-century music," according to Stravinsky, Schoenberg's 1912 masterpiece was the springboard to numerous other compositions. Even the work's original lineup of vocalist and five instrumentalists—what became known as the "Pierrot ensemble"—provided the inspiration for several later works, including by Schoenberg's own pupils. But alongside its early adopters, adding or subtracting performers as necessary, the ensemble found a new arena in the work of Peter Maxwell Davies and Harrison Birtwistle during the 1960s and '70s.

Both composers hailed from northwest England: Davies from Salford, while Birtwistle, just a couple of months older, came from Accrington in Lancashire. Studying at the Royal Manchester (now the Royal Northern) College of Music and at Manchester University during the 1950s, they became firm friends and collaborators, working with composer Alexander Goehr, pianist John Ogdon, and conductor and trumpeter Elgar Howarth—together, the Manchester School. Unlike many leading characters in British music at the time, they embraced a dizzyingly broad range of influences, including the serial techniques of the postwar generation of European composers and their Viennese forebears. The synthesis and sublimation of these forces emerged both within individual compositions and in the work of the Pierrot Players, a group formed under the direction of Davies and Birtwistle from 1967 to 1970, and its successor, the Fires of London, run by Davies alone.

With each premiere, new instruments and atmospheres came to characterize the favored *Pierrot* lineup, giving rise to such diverse projects of Davies as *Eight Songs for a Mad King* (1969), his film score for Ken Russell's *The Devils* (1971), and *Ave maris stella* (1975). While his later work speaks of the intense spirituality Davies found through his long-lasting association with Orkney, the archipelago off the north coast of Scotland where he died in 2016, his *Eight Songs for a Mad King* reveal a contrasting seam of hysteria within the theatrical works in his catalogue.

Anyone who has encountered Alan Bennett's play *The Madness of King George* or Lin-Manuel Miranda's musical *Hamilton* will know that the king became increasingly manic over the course of his reign, from 1760 to 1820. Various theories have been given for the his mental crisis, including physiological conditions such as porphyria—caused by arsenic poisoning from medication or makeup—and psychological triggers like bipolar disorder. While he eventually recovered, there is no doubt that George III's instabilities added to those of the day, including the wrangling of Fox and Pitt in the British parliament, England's precarious relationship with revolutionary France and the American War of Independence.

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**Peter Maxwell  
Davies**

**Born:**  
September 8, 1934,  
in Salford, U.K.

**Died:**  
March 14, 2016,  
in Sanday, U.K.

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## Notes on the Program (Continued)

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While good also came out of the king's time on the throne, not least the 1807 Act for the Abolition of the Slave Trade, the theatrical possibilities of a real-life King Lear have enticed subsequent historians, playwrights, and composers. And so it was for Davies, when he set a text by the Australian-born Randolph Stow in a work for the South African actor Roy Hart. Known for his extended vocal technique, as developed by Alfred Wolfsohn, Hart had come to prominence through earlier collaborations with composer Karlheinz Stockhausen and theater director Peter Brook.

The eight frenzied monologues of the king—or another maniac who has convinced himself of a monarchical identity—were first performed in London on April 22, 1969, and soon became one of the landmarks of late 20th-century British music, thanks to Davies' brilliant intensification of the implicit theatricality of both the song cycle and cabaret. But where, at times, Schoenberg's instrumentalists in *Pierrot lunaire*, like the pianist in Schubert's *Die schöne Müllerin* or *Winterreise*, might act apart from the vocal protagonist—playing both adversary and partner—the musicians in Davies' score are an intrinsic part of the king's imagination.

In the original staging, some of the instrumentalists even performed within giant cages—as in some iterations of Saariaho's *From the Grammar of Dreams*. As such, the flute, clarinet, violin, and cello were to represent the King's cherished bullfinches, whom he hoped to teach to sing, as well as captives of his own mental incapacity.

The lone percussionist sits outside the group, both within the *Pierrot* tradition and the work itself, as if he were the king's minder—like the Lincolnshire physician and clergyman Francis Willis. Playing a wide range of instruments—including a railway whistle, toy birdcalls, wind chimes, steel bars, a didgeridoo, and a washboard—he is nonetheless also the product of the protagonist's fantasy. But as much as the songs and the work as a whole look inward, their self-reflexive nature points to the audience. George III may have “veiled the mirrors” in his apartments, but Davies was keen to reflect on his own place and time, stating that “there are lots and lots of mad kings running around all over the world.”

*Gavin Plumley specializes in the music and culture of Central Europe and appears frequently on BBC radio as well as writing for newspapers, magazines, opera houses, and concert halls around the world. He is the commissioning editor of English-language program notes for the Salzburg Festival.*



# Texts

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## Ode to Napoleon Buonaparte

Text: Lord Byron

'Tis done—but yesterday a King!  
And armed with Kings to strive—  
And now thou art a nameless thing:  
So abject—yet alive!  
Is this the man of thousand thrones,  
Who strewed our earth with hostile bones,  
And can he thus survive?  
Since he, miscalled the Morning Star,  
Nor man nor fiend hath fallen so far.

Ill-minded man! why scourge thy kind  
Who bowed so low the knee?  
By gazing on thyself grown blind,  
Thou taught'st the rest to see.  
With might unquestioned,—power to save,—  
Thine only gift hath been the grave  
To those that worshipped thee;  
Nor till thy fall could mortals guess  
Ambition's less than littleness!

Thanks for that lesson—it will teach  
To after-warriors more  
Than high Philosophy can preach,  
And vainly preached before.  
That spell upon the minds of men  
Breaks never to unite again,  
That led them to adore  
Those Pagod things of sabre-sway,  
With fronts of brass, and feet of clay.

The triumph, and the vanity,  
The rapture of the strife—  
The earth quake—voice of Victory,  
To thee the breath of life;  
The sword, the sceptre, and that sway  
Which man seemed made but to obey,  
Wherewith renown was rife—  
All quelled!—Dark Spirit! what must be  
The madness of thy memory!

## Texts (Continued)

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The Desolator desolate!  
The Victor overthrown!  
The Arbiter of others' fate  
A Suppliant for his own!  
Is it some yet imperial hope  
That with such change can calmly cope?  
Or dread of death alone?  
To die a Prince—or live a slave—  
Thy choice is most ignobly brave!

He who of old would rend the oak,  
Dreamed not of the rebound;  
Chained by the trunk he vainly broke—  
Alone—how looked he round?  
Thou, in the sternness of thy strength,  
An equal deed hast done at length,  
And darker fate hast found:  
He fell, the forest prowlers' prey;  
But thou must eat thy heart away!

The Roman, when his burning heart  
Was slaked with blood of Rome,  
Threw down the dagger—dared depart,  
In savage grandeur, home.—  
He dared depart in utter scorn  
Of men that such a yoke had borne,  
Yet left him such a doom!  
His only glory was that hour  
Of self-upheld abandoned power.

The Spaniard, when the lust of sway  
Had lost its quickening spell,  
Cast crowns for rosaries away,  
An empire for a cell;  
A strict accountant of his beads,  
A subtle disputant on creeds,  
His dotage trifled well:  
Yet better had he neither known  
A bigot's shrine, nor despot's throne.

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But thou—from thy reluctant hand  
The thunderbolt is wrung—  
Too late thou leav'st the high command  
To which thy weakness clung;  
All Evil Spirit as thou art,  
It is enough to grieve the heart  
To see thine own unstrung;  
To think that God's fair world hath been  
The footstool of a thing so mean;

And Earth hath spilt her blood for him,  
Who thus can hoard his own!  
And Monarchs bowed the trembling limb,  
And thanked him for a throne!  
Fair Freedom! we may hold thee dear,  
When thus thy mightiest foes their fear  
In humblest guise have shown.  
Oh! Ne'er may tyrant leave behind  
A brighter name to lure mankind!

Thine evil deeds are writ in gore,  
Nor written thus in vain—  
Thy triumphs tell of fame no more,  
Or deepen every stain:  
If thou hadst died as Honour dies,  
Some new Napoleon might arise,  
To shame the world again—  
But who would soar the solar height,  
To set in such a starless night?

Weigh'd in the balance, hero dust  
Is vile as vulgar clay;  
Thy scales, Mortality! are just  
To all that pass away:  
But yet methought the living great  
Some higher sparks should animate,  
To dazzle and dismay:  
Nor deem'd Contempt could thus make mirth  
Of these, the Conquerors of the earth.

## Texts (Continued)

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And she, proud Austria's mournful flower,  
Thy still imperial bride;  
How bears her breast the torturing hour?  
Still clings she to thy side?  
Must she too bend, must she too share  
Thy late repentance, long despair,  
Thou throneless Homicide?  
If still she loves thee, hoard that gem,—  
'Tis worth thy vanished diadem!

Then haste thee to thy sullen Isle,  
And gaze upon the sea;  
That element may meet thy smile—  
It ne'er was ruled by thee!  
Or trace with thine all idle hand  
In loitering mood upon the sand  
That Earth is now as free!  
That Corinth's pedagogue hath now  
Transferred his by-word to thy brow.

Thou Timour! in his captive's cage  
What thoughts will there be thine,  
While brooding in thy prisoned rage?  
But one—"The world was mine!"  
Unless, like he of Babylon,  
All sense is with thy sceptre gone,  
Life will not long confine  
That spirit poured so widely forth—  
So long obeyed—so little worth!

Or, like the thief of fire from heaven,  
Wilt thou withstand the shock?  
And share with him, the unforgiven,  
His vulture and his rock!  
Foredoomed by God—by man accurst,  
And that last act, though not thy worst,  
The very Fiend's arch mock;  
He in his fall preserved his pride,  
And, if a mortal, had as proudly died!

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There was a day—there was an hour,  
While earth was Gaul's—Gaul thine—  
When that immeasurable power  
Unsated to resign  
Had been an act of purer fame  
Than gathers round Marengo's name  
And gilded thy decline,  
Through the long twilight of all time,  
Despite some passing clouds of crime.

But thou forsooth must be a King  
And don the purple vest,  
As if that foolish robe could wring  
Remembrance from thy breast.  
Where is that faded garment? where  
The gewgaws thou wert fond to wear,  
The star, the string, the crest?  
Vain froward child of Empire! say,  
Are all thy playthings snatched away?

Where may the wearied eye repose  
When gazing on the Great;  
Where neither guilty glory glows,  
Nor despicable state?  
Yes—One—the first—the last—the best—  
The Cincinnatus of the West,  
Whom Envy dared not hate,  
Bequeathed the name of Washington,  
To make man blush there was but one!

# Texts (Continued)

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## From the Grammar of Dreams

Text: Sylvia Plath

### From "Paralytic"

It happens. Will it go on? —— My mind a rock,  
No fingers to grip, no tongue, My god the iron  
lung

That loves me, pumps My two  
Dust bags in and out, Will not

Let me relapse  
While the day outside glides by like ticker tape.  
The night brings violets,  
Tapestries of eyes,

Lights,  
The soft anonymous  
Talkers: 'You all right?'  
The starched, inaccessible breast.

Dead egg, I lie  
Whole  
On a whole world I cannot touch, At the white,  
tight

Drum of my sleeping couch Photographs visit  
me—  
My wife, dead and flat, in 1920 furs, Mouth full of  
pearls,

### From *The Bell Jar*

"A bad dream.

I remembered everything.

I remembered the cadavers of Doreen  
and the story of the fig tree

and Marco's diamond

and the sailor on the Common

and Doctor Gordon's wall-eyed nurse

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Two girls

As flat as she, who whisper 'We're your  
daughters.' The still waters  
Wrap my lips,

Eyes, nose and ears,  
A clear

Cellophane I cannot crack. On my bare back

I smile, a buddha, all Wants, desire  
Falling from me like rings Hugging their lights.

The claw  
Of the magnolia,  
Drunk on its own scents, Asks nothing of life.

and the broken thermometers  
and the Negro with his two kinds of beans ...  
and the rock that bulged between sky and sea  
like a gray skull.

Maybe forgetfulness, like a kind of snow, should  
numb and cover them.

But they were part of me.  
They were my landscape."

"I thought I would swim out until I was too tired  
to swim back. As I paddled on, my heartbeat  
boomed like a dull motor in my ears.  
I am, I am, I am."

"I took a deep breath and listened to the old brag  
of my heart.  
I am, I am, I am."

# Texts (Continued)

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## Eight Songs for a Mad King

Text: Randolph Stow, based on the words of George III

### The Sentry

*King Prussia's Minuet*

Good day to Your Honesty: God guard who guards  
the gate.

Here is the key of the Kingdom.

You are a pretty fellow: next month I shall give  
you a cabbage.

Undo the door!

Who has stolen my key? Ach! my Kingdom is  
snakes and dancing, my Kingdom is locks and  
slithering. Make room!

Pity me, pity me, pity me. Child,  
child, whose son are you?

### The Country Walk

*La Promenade*

Dear land of sheep and cabbages. Dear land.  
Dear elms, oaks, beeches, strangling ivy,  
green snakes of ivy, pythons. God guard trees.  
Blue-yellow-green is the world like a chained  
man's bruise.

I think of God. God also is a King.

### The Lady-in-Waiting

*Miss Musgrave's Fancy*

Madam, let us talk, let us talk.

Madam, I mean no harm.

Only to remember, to remember  
what it was that through silk,  
lace, linen and brocade  
swooped on my needle. To remember: Madam,  
let us talk, I mean no harm.



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## To Be Sung on the Water

*The Waterman*

Sweet Thames, sweet Thames, far, far have I  
followed thee.  
God guard my people.  
Sweet Thames, flow soft. Flow, burdened by my people  
(deliver me of my people; they are within)  
to Eden garden, unto Eden garden  
in Hanover; Bermuda or New South Wales.  
Sweet Thames, flow soft. Evacuate my people.  
I am weary of this feint. I am alone.

## The Phantom Queen

*He's Ay A-Kissing Me*

Where is the Queen, why does she not visit me?  
Esther! O my heart's ease.  
Have they chained you too, my darling, in a stable?  
Do they starve you, strike you, scorn you,  
ape your howls?  
They say some other woman is my wife,  
but the Queen's name is Esther  
Esther  
Esther  
Fall on my eyes, O bride, like a starless night.

## The Counterfeit

*Le Conterlaite*

I am nervous. I am not ill  
but I am nervous.  
If you would know what is the matter with me  
I am nervous.  
But I love you both very well;  
if you would tell me the truth.  
I love Doctor Heberden best; for he has not told me a lie  
Sir George has told me a lie: a white lie, he says  
but I hate a white lie!  
If you tell me a lie,  
let it be a black lie!

# Texts (Continued)

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## Country Dance

*Scotch Bonnett*

Comfort ye, comfort ye, my people  
with singing and with dancing,  
with milk and with apples.

The landlord at the Three Tuns  
makes the best purl in Windsor.

Sin! Sin! Sin!

black vice, intolerable vileness  
in lanes, by ricks, at Courts. It is night on the world.  
Even I, your King, have contemplated evil.

I shall rule with a rod of iron.

Comfort ye.

## The Review

*A Spanish March*

my people: I come before you in mourning,  
on my breast a star:

The King is dead.

A good-hearted gentleman, a humble servant of God,  
a loving husband, an affectionate sire.

Poor fellow, he went mad.

He talked with trees, attacked his eldest son,  
disowned his wife, to make a ghost his Queen—  
a ghost his Queen.

So they seized him (yes!) and they whipped him  
(ach! yes!) starved him; jeered in his face,  
while he talked he talked he talked he talked he talked:  
they could not shave him, his mouth was never still.  
Sometimes, he howled like a dog.

And he veiled the mirrors not to see himself pass by  
for his eyes had turned to blackcurrant jelly.

Poor fellow, I weep for him.

He will die howling.

Howling.

# About the Artists

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## Mary Birnbaum

Mary Birnbaum (faculty 2011-present) has directed opera and music theater around the world, including productions of Rossi's *L'Orfeo*, Missy Mazzoli's *Proving Up*, and Britten's *The Rape of Lucretia* at Juilliard and *The Classical Style* at Carnegie Hall. She was nominated as best newcomer at the European Opera Awards in 2015; in 2019, her production of Puccini's *La bohème* opened the Santa Fe Opera season; and her production of Purcell's *Dido and Aeneas* toured to Opera Holland Park and Opéra de Versailles. Birnbaum has also directed productions at Opera Philadelphia, Seattle Opera, Bard Music Festival, Virginia Opera, Virginia Arts Festival, Ojai Festival, Montclair Peak Performances, and Boston Baroque in the U.S. as well as in Taiwan (with the National Symphony Orchestra), Central America (National Theatre of Costa Rica and Guatemala), Australia, and Israel. Birnbaum has created world premieres of works by contemporary artists including Jeremy Denk, Steven Stucky, Frank London, Elise Thoron, Kristin Kuster, Megan Levad, and, in 2022, Christopher Cerrone and Stephanie Fleischmann's *In a Grove* at Pittsburgh Opera. At Juilliard, Birnbaum teaches acting to singers and serves as dramatic advisor to the master's degree candidates. She also coaches acting in the Metropolitan Opera's Lindemann Young Artists Program, and she was named general and artistic director of Opera Saratoga in 2023. A graduate of Harvard College, Birnbaum trained professionally in physical theater at L'École Jacques Lecoq in Paris.





- *S. Jay Hazan Scholarship in Vocal Arts, Helen Marshall Woodward Scholarship In Voice*

### Kerrigan Bigelow

Soprano Kerrigan Bigelow, from North Andover, Massachusetts, is an undergraduate studying under the tutelage of Elizabeth Bishop at Juilliard, where she has enjoyed a wide variety of performance opportunities, singing both traditional and contemporary opera as well as art song. She recently performed as Una Novizia in *Suor Angelica*, in the Liederabend series, and twice with the New York Festival of Song. She also earned second prize in the Musicians Club of New York Competition and performed Libby Larsen's *Try Me, Good King* at SongFest in Nashville under the direction of the composer. In 2022, Bigelow debuted at Chautauqua Opera as Zerlina in *Don Giovanni* and Kahout in *The Cunning Little Vixen*.



- *Harold and Mimi Steinberg Fellowship*

### Ana Karneža

Ana Karneža is an actor and singer from Ptujška Gora, Slovenia, who's in the final year of Juilliard's drama MFA program. She began her performing career as a singer in her home country, where she performed at televised music festivals as well as evening concerts. Prior to studying at Juilliard, she was an undergraduate at NYU Abu Dhabi, where she studied global theater. Karneža's recent Juilliard performances include *The Caucasian Chalk Circle* (Azdak), *Wintertime* (Maria), and the workshop of Tim Blake Nelson's play *And Then We Were No More* (An Analyst).

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## Leo Radosavljevic

Leo Radosavljevic (BM '11, MM '13, voice), a native of Chicago, spent his childhood singing in the Lyric Opera Children's Chorus and studying piano with his father. During his studies at Juilliard, he performed many operatic roles including Simone in *Gianni Schicchi*, Bottom in *A Midsummer Night's Dream*, and Tobia Mill in *La Cambiale di Matrimonio*, and gave the U.S. premiere performances of Willi Graf in Peter Maxwell Davies' *Kommilitonen!* He has also sung with Opera Colorado as Bonze (*Madama Butterfly*), the New Philharmonic as Don Alfonso (*Così fan Tutte*), Opera Theater of Saint Louis as Manders (*Regina*), and Teatro Nuovo as Orbazzano (*Tancredi*), and covered the role of the King in *Aida* with Riccardo Muti and the Chicago Symphony Orchestra. On the concert stage, he has appeared as soloist with the Buffalo Philharmonic, Metropolis Symphony, the Orchestra Now, New Juilliard Ensemble, and Juilliard415, with which he performed Telemann's rarely heard *Die Tageszeiten* as well as made a studio recording in Vancouver with the Canadian Broadcasting Company. Radosavljevic has also appeared as an art song recitalist at the Ravinia Festival in Chicago and Carnegie Hall. He is a proud recipient of the 2020 Marcella Kochanska Sembrich Award from the American Council for Polish Culture. In 2021, he returned to Teatro Nuovo to cover Bartolo (*Il barbiere di Siviglia*) and performed the roles of Colline in *La bohème* with the Savannah Voice Festival and Belcore in *L'elisir d'amore* with Opera in Williamsburg. He was also heard in a workshop of *Proximity*, which premiered last year at the Lyric Opera of Chicago. In 2022, Radosavljevic made a company debut with Opera San Jose, as Zuniga in *Carmen*; he also sang the title role in *Le Nozze di Figaro* with Manhattan School of Music and Richard in Michael Ching's *Alice Riley* with the Savannah Voice Festival, covered Archieros in *King Roger* with Chicago Opera Theater, and reprised Zuniga with MasterVoices at Lincoln Center.





### David Serkin Ludwig

David Serkin Ludwig (Graduate Diploma '02, composition) enjoys a career of collaboration with some of today's leading musicians, filmmakers, and writers. This year, Ludwig was the recipient of the American Academy of Arts and Letters Award in Music and, in 2022, he was awarded the Stoeger Prize from the Chamber Music Society of Lincoln Center, the largest chamber award of its kind. He received the 2018 Pew Center for the Arts and Heritage Fellowship, the Independence Foundation Fellowship (two-time recipient), Theodore Presser Career Grant, and A. I. duPont Award. In 2012, NPR named Ludwig one of the Top 100 Composers Under 40. The next year, his choral work *The New Colossus* opened the private prayer service for President Obama's second inauguration. Ludwig, who holds positions and residencies with nearly two dozen orchestras and music festivals in the U.S. and abroad, was named a Steinway Artist in 2021. Ludwig was formerly at the Curtis Institute of Music, where he served as dean of artistic programs, chair of composition, director of Ensemble 20/21, and artistic director of Curtis Summerfest. In addition to Juilliard, he holds degrees from Oberlin Conservatory, Manhattan School of Music, and Curtis as well as a PhD from the University of Pennsylvania. Ludwig also studied at the University of Vienna and taught at Cheyney University of Pennsylvania while attending Juilliard. He has received commissions and performances from artists and ensembles including the Philadelphia, Pittsburgh, Minnesota, and National symphony orchestras as well as Jonathan Biss, Jeremy Denk, Jennifer Koh, Jaime Laredo, David Shifrin, Eighth Blackbird, Imani Winds, the Dover Quartet, and PRISM Saxophone Quartet. He has scored Hollywood feature films, written for historical performance ensembles, and created new works for non-traditional and electronic instruments. Ludwig, who was appointed dean and director of music at Juilliard in 2021, serves on the school's faculty and is the artistic director of Juilliard's collaborative contemporary music project The New Series. He lives in New York City with his wife, violinist Bella Hristova, and their four beloved cats.

# Producing Team for The Mad King

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