

GORDON GETTY
PLUMP JACK



MELODY MOORE
SUSANNE MENTZER
NIKOLAI SCHUKOFF
LESTER LYNCH
CHRISTOPHER ROBERTSON
ROBERT BREault



MÜNCHNER RUNDFUNKORCHESTER
CHOR DES BAYERISCHEN RUNDFUNKS
ULF SCHIRMER



Gordon Getty (born 1933)

PLUMP JACK

Libretto by the composer after Shakespeare (*Henry IV Part 1 & 2, Henry V*)

Opera in Two Acts

Concert Version

(Scene 1 and Scene 8 of the opera are not included in the concert version)

Act One

- | | | |
|---|--|--------|
| 1 | Overture | 11. 18 |
| 2 | Scene 2: "Hal's Memory"
(Henry IV, Hal) | 3. 27 |
| 3 | Scene 3: "Gad's Hill"
(Falstaff, Hal, Boy, 1st Traveler, Bardolph, Pistol) | 3. 35 |
| 4 | Scene 4: "Clarence"
(Henry IV, Chief Justice, Clarence) | 5. 16 |
| 5 | Scene 5: "Boar's Head Inn"
(Falstaff, Hal, Hostess, Boy, Pistol, 1st Captain, 2nd Captain) | 9. 00 |

Act Two

- | | | |
|----|--|--------|
| 6 | Scene 6: "Shallow's Orchard"
(Shallow, Falstaff) | 5. 04 |
| 7 | Scene 7: "Jerusalem"
(Clarence, Chief Justice, Henry IV, Warwick, Hal, Chorus) | 6. 33 |
| 8 | Scene 9: "Pistol's News"
(Davy, Falstaff, Bardolph, Shallow, Pistol, Chorus) | 4. 47 |
| 9 | Scene 10: "Banishment"
(Hostess, Bardolph, Pistol, Boy, Shallow, Falstaff, Henry V (Hal), Chorus) | 10. 06 |
| 10 | Scene 11: "Muse of Fire"
(Pistol, Boy, Hostess, Shallow, Bardolph, Davy, Henry V (Hal), Chorus) | 4. 00 |
| 11 | Scene 12: "Off to War"
(Pistol, Boy, Shallow, Bardolph, Davy, Hostess, Chorus) | 12. 20 |

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Cast in order of appearance

Henry IV / Pistol	- Christopher Robertson, Bass-baritone
Hal (Henry V)	- Nikolai Schukoff, Tenor
Boy / Clarence	- Melody Moore, Soprano
Bardolph / Chief Justice	- Nathaniel Webster, Baritone
Falstaff	- Lester Lynch, Baritone
First Traveler	- Diana Kehrig, Mezzo-soprano
Second Traveler / Second Captain/ Warwick	- Bruce Rameker, Baritone
Hostess (Nell Quickly)	- Susanne Mentzer, Mezzo-soprano
Shallow / First Captain	- Robert Breault, Tenor
Davy	- Chester Patton, Bass-baritone

Chor des Bayerischen Rundfunks

Chorus Master: Florian Helgath

Münchner Rundfunkorchester

Concertmaster: Olga Pogorelova

conducted by: Ulf Schirmer

Recording Venue:	Studio One of the Bavarian Radio Munich, May 2011
Executive Producers:	Lisa Delan (Rork Music), Veronika Weber & Florian Lang (Bavarian Radio), Job Maarse (PentaTone Music)
Recording Producer:	Job Maarse
Balance Engineer:	Jean-Marie Geijssen
Recording Engineers:	lentje Mooij & Roger de Schot
Editing:	lentje Mooij
A co-production of Rork Music, Bavarian Radio & PentaTone Music	

Total playing time: 75.34



Falstaff and his gang attack travellers
(Stich, 1858–1860)

Origins of Plump Jack

The three plays of *Henry the Fourth* and *Fifth* add literary invention to famous history. This rooting in fact, as with *Julius Caesar*, seems to give them a head start toward a story line more plausible and vital than what we expect from the time. I found them an easy choice when Sam Wannamaker suggested in 1982 that I should set something by Shakespeare. The opera grew by pieces. A part of what is now the *Boar's Head Inn* scene was performed by John Del Carlo and Paul Sperry and the San Francisco Symphony in 1985. Within two years I had added *Shallow's Orchard*, *Banishment* and *Off to War*, and all four scenes were performed by the same forces with added singers and chorus. I then filled out the story with spoken scenes, changing Shakespeare as little as possible, and gradually set those spoken scenes to music as I came to realize that I could not control moods and inflections in any other way.

Mood and inflection are everything in *Plump Jack*. The words come first, and I prefer them to keep the contours and cadences of the spoken stage. Shakespeare in any case is mainly prose and iambic pentameter, both of which I tend to hear as recitative. Thus I place most of the musical content in the orchestra, like Wagner in the *Ring*, and fit a recitative-like prosody to this melodic background. Most of the few vocal melodies, such as the choruses in *Jerusalem* and *Off to War*, are set to my own texts or other exogenous ones rather than to Shakespeare's. His drinking songs in *Pistol's News* scan in tetrameter, however, and are composed melodically.

This bias toward recitative, leaving most melody to the accompaniment, makes it easy to write *ossias* to suit voices of different ranges. I need only pick other notes in the harmonies in a sequence that keeps the rough shape of the line. Thus Falstaff may be sung by bass-baritone or high baritone, and Henry IV by bass-baritone or bass. A single bass-baritone might therefore double both roles, following Peter Sellars' fine idea, although singing Falstaff alone is an ample workload.

Taking my cue from the plays, I wanted *Plump Jack* to be bursting at the seams, as vivid and varied and multitudinous as possible. I could not have done that within the musical idioms of Shakespeare's time, even if I wanted to try, and like other composers I am pretty much stuck with my own musical language anyhow. But I have sought realism by quoting music from the Renaissance wherever I usefully could. Falstaff's reference to the "Carman's Whistle" in *Shallow's Orchard*, for example, is set to that once-popular tune. Students will also recognize "Tapster, Drinker" in the first bars of *Pistol's News*, and again whenever Davy is about to sing.



Other quotations include the "Agincourt Song" and "L'Homme Armé" (both twice) in *Off to War*, and the second "Agincourt Song" ("Enforce we us") in *Banishment*. The longest and most interesting quotations are also in *Banishment*, in the offstage Latin plainsong that begins and ends this scene. These are apparently the actual words and music sung at the coronation of Henry V, beginning with the Proper Mass for that week ("Judica me deus. . .") and ending with the Ordinary Mass ("Agnus dei").

I would have stolen more if I had found more worth stealing. I set "Veni, Sancte Spiritus" in a way to suggest a work of the time because I could not find an authentic setting that I liked. Authenticity does not imply quality. Likewise the "bagpipe" music from *Off to War* (oboes and strings *non vibrato*), and the woodwind motifs from that scene, suggest the period within my own notions of how such music ought to go. Many touches in *Plump Jack* are meant to give an impression of *Ars Nova* or earlier schools without fooling any experts. What matters is that the music must be my best.

Although *Plump Jack* has been performed over the years, or as much of it as existed at a given time, all of it is recently revised. Its slow genesis has tracked my slow development as an orchestrator. Composing and orchestration are separate gifts. Composing is melody, rhythm, harmony and counterpoint. Orchestration is choice of instruments to play notes already written. Composing is like writing a play, and orchestration is like casting the play. Although composing always came easily to me,

it has taken good teaching and stubborn repetition to pound orchestration into my head. Good orchestration simply means getting the balances and colors you meant. I preferred to make my own mistakes, rather than let specialists do the orchestration, because the specialists might not know what I meant. At long last, somehow, what I hear back is converging to what was in my mind.

I find it much easier to rank my favorite composers, past and present, than to figure out which ones have influenced my music. It takes shape, and I write it down. Of course it is derivative. I did not invent the triad or the diatonic scale. Beyond that, I am something like an unwed mother who cannot name the father. The composers I most revere begin with Bach, Beethoven, Schubert and Wagner. Yet I hear little trace of them in *Plump Jack*. What I hear more of, come to the think of it, is movie music. Falstaff's monologue in *Gad's Hill* may derive from what we hear when Sylvester is sneaking up on Tweetie Pie. Likewise the harp/violins *ostinato* in Hal's *Banishment* aria, as gentle as the ticking of a time bomb, or the celesta theme that introduces and describes the pilgrims in *Gad's Hill*, might fit the same moments in a film

where the lines are spoken rather than sung. Movies, after all, are spoken operas where the score tells us what to expect and how things feel.

Movie music is all-inclusive. We might hear Heavy Metal as the camera tools along the freeway, then neoclassicism for a picnic in the park, then atonalism as the murderer stalks his prey. By the same token, movie music is less proprietary and single-authored than opera. A film score might include nothing original, and no two pieces by the same composer. *Plump Jack* doesn't fit that model, but shows a similar bent in its eclecticism and love of contrasts. Clearly it derives from Western music as a whole, but perhaps from nothing more specific. The surprise is that I myself do not know what my sources are, even though it is my job to study such things.

Gordon Getty

Performance notes

A wise scholar has said that the real protagonist in the plays from which *Plump Jack* is drawn is neither Hal nor Falstaff, but the English people. We see an age in which war, peril and treason crowd everywhere, but in which spite and malaise cannot be imagined. There are no villains in the three plays, nor even a single unsympathetic character.

A chief theme is the conflict between the worlds of impulse and responsibility. Falstaff and Hal are large enough to be at home in both,

but must take the main roles in the struggle between them. In the end, Shakespeare endorses both worlds and both men, and so should we. We are meant to love Falstaff, and yet support every word of Hal's renunciation of him. Whether we humanly can do both these things has been much debated, but there is no doubt Shakespeare intended us to. It may be relevant that the defeat of the Armada was of very recent memory when the three plays were written, and that English audiences might have been willing then to give old friends' feelings a low priority against the soundness of the state.

And soundness of the state is the real issue in Falstaff's banishment, rather than any hollow "confirmation conversion" of Hal to establishment mores. Shakespeare takes pains to reassure us of this. Hal's wooing of Katherine in *Henry V* long after the banishment will be set in unbuttoned prose, full of humor and self-deprecation. Hal has not lost the common touch. He is never a prig, but rather always a king who does his duty to old friends and strangers even-handedly.

For Shakespeare's audience, Henry V was one of the greatest Englishmen in history, and the three plays are built around this perception. Never mind that historians today take a dimmer view of him. What matters is that the plays and *Plump Jack* can't work if Hal loses our respect at any point, particularly in the banishment scene. He will lose it if he pulls his punches there. He must chill Falstaff to the bone without the least indication that he either enjoys the business or is squeamish about it. In particular, he must not smile. He must leave the crowd desperately glad they are not Falstaff, and convinced that they have a great and fair king. No doubt the scene plays easier, in an antiheroic age, if Hal is shown as a demagogue whose latent mean streak has been brought out by power. But it cheats Shakespeare and it cheats the audience in the end.

The court scenes are all gravity and melancholy, while the scenes in Eastcheap and Gloucestershire are all zest and sunshine. Stanislavsky must be forgotten when we enact the latter. The Falstaffian men are built on familiar theatrical models, but exalted and ennobled by genius. Pistol is the *miles gloriosus* (glorious soldier) of Roman comedy, the blustering blowhard who would not frighten a moth. Think of Yosemite Sam. Better still, see Robert Newton's Pistol in Olivier's movie of *Henry V*. Shallow is the soul of Merry England, the irrepressible opposite of Pistol. Think of Mr. Magoo.

Hostess has more dimension. By giving her some lines of Doll Tearsheet, I have cobbled together a romantic history and love duet between Hostess and Falstaff which does not exist in the plays. She can be as shrill as a fishwife in firing up the constables, and then otherworldly in recollecting moments of tenderness. Hostess and Shallow must draw

tears as well as laughter.

Falstaff is all the world. We must meet him at the top of his game; outwitting his arresters, winning the crowd, pulling the Chief Justice's beard and borrowing another ten pounds for good measure. His next scene at Gad's Hill is the endearing opposite. Here Falstaff is flustered, flummoxed and apoplectic as Hal and Boy play their tricks on him. It makes little difference whether Falstaff is really fooled or is pretending, since the scene plays and registers about the same either way. It is at Gad's Hill that we love Falstaff most.

Love him we must, since all who know him do. He is mourned in the end as much as Hamlet or Brutus or Lear. "Falstaff, he is dead," says Pistol, "and we must yearn therefore." "He's in Arthur's bosom," says Hostess, even though she never saw a farthing back from him. Bardolph adds the most beautiful tribute of all: "Would I were with him, wheresome'er he is, either in heaven or in hell." (I give the line to all of the Falstaffians.) Before Shakespeare and Falstaff, the world was not accustomed to comic figures who aroused feelings of that kind. A great performer can show us why this one does.

Gordon Getty

CHRISTOPHER ROBERTSON



Partly thanks to the excellent training he received at Oberlin College (Ohio), Christopher Robertson has since enjoyed a remarkable career on both sides of the Atlantic. Since graduating in 1987, the American baritone has extended his diverse repertoire to include roles such as Scarpia in Puccini's *Tosca* and Enrico in Donizetti's *Lucia di Lammermoor*, as well as rarely performed pieces such as Massenet's *Thaïs*.

Christopher Robertson has sung Agamemnon in Gluck's *Iphigénie en Aulide* under Riccardo Muti at La Scala, and the title role in Mozart's *Don Giovanni* under James Levine at the New York Met. In San Francisco, he sang the role of Germont in *La Traviata*, and in Houston, Kurwenal in Wagner's *Tristan und Isolde*. He has performed Verdi's *Rigoletto* at the Komische Oper in Berlin and elsewhere.

As a concert singer, he has sung in Beethoven's Symphony No. 9 as well as in Britten's *War Requiem*.

NIKOLAI SCHUKOFF

The tenor Nikolai Schukoff was born in Graz, Austria. His repertoire is varied, ranging from Danilo in Lehár's *Die Lustige Witwe* and Pollione in Bellini's *Norma* to Dionysus in Henze's *Die Bassariden*. Other roles include Max in Weber's *Der Freischütz*, which he performed in Geneva and Salzburg, and Don José in Bizet's *Carmen*, which he sang in Baden-Baden, Zurich and, most recently, Hamburg.



Nikolai Schukoff was especially successful in the title role of Wagner's *Parsifal*, which he performed in Munich and Dresden, among other cities. Subsequently, he was invited to sing this role in 2013 at the Easter Festival in Salzburg under the baton of Sir Simon Rattle.

As a concert singer, Nikolai Schukoff has sung with many major orchestras, including the Munich Philharmonic, the Leipzig Gewandhaus Orchestra, and the London Philharmonic Orchestra. Nikolai Schukoff has often performed with conductor/pianist Christoph Eschenbach, with whom he also gives joint Lieder evenings.

MELODY MOORE

When Melody Moore made her début in London at the English National Opera during the 2008-2009 season as Mimi in Puccini's *La Bohème*, she was widely acclaimed for her magnificent voice. Subsequently, she was reinvented to sing the role of Marguerite in Gounod's *Faust*.



However, as a graduate of the Cincinnati College-Conservatory of Music and a 2007 San Francisco Opera Adler Fellow, the young soprano made her first career moves in her native America. Major performances in the U.S.A. have included the Countess in Mozart's *Le Nozze di Figaro* in Los Angeles, the title role in Puccini's *Suor Angelica* at the Orlando Opera, and Donna Anna in Mozart's *Don Giovanni* with the Cincinnati Chamber Orchestra. At the New York City Opera, she sang in a contemporary opera, *Séance on a Wet Afternoon*, by Stephen Schwartz.

Melody Moore has collaborated with renowned conductors such as Kent Nagano and Donald Runnicles.

NATHANIEL WEBSTER

The critically acclaimed American baritone Nathaniel Webster received his vocal training at the Eastman School of Music in Rochester, U.S.A. and at the Royal Scottish Academy of Music in Glasgow.

He has sung at the Opéra National de Paris, the New York City Opera, and the Théâtre de La Monnaie in Brussels, among others. As a guest soloist, he has performed with orchestras such as the Atlanta Symphony and the Auckland Philharmonic. He has sung numerous roles at the Frankfurt Opera, such as Apollo in Monteverdi's *Orfeo*, Masetto in Mozart's *Don Giovanni*, Melot in Wagner's *Tristan und Isolde*, and the title role in Rossini's *Il Barbiere di Siviglia*.

As a concert singer, Nathaniel Webster's performances include Handel's *Messiah* with the Dallas Symphony Orchestra, and Beethoven's *Symphony No. 9* with the San Diego Symphony. His Lieder evenings include, for example, a Schumann recital at the Frankfurt Goethe House.



in Graz (Austria). Subsequently, she became a permanent member of the New York City Opera Company. Other engagements have taken her to the opera houses in Washington, Philadelphia and Baltimore. In Miami, she shared the stage with Plácido Domingo in Cilea's *Adriana Lecouvreur*.

In addition to roles such as Papagena in Mozart's *Magic Flute*, and the title role in Bizet's *Carmen*, Diana Kehrig has made several appearances singing on Broadway. During a period of nine years, she was invited back to the Heidelberg Schlossfestspielen (Heidelberg Castle Festival) to perform in Romberg's operetta *The Student Prince*. She performed in Gordon Getty's *Plump Jack* at the Moscow Conservatoire with the Russian National Orchestra; this was followed by further performances of this opera in Germany (Bonn and Dresden), Austria, and the U.S.A. (San Francisco and Hawaii). Diana Kehrig has also been involved in film and television productions.



musical interests, this provides him with an ample playing field, ranging from early to contemporary music, from oratorio and opera to tango.

He has performed as a soloist in Bach's *Mass in B Minor* and Handel's *Solomon*, as well as in Bernstein's *Chichester Psalms* and Orff's *Carmina Burana*. Major venues where he has sung include the Lincoln Center in New York, the Concertgebouw in Amsterdam, the Spoleto Festival in Italy, the Chicago Opera Theater, the New York City Opera, and the Anchorage Opera. Recently, he appeared with the American performance artist, Meredith Monk, at the Edinburgh Festival as well as in Poland.

Bruce Rameker studied at the Curtis Institute of Music in Philadelphia and also in San Francisco. His recordings include Klaas de Vries' opera *A King, Riding*.



LESTER LYNCH

One of the most important American operas, Gershwin's *Porgy and Bess*, holds an important position in Lester Lynch's biography. The baritone, who was born in Ohio and studied at New York's Juilliard School of Music, has performed in this opera in Washington, Chicago, and San Francisco; and he has also toured Europe with *Porgy and Bess* (with the Houston Grand Opera), alternately singing the roles of Porgy and Crown.



However, Lester Lynch has also made a name for himself singing Verdi. Past roles have included the Count di Luna in *Il Trovatore* at the Deutsche Oper am Rhein and the Minnesota Opera, and Germont in *La Traviata* at the Cleveland Opera and Houston Grand Opera. At the Bregenz Festival 2011, he sang in Giordano's *Andrea Chénier*, under conductor Ulf Schirmer.

Lester Lynch has demonstrated his enormous stylistic range in the concert field in performances including works such as Handel's *Messiah*, Fauré's *Requiem*, and Vaughan Williams' *Sea Symphony*.

DIANA KEHRIG

The mezzo-soprano Diana Kehrig studied singing in Cincinnati and Philadelphia, as well as at the American Institute of Musical Studies

ROBERT BREAUTL

Thanks to his outstanding vocal and dramatic qualities, the American tenor Robert Breault has become a much sought-after artist. Highlights of the 2010-2011 season included Schubert's *Mass in E flat* with the San Diego Symphony and Bach's *St. John Passion* at the Bach Festival in Florida, as well as the role of Cavaradossi in Puccini's *Tosca* at the Opera Edmonton in Canada (where he had also sung the Duke in Verdi's *Rigoletto* during the previous season).

Other engagements have included the role of Edgardo in Donizetti's *Lucia di Lammermoor* at the Utah Opera, and Don José in Bizet's *Carmen* at the Arizona Opera. Robert Breault's concert repertoire ranges from Baroque music to Orff's *Carmina Burana*.

Other major orchestras with which he has performed include the London Philharmonic Orchestra and the Jerusalem Symphony Orchestra, as well as many American orchestras. Robert Breault is a professor and opera director at the University of Utah.



BRUCE RAMEKER

Bruce Rameker has the unusual gift of being able to sing both as a baritone and as a countertenor. In conjunction with his diverse

SUSANNE MENTZER

Opera, concert singing, teaching – the American mezzo-soprano Susanne Mentzer focuses her artistic attention on all three areas. She was born in Philadelphia and first studied music therapy before entering the Juilliard School of Music in New York to train as a singer. In Europe, she has performed at all major opera-houses from Milan to London.

In the United States, in particular since 1989, she has received regular invitations to perform at the New York Met. She has sung there in various Mozart operas, as well as in the world première of Tan Dun's *The First Emperor*, sharing the stage with Plácido Domingo. She has also gained a reputation for herself with her portrayal of various trouser roles, such as Cherubino (*Le Nozze di Figaro*) and Octavian (*Der Rosenkavalier*).

In concert, Susanne Mentzer has been widely acclaimed for her interpretations of works by Berlioz and Mahler. She has been a professor of voice at Rice University in Houston and has also taught at De Paul University and the Aspen Music Festival and School



CHESTER PATTON

Chester Patton was born in the state of Mississippi (U.S.A.). He received his vocal training at the San Francisco Opera Center, where he sang the title role in Tippett's *King Priam*, under conductor

Donald Runnicles, as well as Basilio in Rossini's *Il Barbiere di Siviglia* and Colline in Puccini's *La Bohème*.

The bass has since sung leading roles in many opera houses throughout North America, ranging from Boston to Vancouver. Chester Patton made his European debut as the High Priest in Verdi's *Nabucco* at the Opéra Bastille in Paris. In Lyon, he sang Pizarro in Beethoven's *Fidelio*, and he has received various invitations to sing at the Salzburg Festival as Charles V in Verdi's *Don Carlo* and as Lorenzo in Bellini's *I Capuleti e i Montecchi*.

Chester Patton has also performed in Amsterdam, Bologna, Rome, and Madrid; and he has travelled to Tokyo to sing Escamillo in Bizet's *Carmen* and Orest in Strauss' *Elektra*.



ULF SCHIRMER

Since 2006, Ulf Schirmer has been the Artistic Director of the Munich Radio Orchestra, with which he presents a varied programme, ranging from operetta, opera and film music to the sacred music of 20th and 21st centuries in the series "Paradisi gloria". He always presents rarely performed or unjustly neglected works – recently, for instance, Lehár's operetta *Das Fürstenkind* and Lortzing's opera *Regina*.



Ulf Schirmer was born in Eschenhausen (near Bremen, Germany). He received his musical training from György Ligeti, Christoph von Dohnányi, and Horst Stein. He was assistant to Lorin Maazel, chief conductor of the Vienna State Opera, Music Director in Wiesbaden, and chief conductor of the Danish Radio Symphony Orchestra.

He is a regular guest at the Deutsche Oper Berlin and the Vienna State Opera, as well as at the Bregenz Festival, where he presented Giordano's *Andrea Chénier* in summer 2011. He recently conducted Richard Strauss' *Arabella* at the New National Theatre in Tokyo.

In 2000, Ulf Schirmer was appointed a professor at the Hamburg Academy of Music. In 2009, he was appointed Music Director of the Leipzig Opera, and shortly afterwards Artistic Director. In Leipzig, Ulf Schirmer has conducted performances of Puccini's *La Bohème*, Humperdinck's *Hänsel und Gretel*, and Wagner's *Lohengrin*, among others.

GORDON GETTY

Gordon Getty was born in Los Angeles in 1933, and has lived in San Francisco since 1945. He graduated in English literature from the University of San Francisco in 1956. His first published piece was an a cappella chorus on Tennyson's "All Along the Valley," written while he was working for his father in the Middle East. He then studied theory at the San Francisco Conservatory of Music under Sol Joseph in 1961 and 1962. Five piano pieces he wrote there, now collectively the *Homework Suite*, were published in 1964.

Meanwhile he married, went back to work for his father, and completed nothing new for 18 years. Then compositions came steadily. His song cycle *The White Election* set 31 poems by Emily Dickinson for soprano and piano. It was recorded by Kaaren Erickson and Armen Guzelimian on Delos in 1986, and by Lisa Delan and Fritz Steinegger on PentaTone in 2009.

Plump Jack, meanwhile, grew piece by piece. Part of what is now the *Boar's Head Inn* scene was premiered by the San Francisco Symphony in 1984. A fuller version was repeated there in 1986, along with the newly written *Shallow's Orchard*, *Banishment* and *Off to War*. The same four scenes were soon heard in the Dorothy Chandler Pavilion and at the Spoleto Festival. The complete opera, again in concert version, premiered in London in 2002.

Most of Getty's compositions are for voice. His work for chorus and orchestra includes settings of Tennyson and Housman in *Victorian Scenes* (1989), ending with a reworked "All Along the Valley," and of Poe in *Annabel Lee* (1990). Orchestral choruses setting mostly or wholly his own texts include *Three Welsh Songs* (1998) and *Young America* (2001). His cantata *Joan and the Bells* (1998), also to his own text, is for the same forces with soprano and baritone soloists. All have been recorded by PentaTone. His second opera, *Usher House*, to his own libretto after Poe's short story, is due release by PentaTone late in 2012.



Of his compositions Getty has said: "My style is undoubtedly tonal, though with hints of atonality, such as any composer would likely use to suggest a degree of disorientation. But I'm strictly tonal in my approach. I represent a viewpoint that stands somewhat apart from the 20th century, which was in large measure a repudiation of the 19th, and a sock in the nose to sentimentality. Whatever it was that the great Victorian composers and poets were trying to achieve, that's what I'm trying to achieve."

Synopsis

(Scenes 1 & 8 of the fully staged version of *Plump Jack*, as well as portions of other scenes, do not occur in the concert version but are included here for dramatic context.)

ACT I

Scene 1: "The Warrant"

Hostess Nell Quickly has summoned Constables Fang and Snare to arrest Falstaff for nonpayment of debt. They do so as he arrives with his entourage, including Pistol, Bardolph and Boy. The Falstaffians fight the constables. The Chief Justice and his men arrive to restore order. A crowd gathers. The Chief Justice chides Falstaff for draft-dodging in the current war with the Scots and Welsh. Hostess explains her grievances to the Chief Justice. Falstaff promises to pay, but inveigles her into dropping the lawsuit and lending him another ten pounds. All leave but Falstaff.

Prince Hal has been watching Falstaff's performance from the crowd, and now comes forward to applaud his audacity. Boy reappears, and reports that pilgrims with fat purses will be crossing Gad's Hill the following morning before daylight. Falstaff plans a robbery and invites Hal to take part. Hal refuses. Boy offers to persuade Hal in private. Falstaff exits. Boy tells Hal of his plot to rob the Falstaffians after they rob the pilgrims. Hal accepts.

Scene 2: "Hal's Memory"

Hal is alone with his memories. He recalls a chiding by his father, King Henry IV, warning him against his life of indolence and folly. He is touched to the heart, and promises to reform.

Scene 3: "Gad's Hill"

We are at Gad's Hill. It is pitch dark. Falstaff cannot find Hal or Boy or his horse, and rails against the ingratitude of man. The others appear

and report that the rich pilgrims are about to arrive. All hide. The pilgrims enter. Falstaff, Pistol and Bardolph attack them and follow them offstage. They reappear with the pilgrims bound and Falstaff holding the loot. Disguised, Hal and Boy enter, drive them off, and give the money back to the pilgrims. Falstaff roars in the distance as Boy and Hal make merry.

Scene 4: “Clarence”

Henry IV and the Chief Justice are discussing the wars at Windsor Palace. Enter Hal's younger brother Thomas of Clarence. Henry IV advises him to stay close to Hal as a moderating influence, and to bear his humors with patience. He learns that Hal is dining with Falstaff, and laments the fate of his kingdom under the madcap reign to come: “O thou wilt be a wilderness again, / Peopled with wolves, thy old inhabitants.”

Scene 5: “Boar’s Head Inn”

We are at the Boar’s Head Inn. Hal relaxes at his ease. Boy and Hostess Quickly serve him. Falstaff, Pistol and Bardolph enter, flummoxed and bedraggled. Falstaff denounces Hal for his nonappearance at the robbery. He reports his heroic defense against troops of assailants, the number increasing with each breath. Pistol and Bardolph swear to every word. Hal produces his mask and disguise and the empty moneybag. Falstaff swears that he saw through the trick from the start, and spared Hal’s life out of civic duty. Changing the subject, Falstaff invites Hal to rehearse the defense of his playboy lifestyle that he will present to his father. Hal agrees.

The Falstaffians put a stool on the table and heave Falstaff onto it. Playing Henry IV, he denounces Hal and vilifies all his companions save for that single paragon Falstaff. Then the two switch places as Hal plays the father and Falstaff the son. This time the son is flayed for consorting with Falstaff, “that old white-bearded Satan.” Falstaff, still playing Hal, answers “No, my good lord. Banish Pistol, banish Bardolph, banish Boy, banish Nell, but for good Jack Falstaff, kind Jack Falstaff, sweet Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry’s company, banish not him thy Harry’s company. Banish Plump Jack, and banish all the world.” Hal answers softly, “I do, I will.”

Constables bang at the door, demanding that Falstaff join in the wars. All exit but Falstaff and Hostess. These two have known each other “some twenty-nine years come peascod-time,” through thick and thin, and share a tender moment before he emerges to face down the constables and march off to war.

ACT II

Scene 6: “Shallow’s Orchard”

The elderly Justice Shallow is napping in his orchard in Gloucestershire. Falstaff’s arrival wakes him. They reminisce about merriment and wenching in times long gone. Shallow leaves to organize dinner for the Falstaffians. Falstaff, alone, lampoons Shallow and declares a plan to swindle him.

Scene 7: “Jerusalem”

Henry IV confers with his council at Westminster. Warwick enters with the news that the rebellion against him has been crushed. In the rejoicing the king falls ill. Hal enters, repents his follies, and is reconciled with his dying father.

Scene 8: “Davy’s Ledger”

Shallow, in his sumptuous country drawing room, cannot find the silver and cloth he needs to impress his dinner guests. He climbs to a high cupboard and tumbles head over heels. His snooty and super-efficient steward Davy appears with servants. Without a word Davy restores order, finds the missing tableware in the chest on which Shallow had balanced in his climb, and directs setting of the table. Shallow, sunny and unflusterable, discusses farm matters with Davy as if nothing had gone amiss. Davy is instructed to treat Falstaff well: “A friend in the court is better than a penny in purse.” Falstaff and his men enter and are ushered to the table. Again Falstaff tries to tell us his designs on Shallow. Meanwhile Davy, out of their sight, takes a nip from the wine flask.

Scene 9: “Pistol’s News”

At Shallow’s table all are four sheets to the wind. Davy, insufferable when sober, is the life of the party when drunk. He sings bawdy songs as he pours, and all join in. As he finally collapses, Pistol is announced with news from London. The news, decoded with effort by Falstaff, is that Henry IV is dead and Hal is now king. Elated, Falstaff makes plans to share the spoils and to settle accounts with the Chief Justice.

Scene 10: “Banishment”

A crowd including the Falstaffians and Shallow gathers along the route of Henry V’s coronation procession. Falstaff has “borrowed” a thousand pounds from Shallow, supposedly to arrange Shallow’s political advancement. The king’s train approaches. As all others kneel, Falstaff runs into the road to embrace his old chum. The king stares him down, blisters him and banishes him “not to come near our person by ten mile.”

The procession continues with Falstaff prostrate. Falstaff pulls himself up and laughs off the tongue-lashing as public relations. Certainly Shallow cannot have his money back, or even half; it will still buy him great office as originally bargained. “Come with me to dinner,” commands Falstaff as he leads them off. “I shall be sent for soon at night!” Snow falls on the empty street as monks offstage sing the *Agnus Dei*.

Scene 11: “Muse of Fire”

Cannon are heard in the darkness. Unseen voices sing of preparations for war with France. They also tell us that Pistol and Hostess are married. A spotlight finds Boy asking these two to come to Falstaff, who is very sick. “The king hath killed his heart.” Blackout and cannon again as the king exhorts the nation to war. Once more the spotlight finds Hostess calling the Falstaffians to their dying master.

Scene 12: “Off to War”

It is just before dawn outside the Boar’s Head Inn. Pistol calls out to Bardolph and Boy, and tells them Falstaff is dead. Hostess describes his death. As dawn breaks, the street fills with men to go to war and women to see them off. Recruiting officers, vendors, tumblers, street entertainers and pipers join the scene. Companies march off as others form. The king and his train pass. Finally Pistol, Bardolph and Boy march away. Hostess and the women remain to bid their men farewell.

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