

November 19, 2015 at 8:00pm

Musical preview by The Princeton Pianists Ensemble at 7:00pm
Richardson Auditorium in Alexander Hall

EMMANUEL PAHUD, *Flute*
CHRISTIAN RIVET, *Guitar*

ASTOR PIAZZOLLA
(1921 – 1992)

L'histoire du Tango
Bordel 1900
Café 1930
Nightclub 1960
Concert d'aujourd'hui

MAURICE OHANA
(1913 – 1992)

Tiento for Solo Guitar

FRANCESCO MOLINO
(1775 – 1847)

Duo in G Major, Op. 16, No. 3
Andantino
Polaca

RAVI SHANKAR
(1920 – 2012)

L'Aube enchantée (sur le Raga "Todi")

— INTERMISSION —

GEORGE FRIDERIC HANDEL
(1685 – 1759)

Sonata in G Minor, Op. 1, No. 2, HWV. 360
Larghetto
Andante
Adagio
Presto

ELLIOTT CARTER
(1908 – 2012)

Scrivo in Vento for Solo flute

CHRISTIAN RIVET
(b. 1964)

Clap (2013)
Little Walter
Invention BWV
Ballad Bop
Telephone Booth (Blues)
A Sharp (Song)

BÉLA BARTÓK
(1881 – 1945)

Romanian Folk Dances, Sz. 56
Jocul cu bătă
Brâul
Pe loc
Buciumeana
Poargă românească
Mărunțel

ABOUT EMMANUEL PAHUD



The Swiss-and-French flautist Emmanuel Pahud was born in Geneva and began studying music at the age of six. He graduated in 1990 with the Premier Prix from the Conservatoire National Supérieur de Musique de Paris, after which he continued his studies with Aurèle Nicolet. At the age of 22 Emmanuel joined the Berliner Philharmonic as Principal Flute under Claudio Abbado, a position which he still holds today. In addition to his engagements with the Berliner Philharmoniker, Emmanuel enjoys an extensive international career as soloist and chamber musician.

Emmanuel appears regularly at leading festivals throughout Europe, the USA and the Far East. He has appeared as soloist with many of the world's leading orchestras and has collaborated with conductors such as Claudio Abbado, Sir Simon Rattle, David Zinman, Lorin Maazel, Pierre Boulez, Valery Gergiev, Sir John-Eliot Gardiner, and Yannick Nézet-Séguin.

Emmanuel is a dedicated chamber musician and regularly gives recital tours with pianists such as Eric Le Sage, Yefim Bronfman and Hélène Grimaud, as well as jazzing with Jacky Terrasson. In 1993, Emmanuel founded the Summer Music Festival "Musique à l'Empéri" together with Eric Le Sage and Paul Meyer in Salon de Provence, which is still

STUDENT VOICES

An important part of our mission is to engage and educate Princeton students. As part of our Creative Reactions Program, we have asked students to tell us their thoughts about the artists we are presenting. We will be sharing them with you throughout our programs this year.

a unique chamber music Festival today. He also continues chamber music performances with Les Vents Français and members of the Berlin Philharmonic.

In 1996 Emmanuel signed an exclusive contract with EMI Classics, a collaboration which has proven to be one of the most significant contributions to recorded flute music. He has made more than 20 recordings which have received unanimous critical acclaim and have been showered with awards. His recent recording dedicated to flute music at Frederick the Great's court with Trevor Pinnock was released at the end of 2011 and received *Classica Magazine* CD of the Year 2012 and was nominated at the TV Awards Victoires de la Musique 2013. His recording of the complete works for flute by Frank Martin was released by Musiques Suisses and was immediately awarded the March 2013 "Diapason d'Or," France. His CD with Les Vents Français 'Best of Quintet Music' won the Record Academy Award in Japan in 2012 and his sixth Echo Klassik award, and was followed by a three-CD box of works for winds and piano, released by Warner Classics in autumn 2014. He and Christian Rivet have recorded the repertoire you will hear this evening on a disc entitled *Around the World* for Warner Classics.

In June 2009 Emmanuel was awarded to *Chevalier dans l'Ordre des Arts et des Lettres* for his contribution to music, and in April 2011 awarded an HonRAM by the Royal Academy of Music. He also is an Ambassador for UNICEF. This concert marks Mr. Pahud's Princeton University Concerts debut.

“ For those not familiar with the classical flute world, Pahud can be considered the Beyoncé of our generation in terms of how highly we regard his musical artistry, including his charming stage presence, brilliant technique, colorful and vibrant tone, and his elegant music phrasing. We meticulously watch his performances, and listen to his recordings over and over, studying the ways in which he never fails to captivate us with his sound. It is a BIG deal that we have the opportunity to hear this internationally renowned flutist perform in such an intimate concert venue.

– Alexia Kim, Princeton Class of '17

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ABOUT CHRISTIAN RIVET



Christian Rivet studied guitar, conducting, chamber music, harmony, and counterpoint at the Conservatoire National de Région in Metz. Since that time he has honed his musical philosophy with the aid of both period and modern instruments. Having won the top prizes at Metz, he entered Alexandre Lagoya's class at the Conservatoire National Supérieur de Musique de Paris in 1984. After obtaining Premiers Prix in guitar and chamber music (1987 and 1988), he continued on to a postgraduate degree, and there received formative guidance from the Uruguayan guitarist Alvaro Pierri and the flautists Michel Debost and Aurèle Nicolet.

He has appeared at leading festivals in France and abroad as a soloist and alongside such partners as flutist Emmanuel Pahud, the Sine Nomine Quartet, and tenor Topi Lehtipuu. Mr. Rivet is also a student of literature. In 1985, he was awarded a first prize for poetry at the international competition organized by the city of Toulouse; he was subsequently engaged by the radio station France Culture, and regularly composes original music for the theater, notably for the Avignon Festival.

A prizewinner at several international competitions, a teacher of guitar holding the Certificat d'Aptitude (top candidate in his discipline), he participates in international masterclasses, teaches chamber music, guitar and lute in the various conservatories in Paris, and is director of the Festival "Le Vent sur l'Arbre."

Christian Rivet paired composers Robert de Visée (Baroque guitar) and André Jolivet (modern guitar) on a CD released by Zig-Zag Territoires which won awards in the musical press, including "10 de Classica - Répertoire." His last record *24 Ways Upon the Bells* (John Dowland, Benjamin Britten, John Playford and The Beatles) edited by Naïve was

best recording of the year according to the newspaper *Le Monde*. And he has recorded the repertoire you will hear this evening with Emmanuel Pahud on the Warner Classics label.

Highlights of his 2015 – 2016 season include solo recitals with the lute and the guitar in Europe, tours in Japan, USA, China, and Taiwan with the flutist Emmanuel Pahud and collaborations with several composers. Composer Philippe Hersant is wrote a piece especially for him – *Paradiso*, for archlute and mixed choir – which he performed in June 2015.

This season Christian Rivet is focusing on musical composition including several pieces dedicated to soprano Mariana Flores and lutenist Hopkinson Smith, a concerto for Emmanuel Pahud, a wind quintet for Les Vents Français, a piece for solo clarinet for Paul Meyer, several pieces for pianist Celimene Daudet and a piece for L'Orchestre Philharmonique de Radio-France. These works will be published by Editions Durand.

He will resume his activities as a conductor with the creation of an orchestra with the help of the French Ministry of Culture. This concert mark's Mr. Rivet's Princeton University Concerts debut.

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DAVID GREILSAMMER, Piano/Prepared Piano

SCARLATTI/CAGE: A Journey Between Two Worlds – Sonatas by 18th century composer Domenico Scarlatti and 20th century composer John Cage performed back-to-back by one pianist on two pianos with a swivel chair in between.



ABOUT THE PROGRAM

By Professor Peter Laki, Visiting Associate Professor of Music, Bard College, ©2015

ASTOR PIAZZOLLA

(Mar del Plata, Argentina, March 11, 1921 – Buenos Aires, Argentina, July 4, 1992)

L'histoire du Tango (1986)

Astor Piazzolla was the great modern master and innovator of Argentine tango. A musician steeped in the traditional music of his native country who had a picture of Béla Bartók over his bed, Piazzolla grew up in New York City and later studied composition with Nadia Boulanger in Paris. Returning to Argentina, Piazzolla, a virtuoso player on the bandoneon (the special Argentine accordion), infused the tango with modern techniques and harmonies that infuriated the traditionalists but eventually won him great success both at home and around the world. He introduced the tango into the symphonic idiom in works like his Bandoneon Concerto or his chamber opera *Maria de Buenos Aires*.

L'histoire du Tango (“The History of the Tango”), for flute and guitar, was written in 1985 for the Fifth International Guitar Festival in Liège, Belgium. It is a set of four pieces evoking four periods and four settings in the history of tango. The score contains the following commentary:

- 1 Bordello, 1900: The tango originated in Buenos Aires in 1882. It was first played on the guitar and the flute. Arrangements then came to include the piano, and later, the concertina [a relative of the accordion]. This music is full of grace and liveliness. It paints a picture of the good-natured chatter of the French, Italian, and Spanish women who peopled these bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a joyful tango.
- 2 Continental Café, 1930: This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies. Tango orchestras come to consist of two violins, two concertinas, a piano, and a bass. The tango is sometimes sung as well.

- 3 Night Club, 1960: This is a time of rapidly expanding international exchange, and the tango evolves as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.
- 4 Modern-day concert: Certain concepts in tango music become intertwined with modern music. Reminiscences of Bartók, Stravinsky, and other composers against the background of the tango. This is today's tango, and the tango of the future as well.

MAURICE OHANA

(Casablanca, Morocco, June 12, 1913 – Paris, France, November 13, 1992)

Tiento (1955)

Born in Morocco into a family of Spanish-Gibraltarian origins, Maurice Ohana held British citizenship and served in the British Army during World War II. Yet he was a Frenchman by education and lived in France for most of his life, and was naturalized in 1976. He spoke French, Spanish and English without an accent.

For this extremely prolific and still-underrated composer, the flamenco music of Andalusia was a primary point of reference, and, especially in the earlier years of his compositional career (up to the 1960s), he composed many works in which that influence is obvious. But, as Caroline Rae points out in her book *The Music of Maurice Ohana* (2000), “Far from any colouristic recourse to the picturesque, or mere impressionist exoticism, Ohana’s Iberianism is akin to the nightmare-world of Goya’s etchings, the

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violent suffering of Picasso's *Guernica* and the dark surrealism of Federico García Lorca's poetry."

The brief *Tiento* for solo guitar is a case in point. The title has a double meaning: it is a special melodic type in flamenco music, and also a genre in Spanish keyboard music of the 16th century, similar to what was called a fantasia in other countries. Ohana's *Tiento* evokes the Sarabande rhythm at the beginning, and proceeds to derive from that rhythm a host of complex patterns. Rae describes the mood of the piece as "Goyesque, brutal, melancholy, and grief-stricken," and points out: "Ohana makes occasional use of quarter-tones to enhance the expressiveness of the melodic line... The work ends with a ghostly *tambora* (striking of the wood of the guitar)."

FRANCESCO MOLINO

(Duchy of Savoy [now Italy], June 4, 1775 – Paris, France, 1847)

Duo in G Major, Op. 16, No. 3

Francesco Molino was one in a group of Italian guitar players, contemporaries of Paganini, who contributed to the development of the instrument's technique and popularized guitar music in the musical centers of Europe. He wrote about sixty works for his instrument, including the present duo, in two extremely pleasant and graceful movements that give both the guitar and the flute (or, alternatively, the violin) attractive and rewarding parts to play.

RAVI SHANKAR

(Varanasi, India, April 7, 1920 – San Diego, California, December 11, 2012)

L'Aube enchantée (sur Le Raga "Todi") (1976)

Ravi Shankar, perhaps the most famous Indian musician of the 20th century, was known, among other things, for his frequent collaborations with Western musicians, above all Yehudi Menuhin. In part inspired by these contacts, the great master of the sitar eventually began to write down some compositions, scored for Western instruments but thoroughly Indian in style and spirit.

The present work was originally conceived for flute and harp; the arrangement for flute and guitar was made by flutist Pierre-André Valade and guitarist Roberto Aussen. It is

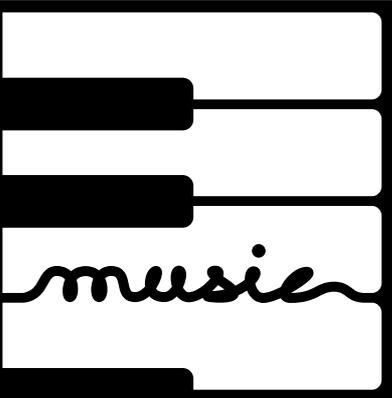
an elaboration on the Raga *Todi*, which is based on the scale C – D flat – E flat – F sharp – G – A flat – B – C. Like a traditional raga, it is comprised of two major sections, one slow and unmetred (relating to the *alap* section of the traditional performance), followed by a fast and rhythmical *chor* and ending with a climactic *jhala*.

GEORGE FRIDERIC HANDEL

(Halle, Saxony, February 23, 1685 –
London, England, April 14, 1759)
Sonata in G Minor, Op. 1, No. 2,
HWV 360 (1712 – 1732)

Handel composed original solo sonatas for violin, recorder, transverse flute and oboe, and some of the sonatas have occasionally been transferred to other instruments as well. The earliest editions, published in 1730 and 1732, contained twelve sonatas written for different instruments under the same cover; other sources bring the number of the known authentic sonatas to twenty.

The present work, originally for recorder, was written around 1712 but was not printed until twenty years later. It is in the usual four-movement, slow-fast-slow-fast format of the *sonata da chiesa* (church sonata). The slow movements, especially the second one, serve as introductions to the fast pieces that follow them; significantly, both end on half-



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cadences, resolving to the next movement. Both fast movements have the structure, if not necessarily the character, of dances; each divides into two halves, both of which are repeated.

ELLIOTT CARTER

(New York City, December 11, 1908 – New York City, November 5, 2012)

Scrivo in Vento for Solo Flute (“I Write Upon the Wind”) (1991)

In his music, Elliott Carter combined extreme intellectual rigor with a keen literary sensibility and the soul of a true poet. During his long career, he was frequently inspired by poetry, and his extraordinary erudition and knowledge of languages allowed him to cast a wide net when it came to choosing a text to base a composition on.

In 1991, when the Avignon Festival was devoted to his music, Carter composed a new piece for solo flute, dedicated to Canadian flutist Robert Aitken, who gave the first performance at the festival. Since Petrarch lived in Avignon for many years, the composer decided to take one of the great classic sonnets as his point of departure. As it happened, the premiere fell on July 20, 1991, the 687th anniversary of Petrarch’s birth.

The sonnet captures the contradictory moods of a faithful lover whose feelings of love make him happy whereas his lady’s resistance makes him despair. (In real life, Laura, the love of Petrarch’s life, was married to someone else.) Accordingly, Carter’s piece is a study in extreme contrasts: it is based on the constant alternation between two kinds of material: one slow, gentle and lyrical, and using the low range of the flute, the other hectic and hyperactive, hitting the highest notes of the instrument. The two kinds of material act out a kind of dramatic dialogue, with frequent flutter-tonguing and multiphonics.

*Beato in sogno et di languir contento,
d’abbracciar l’ombra et seguir l’aura estiva,
nuoto per mar che non à fondo o riva,
solco onde, e ’n rena fondo, et scrivo in vento;*

Happy in dreams; content in languishing;
Shadows I clasp; I swim in shoreless seas;
I chase the summer airs with aimless wing;
Build on the sand and write upon the breeze.

*e ’l sol vagheggio si ch’elli à già spento
col suo splendor la mia virtù visiva;
et una cerva errante et fugitiva
caccio con un bue zoppo e ’nfermo et lento.*

I plough the waves in vain; the sun I woo
Till by its withering rays my powers are spent;
A swiftly fleeing deer do I pursue
With sluggish ox, crippled and maimed and bent;

*Cieco et stanco ad ogni altro ch'al mio danno,
il qual dì et notte palpitando cerco,
sol Amor et Madonna et Morte chiamo.*

Save to my own harm I am blind to all;
That harm I seek with fluttering heart and torn.
On Love, my lady, nay on Death I call,

*Così venti anni, grave et lungo affanno,
pur lagrime et sospiri et dolor merco,
in tale stella presi l'esca et l'amo!*

And twenty years these torments have I borne.
Still I am filled with sighs and tears and gloom,
Yet dearly love the fate that weaves my doom

(Sonnet 212. Translation by William Dudley Foulke, Oxford University Press, 1915)

CHRISTIAN RIVET (b. 1964)

Clap (2013)

Christian Rivet has provided the following comments on his piece:

Clap is a sequence of five short dances which are tributes to American composers such as Bernstein, Ives, Adams and Copland, as well as key jazz musicians including John Coltrane, Joe Hurt and Charlie Christian. The musical language addresses these parallel worlds, incorporating melodic material within some fairly contemporary music. Both the flute and the guitar make some unexpected sounds, playing in different rhythms (at the same time) in order to represent the songs of two musicians who start off far away from each other and who meet to create a new music.

There is also a nostalgia about *Clap* that is designed to evoke the blues more in creative than expressive dimensions: the poetry of Guillaume Apollinaire was something of a reference point for me.

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“Little Walter” is a homage to Marion Walter Jacobs, the American blues harmonica player. For “Invention BWV,” each player chooses where to break the phrase, like an improvisation. In “Ballad Bop,” the flute plays a bebop and the guitar a ballad at the same time. “Telephone Booth (Blues)” evokes a telephone conversation in the rain; drizzle on the kiosk and in the heart, with a bluesy nostalgia for the old red telephone booths in England. I wrote “A Sharp” as a song with both John Coltrane and Emmanuel Pahud in mind.

Clap is dedicated to Emmanuel Pahud and is published by Editions Durand.

BÉLA BARTÓK (Nagyszentmiklós, Hungary, [now Sînnicolau Mare, Romania], March 25, 1881 – New York City, September 26, 1945)
Romanian Folk Dances, Sz. 56 (1915 – 1917)

One of Bartók’s most popular works, this set of six short dances was originally written for piano solo in 1915. The six movements are based on instrumental melodies the composer had heard, and recorded on phonograph cylinders, during his ethnomusicological fieldwork in Transylvania, then still part of the Austro-Hungarian Empire, in 1910 and 1912. Bartók added only a modest harmonic accompaniment to the folk melodies, yet, despite the economy of the means used, he managed to provide a rich and original coloring and an exciting rhythmic foundation.

The heavier steps of the first dance, “Jocul cu bâță” (“Dance with sticks”) are contrasted by the fleeter “Brâul” (“Sash Dance”) as well as “Pe loc” (“In one place”) where the melody circles around a single note just as the dancers stay in the same spot throughout. The name “Buciumeana” for the fourth dance refers to a Romanian alphorn, but Bartók recorded the tune from a fiddle player. (Four of the six dances were fiddle tunes; two – Nos. 2 and 3 – were played on folk recorders.) The suite closes with two fast numbers: “Poargă românească” (“Romanian Polka”) and “Mărunțel” (“Quick Dance”). It is interesting that Bartók changed the tempos of all the dances, making Nos. 3 and 4 much slower than the originals, the others significantly faster.