

RICHARDSON

CHAMBER PLAYERS

Chris Komer Horn | **Sunghae Anna Lim** Violin | **Susannah Chapman** Cello
Alan Feinberg Piano | **Jennifer Tao** Piano | **Jacqueline Horner-Kwiatek** Soprano

“CLARA SCHUMANN AT 200”

performed in honor of pianist Elizabeth DiFelice

**CLARA
SCHUMANN**

(1819–1896)

Impromptu
Soirées Musicales, Op. 6

No. 1 Toccata
No. 3 Mazurka

FEINBERG

**ROBERT
SCHUMANN**

(1810–1856)

Adagio and Allegro for Horn and Piano in A-flat Major, Op.70

Adagio. Langsam, mit innigem Ausdruck
Allegro. Rasch und feurig–Etwas ruhiger–Tempo I

KOMER, TAO

**CLARA
SCHUMANN**

6 Lieder for Soprano and Piano, Op. 13

Ich stand in dunklen Träumen
Sie liebten sich beide
Liebeszauber
Der Mond kommt still gegangen
Ich hab' in deinem Auge
Die stille Lotosblume

HORNER-KWIATEK, FEINBERG

INTERMISSION

**JOHANNES
BRAHMS**

(1833–1897)

4 Lieder for Soprano and Piano

Der Frühling (from 6 Lieder, Op. 6, No. 2)
Von ewiger Liebe (from 4 Lieder, Op. 43, No. 1)
Die Mainacht (from 4 Lieder, Op. 43, No. 2)
Feldeinsamkeit (from 6 Lieder, Op. 86, No. 2)

HORNER-KWIATEK, FEINBERG

**CLARA
SCHUMANN**

Piano Trio in G Minor, Op. 17

Allegro moderato
Scherzo. Tempo di menuetto–Trio
Andante
Allegretto

LIM, CHAPMAN, TAO

About the Program

By Sophie Lewis, © 2019

CLARA SCHUMANN (1819–1896)
Soirées Musicales, Op. 6 (1836)

During the nineteenth century, composers responding to performers' unprecedented virtuosity created some of the most challenging repertoire for the piano ever composed. Clara Wieck Schumann, known as one of the best concert pianists of her time as well as a talented composer, exemplified the epoch's virtuosic pianism. In addition to her technical skill, she was

able to bring out the emotional depth of a piece of music.

Clara's compositions capture the seemingly paradoxical interplay between dazzling surface patterns and profound emotional intensity. This is especially evident in the pieces that comprise her *Soirées Musicales*, Op. 6. Composed when she was just 16 or 17 years old, the title of the collection alludes to private concerts which took place at salons throughout

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SCHUMANN *Dichterliebe*, Op. 48
MEHLDAU *The Folly of Desire*, inspired by *Dichterliebe* with texts by Shakespeare, e.e. cummings, Brecht, Yeats, Goethe, Blake, and others

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the nineteenth century. Salons offered an opportunity for musical performance for many women who lacked access to the same professional music-making opportunities as men. A diminutive of “Toccatà,” which means “to touch,” “Toccatina” displays the performer’s dexterity as it dances playfully through A minor with a sunny foray into a lyrical A major middle section before returning to the home key of A minor. By contrast, the G minor “Mazurka” is written in a slower, more contemplative vein. The mazurka was a Polish folk dance in triple meter that was popularized by Frédéric Chopin.

ROBERT SCHUMANN (1810–1856)

Adagio and Allegro for Horn and Piano in A-flat Major, Op. 70 (1849)

Throughout the first four years of their marriage, Clara Schumann and her husband Robert maintained a joint diary where they chronicled their thoughts and experiences as well as reactions to their artistic efforts and performances. In one of the first entries, Robert wrote: “My wife is a treasure that grows greater day by day. If only she knew how happy she makes me!” Robert’s Adagio and Allegro, Op. 70, is perhaps the musical expression of the composer’s joyous love for Clara. This piece was written during a particularly prolific period in Robert’s career. He had just completed his *Fantasiestücke*, Op. 12, a set of eight pieces for piano, the week before beginning Adagio and Allegro. The pieces in the *Fantasiestücke* reflect the duality of Robert’s personality. His dreamer side is depicted in the “Eusebius” portions

and his passionate side is portrayed by the “Florestan” pieces of the collection. Though Robert did not formally assign these two facets of his personality to the two movements of Adagio and Allegro, the first movement clearly reflects his dreamy and imaginative persona, while the horn’s fast-moving melodic line and staccato articulation in the second Allegro movement reveals his ardent and tumultuous character traits.

CLARA SCHUMANN (1819–1896)

6 Lieder, Op. 13 (1843)

Composed in 1842–1843, Clara’s Six Lieder, Op. 13 convey a wide array of emotions using remarkably economic means. Almost all of the lieder in this collection were composed as gifts for Robert, often for occasions such as birthdays or Christmas. Unlike her virtuosic piano compositions, which were intended to showcase her skill as a professional concert pianist, these songs reflect the intimate context in which she composed them. Half of the lieder in the set are settings of poems by the German lyric poet Heinrich Heine, a favorite of her husband’s. Just two years earlier, Robert composed *Dichterliebe* (“A Poet’s Love”), which set 16 poems by Heine. The themes present in *Dichterliebe* are echoed in Clara’s collection of six lieder, though the circumstances that surround their composition were quite different. Robert composed *Dichterliebe* during a period when strife with Clara’s father forced an extended separation for the couple, which is perhaps why themes of longing and faithful love are so prevalent in the texts he chose to set. Composed

a couple years later, the restrained joy in Clara's songs mirrors the resolution of these unpleasant circumstances and a harmonious period in their married life together.

JOHANNES BRAHMS (1833–1897)
4 Lieder for Soprano and Piano

Johannes Brahms and Clara's friendship began during Robert Schumann's breakdown and final decline. Their friendship is one of the most-discussed interpersonal relationships in all of music history. But beyond speculation over alleged romance, it is clear that their friendship was a source of strength and creative inspiration for both composers. "Der Frühling," from Op. 6, is one of Brahms's early songs. The song's playfully skipping accompaniment reflects the hope and joy that accompanies the return of spring. On the other end of the spectrum, "Von ewiger Liebe" from Op. 43 reflects more serious questions about the durability of human love in the face of adversity. "Die Mainacht," also from Op. 43, describes the poignancy of lost love. While Brahms's early songs employed higher vocal registers for only brief periods during the climax of the song, in his mature lieder vocal pitch is considerably higher for a more significant portion of the song. This contributes to a greater sense of drama in these compositions. This shift in his compositional approach is apparent in "Feldeinsamkeit," from Op. 86, which

makes use of both the upper and lower range of the voice while still maintaining a beautiful lyricism that recalls Brahms's earliest lullabies.

CLARA SCHUMANN (1819–1896)
Piano Trio in G Minor, Op. 17 (1846)

Widely considered to be one of Clara Schumann's most important compositions, the Piano Trio, Op. 17, represented a new direction for the composer. Until this point, Clara's compositional focus had been exclusively on solo piano works or songs for voice and piano. With the Piano Trio, Clara embraced new instrumentation—piano with violin and cello—as well as multi-movement composition. The work's four movements encompass a breadth of emotional expression and also showcase her technical acumen. In particular, the use of modulation to and from the home key of G minor and the incorporation of chromaticism reflect the work of a sophisticated and seasoned composer. The work was so successful that Robert was inspired to write his own Piano Trio in D Minor a year later. While Robert's compositions for strings have been criticized for the disproportion between the strings and piano parts, Clara's Trio exhibits excellent balance between the three instruments.

Sophie Lewis is a graduate student in musicology at Princeton University.

This concert is presented in honor of Elizabeth DiFelice in recognition of her 25 years of teaching piano in the Department of Music at Princeton University.



Those of us who know Betsy well are grateful for her continued presence in our lives. She performed often with Richardson Chamber Players, was Coordinator of Piano Studies, helped populate the Lewis Arts complex with gorgeous new Steinway grand pianos, and shared her deep knowledge of the piano and chamber music repertoire with generations of students. Whether she is sharing words about Beethoven, her latest travels, a work of great literature, or most of all, her beloved students, she speaks with infectious and heartfelt passion. Thank you, Betsy, for inspiring us all with your incredible professionalism, your profound musicianship, and your deep humanity!

—Peggy Kampmeier, Pianist and Performance Faculty
at Princeton University

About the Artists

Founded during the Princeton University Concerts 1994–1995 centennial season, the **Richardson Chamber Players** is our resident ensemble comprised of performance faculty, distinguished guest artists, and supremely talented students. The performance faculty share the artistic direction and seek to present repertoire of works for singular combinations of instruments and voices, which would otherwise remain unheard. Today's program was conceived and organized by pianist **Geoffrey Burleson**.



Cellist **Susannah Chapman** is well established as a chamber musician, soloist, contemporary music interpreter, and performer in leading chamber orchestras. She has performed with the New York Philharmonic, has played principal cello in Helmuth Rilling's Oregon Bach Festival, the Mostly Mozart Festival Orchestra, is a former member of the Saint Paul Chamber Orchestra, and currently performs regularly with the Orpheus

Chamber Orchestra. Premiering new works by many of America's leading composers, Ms. Chapman has performed with the Bang-on-a-Can All-Stars and is a member of Cygnus, a contemporary music sextet with its own series at Merkin Hall in New York City and residencies at both Sarah Lawrence College and City University of New York. Ms. Chapman has appeared at Jacob's Pillow as a soloist with the Mark Morris Dance Company. She has traveled to Australia with Bang-on-a-Can All-Stars to perform contemporary concertos as part of the Olympic Arts Festival. She has toured nationally with Musicians from Marlboro and has performed in New York City at the 92nd Street Y, BargeMusic, Weill Recital Hall at Carnegie Hall, Merkin Hall, and the Metropolitan Museum of Art. Ms. Chapman holds a Doctorate of Music from SUNY Stony Brook. She is on the cello faculty at Princeton and is the cello instructor at Kean University, Rutgers University Extension Division, and the Brevard Music Center.



Pianist **Alan Feinberg** has forged a career based on musical exploration. From John Bull to Milton Babbitt, Feinberg's creative approach to programming has given him a varied career. With over 300 premieres to his credit by such composers as John Adams, Charles Ives, Steve Reich, John Harbison, Milton Babbitt and Charles Wuorinen, he is well known for recitals that pair old and new music and put a fresh and provocative perspective on

both. Feinberg has toured several times with the Cleveland Orchestra and Christoph

von Dohnanyi, performing Shulamit Ran's *Concert Piece*, including an appearance in Carnegie Hall. He has also performed the Brahms Second Piano Concerto on tour with the Cleveland Orchestra, and his most recent collaboration with the Cleveland Orchestra featured the world premiere of Charles Ives' "Emerson" Concerto. He was featured on opening night of the San Francisco Symphony's Mavericks Festival, at the New Horizons Festival of the New York Philharmonic, the 10th anniversary concert of the American Composers Orchestra, the 92nd Street Y's Berio *Sequenza* Marathon, the premiere performance of Act 1 of John Adams *Nixon in China* for the Guggenheim's Works in Progress Series, and the Carnegie Hall birthday celebration of George Gershwin with Dick Hyman. In 2011 he curated and performed in chamber recitals of American music at The White Nights Festival in St. Petersburg and at several venues in Moscow. Mr. Feinberg has received four Grammy nominations for Best Instrumentalist. Mr. Feinberg has taught at Eastman School of Music, SUNY Buffalo, Carnegie Mellon, Duke, Oberlin and Princeton. He is currently on the performance faculty of Princeton University, the City University of New York Grad Center, and New York University.



Mezzo-soprano **Dr. Jacqueline Horner-Kwiatek** was a member of the world-renowned vocal quartet Anonymous 4 from 2000–2016. She recorded twelve award-winning CD's with the group, including *American Angels* which twice topped Billboard's classical music charts, and *The Cherry Tree*, one of the top selling classical CDs of 2010. Anonymous 4's performance of the Irish lament "Caoineadh" on Christopher Tin's album *Calling All Dawns*, with Jacqueline as featured soloist, led to a Grammy for Best Classical Music Crossover Album. She is the Founder and Artistic Director of ModernMedieval, an organization created to promote performance and education in early and new music. It includes ModernMedieval Voices, a female vocal ensemble which fosters collaborative projects featuring early music in conjunction with music from later periods and newly commissioned works. She has collaborated with many composers including Judith Weir, Karlheinz Stockhausen, Luciano Berio, Orlando Gough, Richard Einhorn, Andrew Toovey, Andrew Lovett, Louis Conti, Daniel Thomas Davis, Gregory Spears, Phil Kline, and David Lang, singing with such distinguished new music ensembles such as Ensemble Modern Frankfurt, Ensemble Intercontemporain Paris, Singcircle, Continuum, Washington Square Contemporary Music Society, Ixion, Dogs of Desire, Ekmeles, S.E.M. Ensemble, and the Locrian Chamber Ensemble.

She has premiered roles in several operas, including Bacchant in *The Bacchae* (John Buller) for English National Opera London, Monk in *Gawain* (Sir Harrison Birtwistle) for The Royal Opera Covent Garden, Jeannie in *The Juniper Tree* (Andrew Toovey) for Broomhill International Opera, Jackie Kennedy in *Jackie K* (Andrew Lovett) for English

National Opera Contemporary Opera Studio, and Eliza Doolittle/Scheherazade in *The Loathly Lady* (Paul Richards) at University of Pennsylvania. She has appeared as a guest soloist with many early music ensembles both in Europe and the United States. She is a frequent soloist with Distinguished Concerts International New York. She is a member of the performance faculty at Princeton University and teaches voice at Fordham University where she is also music director of the Fordham Collegium. She is on the faculty of The Juilliard School, teaching music history in the Evening Division. She gives seminars on vocal pedagogy to student composers including at Juilliard, MSM, and Montclair University. She holds degrees from Queens University Belfast, Teacher's College Columbia University, and has a DMA from The Juilliard School.



A native of Kansas, **Chris Komer** is at home playing all types of music in all types of settings, and he has become one of New York City's most sought after freelance hornists. He is the principal horn player for the New Jersey Symphony Orchestra, and has performed with the New York Philharmonic, Cleveland Orchestra, Orpheus Chamber Orchestra, Milwaukee Symphony and Houston Symphony. In jazz club clubs he has performed

with the Lincoln Center Jazz Orchestra, Chico O'Farrell Orchestra, Chuck Mangione, Marta Topferova and Gary Morgan's Panamericana. He has also appeared in recordings for J. J. Johnson, McCoy Tyner, Harry Connick Jr., Natalie Cole, Tony Bennett, Barbra Streisand, Audra McDonald, Celine Dion, George Michael, Luther Van Dross, Chaka Kahn, 16 major motion picture soundtracks, and hundreds of TV themes and commercials. On Broadway Chris has appeared in *How to Succeed in Business Without Really Trying*, *Candide*, *The Scarlet Pimpernel*, *The Music Man*, *La bohème*, *South Pacific* and *West Side Story*. He has appeared with many successful chamber groups including the Burning River Brass, Meridian Arts Ensemble, the Aspen Wind Quintet, Music from Marlboro, Chamber Music Society of Lincoln Center, Extension Ensemble, Canadian Brass, and Hexagon. His hobbies include drum and bugle corps (he is a former member of the Blue Devils Drum and Bugle Corps in Concord, California), playing jazz piano, motorcycling, hiking and camping. He has founded a performing artists' retreat in the Rocky Mountains called the Artist's Refuge at Thunderhead. Chris is a member of the performance faculty at Princeton University.



A native of Honolulu, Hawaii, violinist **Anna Lim** has performed throughout the United States, Europe, and Asia. She was a founding member of the Laurel Piano Trio. A keen advocate for new music, she is the violinist of the New Millennium Ensemble, winner of the Naumburg Chamber Music Award, and has been a frequent guest of New York New Music Ensemble, Da Capo Chamber Players, and Talea Ensemble. She joined the Manhattan String Quartet in the fall of 2019. Ms. Lim has an abiding interest in early music through her work with Nikolaus Harnoncourt in Salzburg. She has studied many approaches to violin in Europe and the United States. Recent festival appearances include the Portland Chamber Music Festival, Open Chamber Music at Prussia Cove, and the Maine Chamber Music Seminar. Lim serves as an advisor for the Trenton Music Makers, an El Sistema-inspired program for children in New Jersey, as well as for the Trenton Youth Orchestra, a Princeton University student-led ensemble. She is a member of the performance faculty at Princeton. Anna Lim received a BA from Harvard University in History and Literature and completed her Diploma at the Mozarteum Salzburg under Sándor Végh.



Pianist **Jennifer Tao** has performed in recital in New York City at Carnegie/Weill Recital Hall, Merkin Hall, the New York Historical Society, Caramoor, and The New School, and overseas at venues including the Philharmonic Hall in Lublin, Poland, the Chopin Music Academy in Warsaw, Poland, the Liceo Music Conservatory in Barcelona, Spain, Magasinet Hall in Odense, Denmark, and the Esplanade Theatre in Singapore. Ms. Tao has collaborated with many noted conductors including Frederick Fennell, Clyde Roller, Paul Wolfe and Gunther Schuller and has recorded for Centaur Records and Eroica Records. She has been a member of the performance faculty at Princeton University since 1989.

Texts & Translations

CLARA SCHUMANN (1819–1896)

6 Lieder, Op. 13 (1843)

Ich stand in dunkeln Träumen

By Heinrich Heine

Ich stand in dunkeln Träumen
Und starrte ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.
Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.
Auch meine Tränen flossen
Mir von den Wangen herab –
Und ach, ich kann's nicht glauben,
Dass ich dich verloren hab!

Sie liebten sich beide

By Heinrich Heine

Sie liebten sich beide, doch keiner
Wollt' es dem andern gestehn;
Sie sahen sich an so feindlich,
Und wollten vor Liebe vergehn.
Sie trennten sich endlich und sah'n sich
Nur noch zuweilen im Traum;
Sie waren längst gestorben
Und wussten es selber kaum.

I Stood Darkly Dreaming

Translation by Richard Stokes

I stood darkly dreaming
And stared at her picture,
And that beloved face
Sprang mysteriously to life.
About her lips
A wondrous smile played,
And as with sad tears,
Her eyes gleamed.
And my tears flowed
Down my cheeks,
And ah, I cannot believe
That I have lost you!

They Loved One Another

Translation by Richard Stokes

They loved one another, but neither
Wished to tell the other;
They gave each other such hostile looks,
Yet nearly died of love.
In the end they parted and saw
Each other but rarely in dreams.
They died so long ago
And hardly knew it themselves.

Liebeszauber

By Emanuel Geibel

Die Liebe saß als Nachtigall
Im Rosenbusch und sang;
Es flog der wundersüße Schall
Den grünen Wald entlang.
Und wie er klang, - da stieg im Kreis
Aus tausend Kelchen Duft,
Und alle Wipfel rauschten leis',
Und leiser ging die Luft;
Die Bäche schwiegen, die noch kaum
Geplätschert von den Höh'n,
Die Rehlein standen wie im Traum
Und lauschten dem Getön.
Und hell und immer heller floß
Der Sonne Glanz herein,
Um Blumen, Wald und Schlucht ergoß
Sich goldig roter Schein.
Ich aber zog den Wald entlang
Und hörte auch den Schall.
Ach! was seit jener Stund' ich sang,
War nur sein Widerhall.

Der Mond kommt still gegangen

By Emanuel Geibel

Der Mond kommt still gegangen
Mit seinem gold'nen Schein.
Da schläft in holdem Prangen
Die müde Erde ein.
Und auf den Lüften schwanken
Aus manchem treuen Sinn
Viel tausend Liebesgedanken
Über die Schläfer hin.
Und drunten im Tale, da funkeln
Die Fenster von Liebchens Haus;
Ich aber blicke im Dunklen
Still in die Welt hinaus.

Love's magic

Translation by Richard Stokes

Love, as a nightingale,
Perched on a rosebush and sang;
The wondrous sound floated
Along the green forest.
And as it sounded, there arose a scent
From a thousand calyxes,
And all the treetops rustled softly,
And the breeze moved softer still;
The brooks fell silent, barely
Having babbled from the heights,
The fawns stood as if in a dream
And listened to the sound.
Brighter, and ever brighter
The sun shone on the scene,
And poured its red glow
Over flowers, forest and glen.
But I made my way along the path
And also heard the sound.
Ah! all that I've sung since that hour
Was merely its echo.

The moon rises silently

Translation by Richard Stokes

The moon rises silently
With its golden glow.
The weary earth then falls asleep
In beauty and splendor.
Many thousand loving thoughts
From many faithful minds
Sway on the breezes
Over those who slumber.
And down in the valley
The windows sparkle of my beloved's house;
But I in the darkness gaze
Silently out into the world.

(please turn the page quietly)

Ich hab' in deinem Auge

By Friedrich Rückert

Ich hab' in deinem Auge
Den Strahl der ewigen Liebe gesehen,
Ich sah auf deinen Wangen
Einmal die Rosen des Himmels stehn.
Und wie der Strahl im Aug' erlischt
Und wie die Rosen zerstieben,
Ihr Abglanz ewig neu erfrischt,
Ist mir im Herzen geblieben,
Und niemals werd' ich die Wangen seh'n
Und nie in's Auge dir blicken,
So werden sie mir in Rosen seh'n
Und es den Strahl mir schicken.

Die stille Lotosblume

By Emanuel Geibel

Die stille Lotosblume
Steigt aus dem blauen See,
Die Blätter flimmern und blitzen,
Der Kelch ist weiß wie Schnee.
Da gießt der Mond vom Himmel
All seinen gold'nen Schein,
Gießt alle seine Strahlen
In ihren Schoß hinein.
Im Wasser um die Blume
Kreiset ein weißer Schwan,
Er singt so süß, so leise
Und schaut die Blume an. v
Er singt so süß, so leise
Und will im Singen vergehn.
O Blume, weiße Blume,
Kannst du das Lied verstehn?

I saw in your eyes

Translation by Richard Stokes

I saw in your eyes
The ray of eternal love,
I saw on your cheeks
The roses of heaven.
And as the ray dies in your eyes,
And as the roses scatter,
Their reflection, forever new,
Has remained in my heart,
And never will I look at your cheeks,
And never will I gaze into your eyes,
And not see the glow of roses,
And the ray of love.

The silent lotus flower

Translation by Richard Stokes

The silent lotus flower
Rises out of the blue lake,
Its leaves glitter and glow,
Its cup is as white as snow.
The moon then pours from heaven
All its golden light,
Pours all its rays
Into the lotus flower's bosom.
In the water, round the flower,
A white swan circles,
It sings so sweetly, so quietly,
And gazes on the flower. v
It sings so sweetly, so quietly,
And wishes to die as it sings.
O flower, white flower,
Can you fathom the song?

JOHANNES BRAHMS (1833–1897)

4 Lieder for Soprano and Piano

Der Frühling, Op. 6, No. 2

By J.B. Rousseau

Es lockt und säuselt um den Baum:
Wach auf aus deinem Schlaf und Traum,
Der Winter ist zerronnen.
Da schlägt er frisch den Blick empor,
Die Augen sehen hell hervor
Ans goldne Licht der Sonnen.

Es zieht ein Wehen sanft und lau,
Geschaukelt in dem Wolkenbau
Wie Himmelsduft hernieder.
Da werden alle Blumen wach,
Da tönt der Vögel schmelzend Ach,
Da kehrt der Frühling wieder.

Es weht der Wind den Blütenstaub
Von Kelch zu Kelch, von Laub zu Laub,
Durch Tage und durch Nächte.
Flieg auch, mein Herz, und flattere fort,
Such hier ein Herz und such es dort,
Du triffst vielleicht das Rechte.

Von ewiger Liebe, Op. 43, No. 1

By Hoffmann von Fallersleben

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.
Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.
Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,
Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:
"Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern um mich,
Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereinigt sind.
Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereinigt sind.
Spricht das Mägdelein, Mägdelein spricht:

The Spring

Translation by Emily Ezust

The wind murmurs alluringly about the tree:
Awaken from your sleep and your dream,
The frost of winter has thawed.
It casts its gaze briskly upward,
Its eyes look brightly upon
The golden light of the sun.

A gentle, warm breeze wafts
And rocks in the mass of clouds,
Downward like the fragrance of heaven.
Then all the flowers awaken,
The little birds sing melting sighs,
And Spring returns once more.

The wind wafts the pollen
From calyx to calyx, from leaf to leaf,
Throughout the day and throughout the night.
Fly also, my heart, and flutter forth,
Search here and search there for another heart -
Perhaps you will meet the right one.

Eternal Love

Translation by Richard Stokes

Dark, how dark in forest and field!
Evening already, and the world is silent.
Nowhere a light and nowhere smoke,
And even the lark is silent now too.
Out of the village there comes a lad,
Escorting his sweetheart home,
He leads her past the willow-copse,
Talking so much and of so many things:
'If you suffer sorrow and suffer shame,
Shame for what others think of me,
Then let our love be severed as swiftly,
As swiftly as once we two were plighted.
Let us depart in rain and depart in wind,
As swiftly as once we two were plighted.'
The girl speaks, the girl says:

(please turn the page quietly)

“Unsere Liebe sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.
Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
Unsere Liebe muß ewig bestehn!”

Die Mainacht, Op. 43, No. 2

By Ludwig Christoph Heinrich Hölty

Wann der silberne Mond durch die
Gesträuche blinkt,
Und sein schlummerndes Licht
über den Rasen streut,
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.
Überhüllet vom Laub, girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich,
Suche dunklere Schatten,
Und die einsame Träne rinnt.
Wann, o lächelndes Bild, welches wie
Morgenrot
Durch die Seele mir strahlt, find' ich
auf Erden dich?
Und die einsame Träne
Bebt mir heißer die Wang' herab.

Feldeinsamkeit, Op. 86, No. 2

By Hermann Allmers

Ich ruhe still im hohen grünen Gras
Und sende lange meinen Blick nach oben,
Von Grillen rings umschwirrt ohn' Unterlaß,
Von Himmelsbläue wundersam umwoben.
Die schönen weißen Wolken ziehn dahin
Durchs tiefe Blau, wie schöne stille Träume; -
Mir ist, als ob ich längst gestorben bin,
Und ziehe selig mit durch
ew'ge Räume.

'Our love cannot be severed!
Steel is strong, and so is iron,
Our love is even stronger still:
Iron and steel can both be reforged,
But our love, who shall change it?
Iron and steel can be melted down,
Our love must endure forever!

May Night

Translation by Richard Stokes

When the silvery moon gleams through
the bushes,
And sheds its slumbering light on
the grass,
And the nightingale is fluting,
I wander sadly from bush to bush.
Covered by leaves, a pair of doves
Coo to me their ecstasy; but I turn away,
Seek darker shadows,
And the lonely tear flows down.
When, O smiling vision, that shines
through my soul
Like the red of dawn, shall I find you
here on earth?
And the lonely tear
Quivers more ardently down my cheek.

Alone in Fields

Translation by Richard Stokes

I rest at peace in tall green grass
And gaze steadily aloft,
Surrounded by unceasing crickets,
Wondrously interwoven with blue sky.
The lovely white clouds go drifting by
Through the deep blue, like lovely silent dreams;
I feel as if I have long been dead,
Drifting happily with them through
eternal space.

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