

# RICHARDSON

## CHAMBER PLAYERS

**Eric Wyrick** Violin | **Haeun Jung '20** Violin | **Anna Lim** Viola | **Katie Liu '20** Viola  
**Alberto Parrini** Cello | **Sarah Pelletier** Soprano | **Kevin Deas** Bass-baritone  
**Francine Kay** Piano

### “DVOŘÁK & BURLEIGH: THE AMERICAN CONNECTION”

**ANTONÍN  
DVOŘÁK**  
(1841–1904)

from *Humoresques*, Op. 101

Vivace in E-flat Minor, No. 1  
Poco andante in F Major, No. 4  
Poco lento e grazioso in G-flat Major, No. 7  
KAY

**DVOŘÁK**

from *Biblické písně* (“Biblical songs”), Op. 99

Hear my prayer, O Lord, my God, No. 3  
God is my shepherd, No. 4  
Hear my prayer, O Lord, No. 6  
By the waters of Babylon, No. 7  
Turn Thee to me and have mercy, No. 8  
I will lift mine eyes to the mountains, No. 9  
PELLETIER, KAY

**HARRY T.  
BURLEIGH**  
(1866–1949)

4 *Spirituals*

Swing Low, Sweet Chariot  
Sometimes I Feel Like a Motherless Child  
Deep River  
Wade in de Water  
DEAS, KAY

**DVOŘÁK**

*Goin' Home*, arr. *William Arms Fisher*

DEAS, WYRICK, JUNG, LIM, PARRINI

### INTERMISSION

**DVOŘÁK**

*String Quintet No. 3 in E-flat Major for Two Violins,  
Two Violas, and Cello*, Op. 97 “American”

Allegro non tanto  
Allegro vivo  
Larghetto  
Finale. Allegro giusto  
WYRICK, JUNG, LIM, LIU, PARRINI

# About the Program

By Matthew Honegger, ©2019

On September 27, 1892, the Czech composer Antonín Dvořák arrived in New York City to take charge of the National Conservatory of Music. Dvořák, famous for having established a Czech national school of composition, was lured to the New World by a philanthropist named Jeannette Thurber (1850–1946), founder of the National Conservatory. Thurber envisioned her new institution as a means to free the United States from its dependence on imported musical talent and to raise a generation of native musicians and thereby give birth to an American musical style.

During his time in the United States, Dvořák took an active interest in spirituals, plantation songs, and Native American music and declared in print—not without controversy—that these traditions should in fact constitute the basis of an American school of composition. The first half of today’s concert explores Dvořák’s relationship with this music through his personal relationship with Henry (“Harry”) Thacker Burleigh. Shortly before Dvořák became director of the National Conservatory, the institution admitted Burleigh, a twenty-six-year-old black singer from Erie, Pennsylvania. Burleigh was never a formal student of Dvořák, but the two nonetheless became close friends. The older composer often invited Burleigh to his home to sing for him, and it was through Burleigh that Dvořák learned about African American musical traditions.

Burleigh was more than just a conduit, though. He was also famous as a performer, composer, and arranger in his own right. Today’s concert presents a collection of four spirituals in his arrangement. “**Deep River**,” arranged in 1916 for Mary Jordan, is the most famous, though all the selections illustrate Burleigh’s approach to harmonization. Like many of his contemporaries, he did not hesitate to approach harmonization as assimilation to European art music conventions. While preserving the melodies themselves, he often used, as his biographer Jean Snyder points out, harmonic and textural means to create emotional and rhetorical highpoints out of folk forms that were by nature more circular than linear. This can be seen, for example, toward the end of his 1925 setting of “**Wade in de Water**.” Dvořák wrote a spiritual himself, though inadvertently and posthumously. In 1922, his student William Arms Fisher (1861–1948) affixed a text

to the theme of the second movement of his Ninth Symphony, titled “Goin’ Home.” And some of the influences of African American music on Dvořák can be seen in his **Humoresky (Humoresques), Op. 101**, which he composed during the summer of 1894. Though written during a summer sojourn in Bohemia, these extremely eclectic pieces emerged from various sketches he made in the United States.

Spirituals often look toward a lost Promised Land, and this yearning finds similar expression in Dvořák’s **Biblické písně (Biblical Songs), Op. 99** a cycle of ten songs composed in March 1894. The texts come from Book of Psalms of the Bible of Kralice, the first Czech vernacular translation of the Bible, published toward the end of the sixteenth century. Critics have often pointed toward autobiographical readings of the songs, drawn in by their intimate scale, yet puzzled by their emotional turbulence. Was Dvořák experiencing bouts of homesickness? The seventh song, a setting of Psalm 137, laments the Babylonian captivity, which renders the Israelites unable to sing. “They that wasted us required of us mirth, saying, Sing us one of the songs of Zion!” Here the speaker erupts finally into song, but only as if in quotation marks, a fleeting moment cut short by the mournful rejoinder: “How shall we sing the Lord’s song in a strange land?” Dvořák seemingly draws up a compendium of nineteenth-century vocal styles. The third song, for example, first alludes to the opening of Richard Wagner’s *Tristan und Isolde*, that arch-romantic gesture of illicit desire and impossible longing. Yet, when the voice enters with its petition, the texture seems to slide backward in musical time toward a more innocent and more earnest sentimentality. Crises build, but, at the moment of furthest remove—“and horror hath overwhelmed me!”—birdsong breaks forth. “Oh! That I had wings like a dove! For then I would fly away, and be at rest.” The musicologist Michael Beckerman has interpreted this gesture, in its stillness and pentatonic filigree, as nostalgic—a nostalgia not for home, but for a home away from home, for Dvořák’s American idyll. This brings us, finally, to the second half of today’s concert.

By the end of his first academic year in the United States, Dvořák was excited by new musical discoveries but also overwhelmed. He was tired; he wanted out of New York City. The first plan had been to go back to his country home in Vysoká for the summer. He missed his wife and children. But his secretary, a Czech-American violinist named Josef Jan Kovarik (1870–1951), had a different idea.

He proposed that Dvořák go with him to his hometown in Iowa, a place called Spillville. For Dvořák, the summer of 1893 was a productive and deeply meaningful one. He found himself surrounded by birdsong and small-town community. He even found himself playing organ in the local church. It was an ideal place to rest his weary romantic heart, an escape from New York's noisy modernity. By its end, he wrote his Symphony No. 9 in E Minor, Op. 95, subtitled "From the New World," which would be premiered to great success the following concert season, and two chamber works: the String Quartet No. 12 in F Major, Op. 96 and the **String Quintet No. 3 in E-flat Major, Op. 97**.

The quintet consists of four movements. The first movement is in sonata form, with a slow introduction that plays first with space and then with light, a mixture of simple pentatonicism, a marker of folk style, and chromatic inflection that remains throughout. The second movement is a scherzo and trio, opening with an insistent drum beat that some commentators link with Native American performances witnessed by the composer during his stay. Sandwiched in the middle is a sublimely long, soaring minor-mode melody. The third movement, a theme and variations, makes use of a tune first sketched by Dvořák as a replacement for "My Country, 'Tis of Thee." It makes up the second, major-mode half of the theme. The finale, a rondo, offers a light-hearted, joyful close. Throughout, the music experiments with features derived from American folk traditions, including pentatonicism, syncopation, and a new sense of textural clarity, though not without losing a flair for chromatic shading. Dvořák long remembered his summer in Spillville with fondness. As he grew old, he reportedly dreamed of this pastoral Promised Land, that Czech village dropped in the middle of nowhere on an unfamiliar continent. He never, however, went back. The following summer, he went to his real homeland, as affairs with the National Conservatory were already falling apart. Thurber's fortune was dwindling in the wake of economic recession. When Dvořák left for the summer in 1895, he did not come back. Instead, he left behind this handful of pieces, musical impressions of a brief encounter.

*Matthew Honegger is a graduate student in musicology 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 mezzo-soprano **Barbara Rearick**.



**Kevin Deas** is perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, which he has performed with the New York Philharmonic, The Philadelphia Orchestra, the National Symphony Orchestra, St. Paul Chamber Orchestra, Pacific Symphony, and others. In the 2017-18 season he was a soloist in Mozart's Requiem with Boston Baroque, Handel's Messiah at the National Cathedral, and Bach's St. Matthew

Passion at Madison Avenue Presbyterian Church (NYC). Also a strong proponent of contemporary music, Deas sang in a new production of Gian Carlo Menotti's *Amahl and the Night Visitors* at Italy's Spoleto Festival in honor of the composer's eighty-fifth birthday, the recording of which was released internationally. Earlier this year, Deas appeared as Clement in the world premiere production of Korine Fujiwara's *The Flood* with Opera Columbus. He has performed the world premieres of Derek Bermel's *The Good Life* with the Pittsburgh Symphony and Hannibal Lokumbe's *Dear Mrs. Parks* with the Detroit Symphony. His twenty-year collaboration with the late jazz legend Dave Brubeck has taken him to Salzburg, Vienna, and Moscow. In performances of *To Hope!* He has also performed Brubeck's *Gates of Justice* in a gala performance in New York. Kevin Deas has made many recordings, including *Dvořák in America* (Naxos), featuring the composer's own arrangement of "Goin' Home" with the PostClassical Ensemble. Kevin Deas is a member of the performance faculty at Princeton University, and has taught at Westminster Choir College, Wilkes University, Lawrenceville Prep, and also currently at the George School.



**Haeun Jung** is a senior at Princeton University concentrating in Molecular Biology and a Certificate in Musical Performance in Violin. In high school, she was named National YoungArts Foundation's Honorable Mention winner and won the Washington state championships for violin solo and chamber music. Her summer experiences include Boston University Tanglewood Institute, Great Mountains Music Festival and School, and the

Sarajevo Chamber Music Festival. In the past, she was privileged to have studied in masterclasses with violinists Christian Tetzlaff, Boris Brovtsyn, Clara Jumi-Kang, and the Muir String Quartet. Ms. Jung previously studied with Carol Sindell and, at Princeton, she studies with Anna Lim.



New York-based Canadian pianist **Francine Kay** has been soloist with orchestras such as the Toronto Symphony, the Princeton Symphony, the Manitoba Chamber Orchestra, Orchestra London (Ontario), the Kitchener-Waterloo Symphony, Symphony Nova Scotia, the Victoria Symphony, the West Side Chamber Orchestra, and Sinfonia Toronto, under conductors such as Georg Tintner, Mark Laycock, Agnes Grossman, Jonathan Yates, and Simon

Streatfeild. Ms. Kay's recordings of piano works by Debussy, Ravel, and Satie, and chamber works by Rachmaninov and Janacek have received international acclaim and her performances have been broadcast on NPR, the BBC, WFMT, Radio France, and the CBC. Educated at The Juilliard School and SUNY Stony Brook, Francine Kay is the piano faculty artist at the Zodiac Academy and Festival in France, and she is regularly invited to teach, perform and give masterclasses at the Glenn Gould School, the University of Toronto, and the International Course of Interpretation at the Chopin State School in Nowy Sacz, Poland. Ms. Kay 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 the 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.



Violist **Katie Liu** is a senior concentrating in Operations Research and Financial Engineering with Certificates in both Musical Performance and Computer Science. Originally a violinist, when she picked up viola, she instantly fell in love with the instrument. She attended The Juilliard School Pre-College Division and served as the concertmaster of the Bravura Youth Orchestra. She is a prizewinner of the National YoungArts Foundation and

has studied under Duoming Ba and Masao Kawasaki. Katie currently studies with Eric Wyrick. Katie won the 2019 Princeton University Concerto Competition on viola and soloed with the Princeton University Orchestra in March of 2019 performing Mozart's *Sinfonia Concertante*. On campus, she is a member of Opus 21 and Symph Urban Arts Crew.



Born in Italy, **Alberto Parrini** is principal cellist of the Northeastern Pennsylvania Philharmonic and a member of the American Symphony and Orchestra of St. Luke's. He also performs regularly with the New York Philharmonic, Orpheus Chamber Orchestra, and New Jersey Symphony, and has been guest principal cellist with the American Symphony, Cecilia Chorus, New York Symphonic Ensemble, Performance Santa

Fe, Stamford Symphony, and Teatro Grattacielo. As a founding member of the Zukofsky Quartet, he has given performances of the complete string quartets of Milton Babbitt in New York City and Chicago. He performed throughout the United States with the American Chamber Players from 2004 to 2010, was the cellist of the St. Lawrence String Quartet from 2002 to 2003 and spent one season as assistant principal cellist with the Richmond Symphony. Mr. Parrini has toured North America, Europe, and Asia with Mikhail Baryshnikov and the White Oak Dance Project, and performed with Arco Ensemble, Concertante, Continuum, ECCO, Lenape Chamber Ensemble, Mark Morris Dance Group, Mirror Visions, Proteus Ensemble, Richardson Chamber Players, Metamorphosen Chamber Orchestra, Minnesota Orchestra, and Sinfonietta of Riverdale. His festival appearances include Evian, Tanglewood, Taos, Verbier, Ottawa, Montreal, San Miguel de Allende, Spoleto U.S.A., Music@Menlo, Windham, The Weekend of Chamber Music, and the Piatigorsky Seminar. His principal studies were at the Curtis Institute and The Juilliard School, with Timothy Eddy, Joel Krosnick, David Soyer, Colin Carr, and Enrico Egano. Mr. Parrini is on the performance faculty at Princeton University and, in the summer, at Kinhaven Music School. He is also co-director of the Adult Chamber Music Workshop at Kinhaven and is an Adjunct Professor of Music at The College of New Jersey.



Soprano **Sarah Pelletier** has appeared as a guest artist at the Spoleto Festival (USA), Bard Music Festival, and Aldeburgh Festival (UK). Past seasons include a solo recital on the Kennedy Center's Millennium Stage; Grieg's *Peer Gynt* at the Brevard Festival; Britten's *War Requiem*, Berg's *Wozzeck* and Joseph Schwantner's *Magabunda* with New England Philharmonic; William Kraft's *Settings from Pierrot Lunaire* with Boston Musica Viva; Bach's B Minor Mass with the San Francisco Bach Choir; Handel's *Messiah* with New Jersey Symphony Orchestra; Schumann's *Genoveva* and Handel's *Ariodante* with Emmanuel Music, and Stephen Sondheim's *Sweeney Todd* with Princeton Festival Opera. Ms. Pelletier toured with Maestro Seiji Ozawa to Japan, China, and Italy performing Puccini's *Madama Butterfly* and Britten's *Peter Grimes* at Saito Kinen Festival and Maggio Musicale Fiorentino. She is a member of the performance faculty at Princeton University and the Director of the Princeton High School Choir.



Violinist **Eric Wyrick** has been concertmaster of the New Jersey Symphony Orchestra since 1998. He is an established leader/member of the Orpheus Chamber Orchestra and is currently an Artistic Director with the ensemble. In addition to annual New Jersey Symphony solo appearances, Wyrick has appeared as a soloist with Danish Radio Orchestra, the Orchestre de Toulouse and solo television appearances in the Dance in America presentation of Chausson's *Poème* for American Ballet Theater on PBS, and as a featured soloist in the BBC's "Great Composers" series playing Mozart's Violin Concerto No. 5. He has collaborated as soloist with conductors Neeme Järvi, Jacques Lacombe, Zdeněk Mácal, Michel Plasson, Gunther Schuller and with Andrew Constantine. An active chamber musician, Wyrick can be heard frequently with the NJSO Chamber Players and, as he comes from a large family of musicians, performs regularly with the Wyrick Chamber Players. Mr. Wyrick is a member of the performance faculty at Princeton University.



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