

While the intentionally “objective” and angular *Kammermusik* compositions (1921-7) represented one strategy for denying the romantic impulse, Hindemith’s settings of the expressionist poet Georg Trakl show another.

Trakl’s six poems about a young maid subvert the idealized understandings of love and nature to be found in much of the poetry favored by nineteenth-century song writers. At the opening of the cycle the maid is described as she draws water from a well. Alone with the trees, the singing of the birds and the movement of the clouds, it is not until the fourth song that she makes human contact by encountering the blacksmith. All of these elements, standard fare in earlier German Lieder, are here marked as sinister and oppressive. The

birds that sing are jackdaws, and their song is supplemented by the crying of rats; the blacksmith is malicious, the striking of his hammer frightening; rather than offering an idealized space for reflection, loneliness signifies desolation. Most horrifically, our young maid has been robbed of her beauty and vitality: overworked and exhausted she falls to the ground, and by the end of the cycle she is lying in a bed of blood-stained sheets. Hindemith’s music at times evokes birdsong or sound of the blacksmith’s hammer. In light of Trakl’s grim texts such sounds speak not of a rural idyll, but contribute to our image of human suffering and tortured subjectivity.

Reuben Phillips is a graduate student in the Princeton University Department of Music.

Sunday, February 17, 2013 at 3:00PM
Richardson Auditorium in Alexander Hall

RICHARDSON CHAMBER PLAYERS

Michael Pratt, Director

Jayn Rosenfeld, flute
Jeff Hodes, clarinet
Bob Wagner, bassoon
Chris Komer, horn
Ruotao Mao, violin
Dean Wang '13, violin

Danielle Farina, viola
Bradley Berman, cello
Sean Chen '14, cello
Andrew Day '13, cello
Nathan Haley '14, cello
Greta Hayes '14, cello

Sohee Khim '14, cello
Alberto Parrini, cello
Elliot Pearl-Sacks '15, cello
Martha Elliott, soprano
Barbara Rearick, mezzo
Michael Pratt, conductor

Heitor VILLA-LOBOS
(1887-1959)

Bachianas Brasileiras No. 6 for
Flute and Bassoon
Ária (Choro)
Fantasia (Allegro)
ROSENFELD, WAGNER

Kurt WEILL
(1900-1950)

Frauentanz, 7 Poems from the Middle Ages, Op. 10
for Soprano and Instruments
Wir haben die winterlange Nacht
Wo zwei Herzenliebe an einem Tanze gan
Ach wär' mein Lieb ein Brünnelein kalt
Dieser Stern im Dunkeln
Eines Maienmorgens schön
Ich will Trauern lassen stehn
Ich schlaf, ich wach

ELLIOTT, ROSENFELD, FARINA, HODES, KOMER, WAGNER

— INTERMISSION —

Paul HINDEMITH
(1895-1963)

Die junge Magd. Op. 23b for Mezzo-soprano,
Flute, Clarinet, and String Quartet
Oft am Brunnen
Stile schafft sie in der Kammer
Nächtens übern kahlen Anger
In der Schmiede dröhnt der Hammer
Schmächtig hingestreckt im Bette
Abens schweben blutige Linnen

REARICK, ROSENFELD, HODES, MAO, WANG, FARINA, PARRINI

Heitor VILLA-LOBOS

Bachianas Brasileiras No. 5 for Soprano and
an Orchestra of Cellos
Ária (Cantilena)
Dança (Martelo)

ELLIOTT, PARRINI, DAY, HALEY, BERMAN, KHIM, CHEN, HAYES, PEARL-SACKS, PRATT

ABOUT THE ARTISTS

The Richardson Chamber Players was co-founded by Nathan A. Randall and Michael J. Pratt during the 1994-1995 Centennial Season of Princeton University Concerts. The ensemble comprises musicians who teach instrumental music and voice at Princeton University, distinguished guest artists, and supremely talented students. The repertoire largely consists of works for singular combinations of instruments and voices, which would otherwise remain unheard. The artistic direction of the group rotates. This season's programs were conceived by a small committee consisting of violinist Anna Lim, soprano Martha Elliott and clarinetist Jo-Ann Sternberg.

Martha Elliott has performed a wide range of repertoire, including contemporary music, opera, chamber music, and baroque music with period instruments. She has toured with the new music ensemble Continuum, performing in New York, South America, Europe, Asia, and throughout the United States. She has worked with over 50 composers on new works, including John Cage, Edward T. Cone, and Milton Babbitt, and received

critical acclaim for her performances of Stravinsky's *Pierrot Lunaire*, as well as the role of Miranda in the world premiere of Peter Westergaard's opera *The Tempest*. She has been a member of the performance faculty at Princeton University since 1985, teaching voice lessons, master classes, and performance courses. Her book *Singing in Style: A Guide to Vocal Performance Practices* was published by Yale University Press in 2006 and is currently available in paperback.

Violist Danielle Farina enjoys a varied career as a soloist, chamber musician, orchestral musician, teacher, and recording artist in both the classical and pop genres. As a soloist, Ms. Farina recently recorded Jon Bauman's Viola Concerto with the Moravian Philharmonic, Andy Teirstein's Viola Concerto with the Kiev Philharmonic and premiered Peter Schickele's Viola Concerto with the Pasadena Symphony. She was a member of the Lark Quartet, touring extensively in North America, Europe, and Scandinavia. She performs with a number of ensembles in the New York area, among them, the Orpheus Chamber Orchestra, the Orchestra of St. Lukes, Concertante, American Modern Ensemble (AME)

Berlin in February 1924. Fittingly, given the way the relationship would develop later that year, the texts variously speak of initial encounters with the beloved, the obsession with her, the pleasures of fulfilled love, and the pains of unrequited love.

If the circumstances surrounding the composition of *Frauentanz* suggest a channeling of frustrated emotions into aesthetic form, the sound of the work implies something less romantic. Poetic sentiments expressed by the soloist (seemingly those of a man, though delivered by a female voice) are repeatedly jolted along by the colorful effects of the accompanying ensemble. Foreshadowing the sprightliness of Weill's music for *The Three Penny Opera*, the music of the songs refuses to be detained by any excessive emotionality.

Paul Hindemith (1895-1963)

Die junge Magd Op. 23b for Mezzo-Soprano, Flute, Clarinet and String Quartet (1922)

Despite having received compositional training while a student at the Hoch Conservatory in Frankfurt am Main,

Hindemith initially forged his musical career as a performer. As a violinist he played in Frankfurt's Opera Orchestra and the Rebner Quartet, and even after his compositional career had begun to flourish he continued to perform. In 1923 he took the solo violin part in the German premier of Stravinsky's *Histoire du Soldat*, and in 1929 gave the first performance of William Walton's Viola Concerto. The early 1920s however marked something of a turning point in the reception of his music. In 1921 he had been a founding member of the Amar Quartet. Performances by this group, and exposure at festivals of new music in Salzburg and Donaueschingen, ensured Hindemith's compositions reached a wider audience. By the mid-1920s he was widely regarded as one of the most exciting young composers in Europe.

The song cycle *Die junge Magd* (*The Young Maid*) was written by Hindemith in February 1922 and first performed at Donaueschingen that same year. Amazingly the product of just four days work, this setting of six songs dates from a period when Hindemith's aesthetic allegiances were still rather unclear. After a number of lush romantic works written in his youth, in the 1920s Hindemith now sought to oppose late nineteenth-century musical opulence.

Bachianas No. 6 might be thought of alongside earlier neo-baroque compositions by Hindemith and Stravinsky.

Bachianas No. 5 uses a solo soprano accompanied by an ensemble of cellos to declaim texts by two Brazilian authors: Ruth Valadares Correia and Manuel Bandeira. In the outer sections of the opening Aria the soprano is doubled by one of the cellists, intoning a languid melody to the vowel sound “Ah.” The sensuous melodic line and its gently lilting pizzicato accompaniment (evocative of a guitar) dispel any literal Bach reference; the inner section of the Aria with its distinctive mode of text delivery sounds more like Puccini than any folk music. If the skittish Dança whisks away the first movement’s sleepy lyricism it is no less seductive for it. Bandeira’s text is about a northeastern Brazilian bird, whose flightiness seems to be enacted by the flitting vocal line and the percussive accompaniment.

Kurt Weill (1900-1950)

Frauentanz, 7 Poems from the Middle Ages, Op. 10 for Soprano and Instruments (1923)

At the end of the 1920s Kurt Weill would become famous for writing the music to *The Three Penny Opera*, a punchy attack upon contemporary society suffused with catchy tunes. At the beginning of the decade, however, he was just one of a number of talented young composers based in Berlin.

Written in 1923, *Frauentanz* appears to have been the product of Weill’s infatuation with a distant Swiss cousin, Nelly Frank. The couple had met when Frank was staying in Berlin with her husband and young sons. In the spring of 1924, she and Weill would holiday together in Davos in the Swiss Alps before undertaking a tour of Italy, only for the relationship to be cut short when her husband refused to grant a divorce. Weill’s seven settings of medieval German love poetry were premiered in

with whom she recorded music of Robert Paterson, and Music From Copland House. As an orchestral musician, Ms. Farina has served as principal violist of the Brooklyn Philharmonic, guest principal violist of the American Symphony Orchestra, associate principal violist of The Eastern Festival Orchestra and is currently a member of both the American Ballet Theatre Orchestra and the Mostly Mozart Festival Orchestra at Lincoln Center in New York City. An active teacher, she is on the faculty of Vassar College and the Juilliard School’s Pre-College Division.

Jeffrey Hodes is a software engineer at Google and a member of the Princeton Class of 2012. Outside of his tech career he is an active volunteer musician in New York City and a member of the Park Avenue Chamber Symphony, the Greenwich Village Orchestra, and Camerata Notturna. At Princeton he devoted much of his time to the Princeton University Orchestra and to multiple chamber groups. He continues his clarinet studies with Jo-Ann Sternberg, a frequent guest of the Richardson Chamber Players.

Chris Komer is at home playing all types of music in various settings, and he has become one of New York City’s most sought after freelance hornists. From the concert hall (in addition to the New Jersey Symphony Orchestra, he has performed with the New York Philharmonic, Cleveland Orchestra, Orpheus Chamber Orchestra, Milwaukee Symphony and Houston Symphony) to the jazz club (he has performed with the Lincoln Center Jazz Orchestra, Chico O’Farrell Orchestra, Chuck Mangione, Marta Topferova and Gary Morgan’s Panamericana) to the recording studio (he has 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 Vandross, Chaka Kahn, 16 major motion picture soundtracks and hundreds of TV themes and commercials) and Broadway (*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, The Chamber Music Society of Lincoln Center, Extension Ensemble, Canadian Brass and Hexagon. He is a member of the performance faculty at Princeton University.

Violinist **Ruotao Mao** is an active soloist and chamber musician holding numerous concertmaster posts in the tri-state area. A native of Beijing, China, Mr. Mao graduated from the New England Conservatory of Music and earned his Masters Degree in Music from the Mason Gross School of the Arts. As a chamber musician, he is one of the founding members of the former Beijing Piano Quartet, winner of “Artists International Chamber Music Series” with appearances in Weill Hall in Carnegie Hall and Alice Tully Hall at Lincoln Center and also the Amabile String Quartet, the quartet-in-residence at Rutgers University (2000 and 2001). As a soloist, he has appeared with the Jupiter Symphony, New England Conservatory Symphony, Corelliard Chamber Orchestra, the Brunswick Symphony Orchestra, Riverside Symphonia and Rutgers University Orchestra. In

2004, Mr. Mao premiered a violin concerto by Ernie Stires in Stern Auditorium of Carnegie Hall. He is a recording artist for the CRI and Beijing Broadcast Labels. Mr. Mao also serves as the concertmaster of the Delaware Valley Philharmonic Orchestra, Riverside Symphonia, the Bay-Atlantic Symphony and most recently, the Glimmerglass Opera Orchestra. Mr. Mao teaches violin and chamber music at The College of New Jersey. He is filling in for Anna Lim on the violin faculty at Princeton this year.

Born in Italy, cellist **Alberto Parrini** has been principal cellist of the Northeastern Pennsylvania Philharmonic since 2007 and performs regularly with the American Symphony, New York Philharmonic and Orpheus Chamber Orchestra. 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 with the American Chamber Players from 2004 to 2010, was the cellist of the St. Lawrence String Quartet in 2002-03 and spent one season as assistant principal cellist with the Richmond Symphony. Alberto has toured extensively with Mikhail Baryshnikov

the Vargas-era, in which he played a crucial role, sought to eradicate “foreign” influences, using folk music to inculcate ideas of national identity.

If fame in his native country was the result of Villa-Lobos’ success in moving between different musical identities – variously bringing Parisian modernism to the Brazilian concert stage and folk music to the masses – outside of Brazil he was appreciated very differently. In Paris in the 1920s and the United States in the 1940s and ‘50s his compositions appear to have been valued as imported “exoticisms,” injecting new life into a tired culture of art music. At various points Villa-Lobos did a good job cultivating these different images. Studies of folk music published in Brazil gave him the semblance of being the serious ethnographer that in reality he was not; unlike Béla Bartók, he demonstrated little concern for fidelity in his music collecting. In Paris he played up his role as the “exotic” foreigner by telling journalists of exploits in the jungle, where he only narrowly avoided being eaten by “the natives.” Though now entirely discredited, such stories perhaps reveal more about Villa-Lobos’ personality and the nature of his Parisian reception than po-faced biographers would have us believe.

The *Bachianas Brasileiras* were the creative fruits of Villa-Lobos’ years in Brazil during the Vargas-era. Within the nine suites each movement has two titles appended: one relating to the music of Bach, the other in Portuguese pointing to Brazilian culture. In practice it is not always hugely helpful to see these compositions as synthesizing folk music and Bachian compositional technique. Sometimes the references are clear, but in other points Villa-Lobos’ the suites assimilate stylistic features of other music. In any case, Villa-Lobos’ didn’t just understand Bach’s works simply as a repository of musical procedures; for him instead, Bach’s music was a “cosmic phenomenon,” a universal folk music that spoke to all peoples.

Unlike many of the other suites, *Bachianas No. 6 for Flute and Bassoon* is audibly dominated by references to Bach’s music. In the first movement the sparse texture of the wind duo evokes the world of Bach’s Two Part Inventions, notably by the use of tonal sequences and imitative procedures. The second movement *Fantasia* seems to stand at a greater distance from its historical models, with shifting rhythmic figurations and abrupt changes in material disrupting the sense of predictability. As a composition with no obvious references to folk music

ABOUT THE PROGRAM

By Reuben Phillips, ©2013

Heitor Villa-Lobos (1887-1959)*Bachianas Brasileiras* No. 6 for Flute and Bassoon (1938)*Bachianas Brasileiras* No. 5 for Soprano and an Orchestra of Cellos (1938, 1945)

As Brazil's most celebrated composer, and a proponent of a distinctive brand of musical modernism, Heitor Villa-Lobos enjoyed fame in both his native country and on concert stages in Europe and the United States. Despite his enormous output, today outside of Brazil he is known principally as the composer of the *Bachianas brasileiras*, a collection of nine works for varied groupings of instruments written between 1930 and 1945.

Born in Rio de Janeiro in 1887, Villa-Lobos' life coincided with a period in Brazil's history that was rife with political and societal upheaval. While the years immediately following his birth witnessed the abolition of slavery, the overthrow of the monarchy and the birth of a republic, the central portion of his career was dominated by the political dictatorship of

Getúlio Vargas. Already a significant urban center in the nineteenth century, by the middle of the twentieth his native city of Rio had ballooned into a densely populated industrialized metropolis.

Brazil's shifting cultural and political climate impinged upon Villa-Lobos's musical development and later career in a number of ways. His early instruction in the clarinet and cello, meted out by an autocratic father, reflected the country's wider investment in European culture and art music. However, the instrument that attracted the young composer was the guitar, and it was to be heard not in the concert hall, but on the streets of Rio, played in groups by popular musicians. Though the death of his father in 1899 afforded Villa-Lobos the freedom to take his interests in guitar playing seriously, during his later teenage years it was as cellist that he made a living. This binary between received high culture and popular Brazilian music would prove emblematic of the country's varying cultural priorities in the decades that followed. The "Week of Modern Art" celebrated in São Paulo in 1922 looked towards European cultural fashions and was instrumental in Villa-Lobos' decision to go Paris the following year. By contrast the musical regime of

and the White Oak Dance Project and performed with Continuum, New Jersey Symphony, Minnesota Orchestra and Metamorphosen Chamber Orchestra. His festival appearances include Evian, Tanglewood, Taos, Verbier, Ottawa, Montreal, Spoleto U.S.A., Music@Menlo, and the Piatigorsky seminar. His principal studies were with Timothy Eddy, Joel Krosnick, David Soyer, Colin Carr and Enrico Egano; he is a graduate of The Curtis Institute and the Juilliard School. Mr. Parrini is filling in for Susannah Chapman on the cello faculty at Princeton this year.

Michael Pratt is the conductor of the Princeton University Orchestra. Last season he celebrated 35 years of leadership of the Princeton University Orchestra. Over the years, the Orchestra and Pratt have performed a remarkable variety of the orchestral literature, ranging from J. S. Bach's orchestral suites, through Classical masterpieces such as Beethoven's Ninth Symphony and *Fidelio*; the Romantic symphonies of Schubert, Schumann, and Brahms; to late-Romantic masterworks such as Wagner's *Tristan und Isolde*, Strauss's *Also sprach Zarathustra* and *Ein Heldenleben* and Mahler Symphonies

Nos. 1, 2, 3, 4, 5, 6 and 9. He has led the orchestra on ten European tours, performing in such musical centers as London, Prague, Vienna, Budapest, Amsterdam and Madrid.

One of the chief architects of Princeton's Certificate Program in Musical Performance, Pratt has served as its director for over twenty years. He is also co-director of Princeton Sound Kitchen and Director of Richardson Chamber Players at Princeton. Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers have included Gunther Schuller, Gustav Meier, Leonard Bernstein and Otto Werner Mueller. He also holds the posts of Music Director of the Delaware Valley Philharmonic and Principal Conductor of American Repertory Ballet.

Barbara Rearick is a performer of great versatility and sensitivity whose wide repertoire embraces opera, oratorio, Lieder and popular American Song.

Her gift for interpretation has resulted in her being chosen for a number of important premieres including the orchestral version of Britten's *A Charm of Lullabies* arranged by Colin Matthews with Stuart Bedford

conducting the City of Birmingham Symphony Orchestra at the Aldeburgh Festival; *A History of the Thé Dansant*, a song cycle written for her by Sir Richard Rodney Bennett; *Toward a Time of Renewal* by Joelle Wallach at Carnegie Hall; *People your dreams* by Jonathan Lloyd which she performed with the Britten-Pears Ensemble at the Aldeburgh Festival and *The Mary Shelley Opera* by Allan Jaffe, creating the title role in New York City for the Parabola Arts Foundation. She gave the United States premiere of Nicholas Maw's *Nocturne* with the American Symphony Orchestra, took part in the world premiere of the complete version of Mendelssohn's *Grosse festmusik zum Duererfest* with Amor Artis Orchestra, and sung the roles of Miriam, Ruth and the Witch of Endor for the world premiere recording of Kurt Weill's *The Eternal Road* under Gerard Schwarz with the Rundfunk Sinfonieorchester Berlin.

As a specialist in the music of Benjamin Britten, she made her British debut at the Aldeburgh Festival as Britten's *Lucretia* in 1987 and has since performed in the U.K. with the Orchestra of St. John's Smith Square under Harry Bicket, the Irish Chamber Orchestra, Britten Sinfonia, Manchester Camerata, and the London Bach Orchestra. In 1995 she sang for

the first time with the Hallé Orchestra performing songs by Jerome Kern, returning for Handel's *Dixit Dominus* and Bach's *Magnificat* under Nicholas McGegan, and songs by Richard Rodgers for the Hallé Proms.

As a recitalist she has worked with Martin Katz, Dale Dietert and Martin Jones. She has given recitals with the composer and pianist Sir Richard Rodney Bennett in many parts of Great Britain including the Wigmore Hall, and in the USA. She has appeared as recitalist at British Festivals including the Aldeburgh, Buxton, Chester, Norwich, Ryedale and Spitalfields Festivals, and at the AerFi Killaloe Festival in Ireland. She is currently a voice professor at Princeton University.

Jayn Rosenfeld, a graduate of Radcliffe College and the Manhattan School of Music, studied flute with James Pappoutsakis, William Kincaid and Marcel Moyse. She was principal flutist in the American Symphony Orchestra when it was conducted by Leopold Stokowski and won a National Endowment for the Arts Solo Recitalist Grant in 1986. Her many recordings include concerti by Cimarosa, Steiger, Kraft and Constantinides, solo

works by Ruth Crawford Seeger, Leon Kirchner, John Anthony Lennon and Robert Erickson, and many chamber works on Bridge, CRI, Opus One, GM, Musical Heritage, Columbia and Centaur Records. Flutist and executive director of the New York New Music Ensemble, Ms. Rosenfeld also plays with the Orchestra of the League of Composers, the Richardson Players, the Washington Square Chamber Players, and is first flutist of the Princeton Symphony Orchestra. Ms. Rosenfeld teaches at the Juilliard School in the Music Advancement Program, and at Princeton University.

Bassoonist **Robert Wagner** is the Principal of the New Jersey Symphony Orchestra and has been a member of the Orchestra since 1979. He has performed as a soloist with the NJSO in bassoon concertos by Mozart, Weber and Vivaldi, as well as the Duo Concertino of Richard Strauss. He has toured extensively and recorded with the Orpheus Chamber Orchestra, and he has performed as a member of the Boehm Quintette and American Wind Quintet.

Wagner graduated with both his Bachelor

and Master of Music degrees from The Juilliard School. He teaches at Princeton University and serves on the boards of the League of American Orchestras and ArtPride New Jersey. He also teaches privately.

Dean Wang, a native of Guelph, Ontario, is a senior in the Economics Department and Musical Performance Program. His past teachers have included Jean Barsalou, Jerzy Kaplanek of the Penderecki String Quartet, and Dean currently studies with Anna Lim and Min-Young Kim. He has been involved in many ensembles including the Guelph Symphony Orchestra, the National Youth Orchestra of Canada and currently plays with the Princeton University Orchestra as well as the Princeton University Chamber Ensemble. He has also won competitions in the past including the national Canadian Music Competition and concerto competitions with the Kitchener-Waterloo Chamber Orchestra and the Stratford Symphony Orchestra. This is his second time playing with the Richardson Chamber players.