

Sunday, November 11 at 3:00PM
Richardson Auditorium in Alexander Hall

RICHARDSON CHAMBER PLAYERS

Laura Heimes, *Soprano*
Nancy Wilson, *Baroque Violin*
Vita Wallace, *Baroque Violin*
David Miller, *Baroque Viola*
Vivian Barton Dozor, *Baroque Cello & Gamba*
Wendy Young, *Harpsichord*

“MUSIC FOR A WHILE”

Hosted by Professor Wendy Heller

ALL-PURCELL PROGRAM

(1659-1695)

Oedipus, Z. 583: “Music for a While”
Suite No. 5 for Harpsichord in C Major, Z. 666
Prelude - Corant – Saraband
Pausanius, The Betrayer of His Country, Z. 585: “Sweeter than roses”

Sonata No. 4 in F Major, Z. 793 from Sonatas of Three Parts
(Tempo giusto) - Canzona - Poco Largo - Allegro
“From silent shades, and the Elysian groves” (Bess of Bedlam) , Z. 370

Fantasia No. 5 in B-flat Major, Z. 735
“Lord, what is Man: (A Divine Hymn) Z. 192
Chacony G Minor, Z. 730

—INTERMISSION—

For a Midsummer’s Night:

The Fairy Queen, Z. 629
(instrumental music from Complete Ayres for the Theatre)

First Music: Prelude
Act II: “See, even Night herself is here”
Second Music: Rondeau
Act IV: “Now the Night is chased away”
Act IV: Fourth Tune: Air

Act V: The Plaint: “O let me weep”

Act I: First Act Tune: Jig

Act III: “When I have often heard young Maids complaining”

Act V: Dance of the Chinese Man and Woman

On Bachelors and Brides:

The Old Bachelor, Z. 607: Rondeau – Jig

The Mock Marriage, Z. 605: “O how you protest”

Distressed Innocence, Z.577: Rondeau

The Mock Marriage, Z. 605: “ ‘Twas within a furlong”

The Old Bachelor, Z. 607: Minuet – Borry

The Mock Marriage, Z. 605: “Man is for a woman made”

The Married Beau, Z. 603: Hornpipe on a ground

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 Nancy Wilson, soprano, Martha Elliott, pianist Margaret Kampmeier and clarinetist Jo-Ann Sternberg.

A graduate of The Curtis Institute of Music and winner of the top cello prize at the Hudson Valley Competition, **Vivian Barton Dozor’s** diverse musical activities have included concerts with the Philadelphia Orchestra, Brandenburg Ensemble, Marlboro Music Festival, Orpheus Chamber Orchestra, Opera Company of Philadelphia, Pennsylvania Ballet, Santa Fe Opera, West Jersey Chamber Music Society, Orchestra 2001, Vox Ama Deus, Philomel Baroque Ensemble, Brandywine Baroque, Tempesta di Mare, Pro Musica Rara, Tafelmusik, Apollo’s Fire, and the American Society of Ancient Instruments, of which she is the music director. Ms. Dozor teacher cello and viola da gamba at Princeton University and serves on the faculty of the Community College of Philadelphia, she has recorded on the RCA, Dorian and Polygram labels.

Soprano **Laura Heimes** is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st-century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird, Tempesta di Mare, The King’s Noyse, Paul O’Dette, Chatham Baroque, Apollo’s Fire, Voices of Music, Pegasus, New York State Baroque, Brandywine Baroque, and Piffaro – The Renaissance Band, a group with whom she has toured the United States. She has been heard at the Miami, Boston, Connecticut and Indianapolis Early Music Festivals, at the Oregon and Philadelphia Bach Festivals

under the baton of Helmuth Rilling, at the Carmel Bach Festival under Bruno Weil and Paul Goodwin, and in Rio de Janeiro and Sao Paulo, Brazil in concerts of Bach and Handel. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim's *A Little Night Music*. December 2003 marked her Carnegie Hall debut in Handel's *Messiah* with the Masterwork Chorus and in December 2011 she appeared in an acclaimed staged production of the same work with the Pittsburgh Symphony under Maestro Manfred Honeck.

Ms. Heimes' most recent recordings include *On The Just Treatment of Licentious Men* (modern art songs by Peter Flint), Cantatas Françaises (music of Jacquet de la Guerre and Clérambault), Handel Duets and Trios; *Oh! the Sweet Delights of Love*: the songs of Purcell with Brandywine Baroque; *The Lass with the Delicate Air*: English Songs from the London Pleasure Gardens; The Jane Austen Songbook with Julianne Baird; and Caldara's *Il Giuoco del Quadriglio* with Julianne Baird and the Queen's Chamber Band conducted by Stephen Altop. She has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian and Zefiro records.

David Miller has served as the principal violist of the Handel & Haydn Society since 1986. He is a founding member of the Bach Ensemble and Concert Royal, as well as guest artist with Aston Magna and the Theatre of Early Music in Canada.

Mr. Miller has served as principal violist for period orchestras including the Boston Early Music Festival, the New York Collegium, and the American Classical Orchestra. Chamber music appearances at summer festivals include Mostly Mozart at Lincoln Center; Tanglewood; the Festival of Perth, Australia; the Lufthansa Festival of London; the Esterhazy Palace in Eisenstadt, Austria and the Ottawa Festival. His many recordings of solo and chamber works can be heard on BIS, Decca, Dorian, EMI and Harmonia Mundi.

Vita Wallace is a member of Anima, ARTEK, the Dryden Ensemble, and Foundling, a former member of Philomel and Sendebare, and has been a guest artist with Parthenia, Early Music New York, Connecticut Early Music Festival, Festival Scarlatti in Sicily, and numerous other early-music ensembles and festivals. Vita and her brother, Ishmael, have performed, recorded, and taught extensively as the Orfeo Duo. In addition to working closely with composers and commissioning many new works, they have also recorded the complete Schumann and Beethoven sonatas for violin and piano on period instruments. Vita studied the baroque violin with Nancy Wilson. Her baroque violin was made by Matthias Albani in 1706.

With a repertoire ranging from early 17th century violin solos to the string quartets of Beethoven and Schubert, **Nancy Wilson** is known as one of the leading baroque violinists in the United States. A founding member of many of America's pioneering period instrument ensembles, including Concert Royal, the Bach Ensemble, and the Classical Quartet, she performs regularly with Aston Magna and has worked extensively with the Smithsonian Chamber Players. She has performed as concertmaster and soloist with leading conductors in early music, including Nicholas McGegan, Christopher Hogwood, and Jaap Schroeder, regularly leads period orchestra performances in the New York City metropolitan area, and has over 50 recordings to her credit.

As concertmaster of the Boston Early Music Festival, she had the honor of playing on one of Bach's own violins from the Thomaskirche in Leipzig. She has also appeared as soloist in Vivaldi's Four Seasons in Philadelphia, Detroit and Chicago. Ms. Wilson has recently completed the first ever recording of the sonatas for violin and continuo of Teodorico Pedrini.

A native of Detroit, Ms. Wilson holds degrees from Oberlin College and The Juilliard School; she studied modern violin with Dorothy Delay, David Cerone, and Mischa Mischakoff, and began her studies of historical performance practice with Albert Fuller, Jaap Schroeder, and Stanley Ritchie. She has been invited to give lectures and workshops throughout the United States and Europe, and currently teaches at the Mannes College of Music and Princeton.

Wendy Young has performed at many of America's major concert halls including Carnegie Hall, Lincoln Center, and The Kennedy Center, and has been heard on local and National Public Radio. In addition, Ms. Young has appeared at numerous festivals including the Boston Early Music, Cape May Music Festival, Waterloo, Pepsico Summerfare, Oregon Bach and Marlboro Music Festivals and in Europe, at Vaison-la-Romaine (France) and Spoleto (Italy).

Ms. Young has appeared with many early music ensembles, dance groups and theatre groups, and has recorded with The New York Renaissance Band. Locally, she has served as music consultant at the McCarter Theatre, for their productions of Molière plays and is a frequent guest with the Princeton Pro Musica, Princeton Symphony (playing harpsichord and celeste), and the Richardson Chamber Players.

Always striving to stretch the limits of the harpsichord, her playing can also be heard on a recording with the Art Farmer Trio playing jazz versions of the Bach Brandenburg Concerti, and numerous commercials and movie soundtracks, including the soundtrack for the Warner Bros. movie *Interview with the Vampire*.

Wendy has been studying, teaching, and practicing the healing effects of sound, music, and vibration for over 30 years. Her particular specialties are Himalayan Singing Bowls, Sound Meditation, Cymatherapy, and Guided Imagery and Music. Wendy lives in Princeton, where, in addition to being a sought-after teacher and therapist, she has an active performing career as a harpsichordist and teaches privately, in addition to teaching in the music department at Princeton. She is the director of the Princeton Sound School, and co-director of the Sound and Music Institute, a 9-month certification program in therapeutic sound and music, based in New York City.

ABOUT THE PROGRAM

By Professor Wendy Heller

The young Henry Purcell (1659-1695) first embarked upon his musical career at an ideal moment in the history of Great Britain. With the Restoration of Charles II to the throne in 1661, the musical institutions that had lain dormant during the English Civil War and Interregnum were revitalized. Purcell thus sang in the

reconstituted Chapel Royal until his voice changed in 1673. As court composer for Charles II (and organist at Westminster Abbey and the Chapel Royal) Purcell was ideally positioned to take full advantage of the passionate interest in music cultivated by the King, who had spent much of his youth in exile at the court of Louis XIV. Along with his elder colleagues John Blow and Pelham Humphrey, Purcell revitalized the English church anthem; and while he certainly directed and composed for the twenty-four violins that Charles II had established in direct imitation of the famous violin band at the French court, he was also master of the often introspective chamber music played by the Private Musick, which included the viol consorts that were so beloved by both professionals and amateur players in seventeenth-century England. Had Charles II lived past 1685 or his successors James II (who ruled from 1685-1689) and William and Mary (1689-1702) been more interested in music, Purcell might never have felt compelled to turn his attention to the public theaters and establish himself as a composer of “Dramatick Operas” (often called semi-operas) such as the *Fairy Queen* (1692) in which dancing Chinese men and a drunken poet find their way into Shakespeare’s *Midsummer Night’s Dream*. Nor might he have written the rather light-hearted songs that served as incidental music for comedies such as William Congreve’s *The Old Bachelor* (1693).

Today’s program explores all of these facets of Purcell’s career and personality. In the first part, we hear Purcell’s serious, contemplative side and his interest in contrasting styles and genre, from the elegant French-style suite for harpsichord to his self-conscious imitation of Italian style in the Sonata No. 4 in F Major, Z. 793, from a collection dedicated to Charles II and described in the preface as “a just imitation of the most fam’d Italian Masters; principally to bring the Seriousness and gravity of that Sort of Musick into vogue, and reputation among our Country-men.” Listeners familiar with Purcell’s only conventional opera, *Dido and Aeneas*, may well recognize his use of a familiar chromatic ground bass for the mysterious “Music for a while” from John Dryden’s *Oedipus* (1692). Here, however, we hear not a lamenting heroine but rather an incantation that summons forth Oedipus’ father to lift the curse from Thebes. “Bess of Bedlam” demonstrates the composer’s remarkable ability to imitate madness in song, while Italianate vocalisms dominate in “Sweeter than Roses.”

The second and third portions of the program introduce us to the light-hearted side of Purcell’s oeuvre. The instrumental excerpts from the *Fairy Queen*, drawn from the posthumously published Collection of Ayres, Compos’d for the Theatre, and upon other Occasions (1697) show not only the charm of the music he conceived of in conjunction with Shakespeare’s play, but also the popularity of Purcell’s theatrical music among the many gifted amateurs who purchased printed music. Purcell’s sly humor is more than apparent in the final set, drawn from several comic plays for which the composer provided incidental music. The poet may insist, for instance that “Man is for the woman made.” But in Purcell’s setting, the apparent need to repeat the phrase over and over again may suggest that the singer is trying all too hard to believe the poet’s adage.

Dubbed “Orpheus Britannicus” after his premature death at the age of thirty-six, Purcell was mourned by his former collaborator, the poet John Dryden, with an ode, set to music by Purcell’s teacher John Blow.

The Heav’nly Choir, who heard
his Notes from high,
Let down the Scale of Music

from the Sky:
They handed him along,
And all the way He taught, and
 all the way they Sung.
Ye Brethren of the Lyre, and
 tuneful Voice,
Lament his Lot: but at your own rejoice.
Now live secure and linger
 out your days,
The Gods are pleas'd alone
 with Purcell's Lays,
Nor know to mend their Choice.
 John Dryden

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NEXT RICHARDSON CHAMBER PLAYERS CONCERT:

Sunday, February 17, 2013 at 3PM

Richardson Auditorium in Alexander Hall

“BACHIANIS & MORE,” chamber works by Villa-Lobos, Hindemith and Kurt Weill featuring our resident ensemble of performance faculty, distinguished guest artists and supremely talented students.