

SUNDAY, FEBRUARY 21, 2016 AT 3:00PM
Richardson Auditorium in Alexander Hall

RICHARDSON CHAMBER PLAYERS
Michael Pratt, Director

Jayn Rosenfeld, *Flute*
Jo-Ann Sternberg, *Clarinet*
Anna Lim, *Violin*
Demi Fang '17, *Violin*

Jessica Thompson, *Viola*
Susannah Chapman, *Cello*
Francine Kay, *Piano*

Paul von Autenried '16, *Piano*
Min Joo Yi '16, *Piano*
Laura Oltman, *Guitar*
Rochelle Ellis, *Soprano*

"INVITATION TO THE DANCE"

LUIGI BOCCHERINI
(1743-1805)

Guitar Quintet in D Major, G. 448, "Fandango"
Pastorale
Allegro maestoso
Grave assai –
Fandango

LIM, FANG, THOMPSON, CHAPMAN, OLTMAN

MAURICE RAVEL
(1875-1937)

La valse, for two pianos
KAY, YI

—INTERMISSION—

MANUEL DE FALLA
(1876-1946)

Siete canciones populares españolas
El paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Canción
Polo

OLTMAN, ELLIS

DARIUS MILHAUD
(1892-1974)

Scaramouche, Suite for Two Pianos, Op. 165b
Vif
Modéré
Brazileira

KAY, VON AUTENRIED

JOHANN STRAUSS
(1825-1899)

Kaiser-Walzer, Op. 437 (Emperor Waltz)
arr. Arnold Schoenberg

ROSENFELD, STERNBERG, LIM, FANG, THOMPSON, CHAPMAN, KAY

ABOUT THE ARTISTS

The Richardson Chamber Players were co-founded by Nathan Randall and Michael 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 cellist Alistair MacRae, soprano Sarah Pelletier and pianist Jennifer Tao.

Cellist **SUSANNAH CHAPMAN** performed the 2012-13 season 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. In past seasons with Orpheus she has toured Southeast Asia, Europe, South America, Japan, appeared at Carnegie Hall, and performed on their European chamber music tour. 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 Group. She has traveled to Australia with Bang-on-a-Can All-Stars to perform contemporary concertos in the Sydney Opera House as part of the Olympic Arts Festival. Ms. Chapman has spent several summers at the Marlboro Music Festival, performing with artists including violinists Midori and Isidore Cohen and violist Samuel Rhodes. She has toured nationally with Musicians from Marlboro. Ms. Chapman holds a Doctorate of Music from SUNY Stony Brook, and is the cello teacher at Kean University, and the Brevard Music Center, as well as a studio instructor at Princeton University.

ROCHELLE ELLIS is a studio instructor at Princeton University and an Adjunct Associate Professor of Voice at Westminster Choir College of Rider University. She has taught applied voice at the collegiate level for over 25 years, developing teaching techniques that improve the success of her students both musically and

personally. Ms. Ellis teaches in the Westminster Conservatory Summer Vocal Institutes for middle school and high school students, and teaches private voice with the Trenton Children's Chorus. She recently completed the degree of Doctor of Musical Arts in Voice at Rutgers University Mason Gross School of the Arts. Ms. Ellis has distinguished herself in both the concert hall and opera stage. She made her New York City Opera debut as Serena in Gershwin's *Porgy and Bess*, and her Carnegie Hall debut in Schubert Mass in G Major and Bach Cantata 140. She has performed under conductors including Christoph Eschenbach, James DePriest, Leonard Slatkin, and Joseph Flummerfelt. She has been a frequent soloist with the Berkshire Choral Festival in Massachusetts, as well as Princeton area performance groups VOICES, Princeton Pro Musica, and Cantus Novus. Internationally, she has performed at the National Opera of China in Beijing, the Prague (Czech Republic) Autumn Music Festival, and performed solo recitals in Japan.

DEMI FANG is a junior student studying Structural Engineering and Architecture in Princeton's Civil and Environmental Engineering Department. As a violinist, Demi was named a 2013 YoungArts Merit Award winner. She was concertmaster of the Ohio All-State Orchestra, and was selected for ASTA's 2011 National High School Honors Orchestra. As part of Carnegie Hall's 2013 National Youth Orchestra, she collaborated with violinist Joshua Bell and conductor Valery Gergiev. An alum of the Starling Project at the University of Cincinnati, Demi was also violist of the Polaris Quartet, which performed in Salzburg, won first prize in the 2011 Fischhoff Chamber Music Competition's junior division, and went on to appear on NPR's *From the Top*. Demi began her violin studies at the age of two with her mother and has since studied with Pittsburgh Symphony's associate concertmaster Hong-Guang Jia as well as Kurt Sassmannshaus and Piotr Milewski at the University of Cincinnati College-Conservatory of Music. She also studied with Detlef Hahn at London's Royal College of Music during her 2015 fall semester abroad. A candidate for the Certificate Program in Musical Performance, Demi currently studies with Anna Lim and plays in the Princeton University Orchestra.

Canadian pianist **FRANCINE KAY** has performed in Europe, North America and Asia, at venues such as New York City's Carnegie Hall, Weill Recital Hall, and Lincoln Center, at Salle Gaveau in Paris and Roy Thomson Hall in Canada. She has been soloist with orchestras such as the Toronto Symphony, the Princeton Symphony, the Manitoba Chamber Orchestra, Symphony Nova Scotia and the

Victoria Symphony. Her recordings of piano works by Debussy, Ravel, and Satie, have received international acclaim, including a Juno Nomination and a Disc of the Month selection by Fono Forum, Germany. Francine Kay is a regular faculty artist at the Zodiac Festival and Academy in France, the International Course of Interpretation at the Chopin State School in Nowy Sacz, Poland, and the Icicle Creek International Chamber Music Festival. Francine Kay made her New York City debut at Carnegie Hall's Weill Recital Hall as winner of the New York Pro Piano Competition. She received her Bachelors and Masters degrees at The Juilliard School studying with Adele Marcus, the Artist Diploma from the Glenn Gould School, and she received her Doctor of Musical Arts from SUNY Stony Brook under Gilbert Kalish. Her significant mentors include Leon Fleisher, Gyorgy Sebok, and Marek Jablonski. Francine Kay is currently a studio instructor in the Music Department at Princeton University.

ANNA LIM has performed throughout the United States, Europe and Asia as chamber musician, soloist and orchestral player. She is a founding member of the Laurel Piano Trio, praised by *The New York Times* for their "lustrous tone and unerring interpretive intelligence." The group has won prizes at both the Concert Artists Guild Competition and the ProPiano Competition in New York City and has served as ensemble-in-residence at numerous music festivals and organizations, including WQXR (radio station of *The New York Times*), the Tanglewood Music Festival and the Portland Chamber Music Festival. A keen advocate for new music, Ms. Lim is the violinist of the New Millennium Ensemble, winner of the Naumburg Chamber Music Award. She has premiered and recorded numerous new works, including music of American composers Morton Feldman, Alexander Steinert and Donald Martino. She is a frequent guest of Talea Ensemble, the DaCapo Chamber Players, the New York New Music Ensemble and serves as concertmaster for the orchestra New Paths in Music. Ms. Lim has participated in music festivals such as Marlboro, Ravinia, Prussia Cove, Maine Chamber Music Seminar, Tanglewood, and the Wellesley Composers' Conference. She received a B.A. from Harvard University and completed her diploma at the Mozarteum in Salzburg. Her teachers include Sándor Végh, Arnold Steinhardt, Gerhard Schulz, Ernst Kovacic, and Louis Krasner. Ms. Lim is a studio instructor at Princeton University.

Guitarist **LAURA OLTMAN** was chosen to perform in a nationally televised master class conducted by Andrés Segovia at New York City's Metropolitan Museum of

Art. She currently serves as studio instructor at Princeton University and Lafayette College, and is a member of the Newman & Oltman Guitar Duo, Ensemble-in-Residence at New York City's Mannes College of Music since 1987. Laura has performed concerts on five continents and recorded critically-acclaimed CDs. She has been recognized with awards from the National Endowment for the Arts, ASCAP, and Chamber Music America. Laura is Co-Founding Director of Raritan River Music (www.RaritanRiverMusic.org), the New York Guitar Seminar at Mannes (www.mannesguitar.com), and the Lanciano International Guitar Seminar (www.lancianoguitar.com). Laura graduated with honors from Florida State University and received the Diploma di Merito from Accademia Musicale Chigiana in Siena, Italy. She studied with Bruce Holzman, Oscar Ghiglia, Luisa Sanchez de Fuentes, and Andrés Segovia.

JAYN ROSENFELD, flute teacher, chamber music specialist, and champion of contemporary music, has advanced the technique and interpretation of flute playing for the present generation, and been a major stimulus for developing new repertory. With The New York New Music Ensemble, she has commissioned, performed and recorded many significant 20th and 21st century works. Her recordings include concerti by Domenico Cimarosa, Dinos Constantinides, Rand Steiger and Leo Kraft, solo works by Ruth Crawford Seeger, Leon Kirchner, John Anthony Lennon, Robert Erickson and David Froom, more than eighty works of contemporary chamber music, many with The New York New Music Ensemble, and a recording of the flute chamber music of Albert Roussel. Ms. Rosenfeld was the flutist and executive director of The New York New Music Ensemble for over thirty years and was the first flutist of the Princeton Symphony Orchestra for the same period. A graduate of Radcliffe College and the Manhattan School of Music, her teachers were James Pappoutsakis, William Kincaid and Marcel Moyse. She was first flutist in the American Symphony Orchestra when it was conducted by Leopold Stokowski. Currently, she plays with the Orchestra of the League of Composers, the Washington Square Contemporary Music Society, and the Manchester (VT) Music Festival. Ms. Rosenfeld is a studio instructor at Princeton and coaches ensembles in her New York City studio. She is a former president of The New York Flute Club, and is currently on the Advisory Board.

Clarinetist **JO-ANN STERNBERG** leads a diverse musical life in the New York City area as a chamber musician, orchestral player, music educator, and interpreter of new music. A member of Sequitur, the Saratoga Chamber Players, Wind Soloists of New York, and the Riverside Symphony, she also regularly performs and tours with Orpheus Chamber Orchestra, the American Composers Orchestra, the American Symphony, the Knights, The Chamber Music Society of Lincoln Center, and Musicians from Marlboro, and can often be heard playing in a number of different Broadway musicals. Following her undergraduate years in the combined Tufts University/New England Conservatory dual degree program where she was mentored by Peter Hadcock, Ms. Sternberg continued her studies at Yale University with David Shifrin and at The Juilliard School with Charles Neidich. Ms. Sternberg currently serves as a private instructor at Princeton University, and at the Music Advancement Program at The Juilliard School, and maintains an active teaching studio from her New York City home. Additionally, she serves as an advisor for New England Conservatory's Entrepreneurial Musicianship Program and coaches chamber ensembles for the New York Youth Symphony. In the summer months, Ms. Sternberg lives in Maine where she is the founder and artistic director of The Maine Chamber Music Seminar, teaches and performs at the Chamber Music Conference & Composers' Forum of the East at Bennington College, and participates in numerous performance residences throughout greater New England.

Violist **JESSICA THOMPSON** is a passionate chamber musician who performs regularly throughout the United States and abroad as a member of the Daedalus String Quartet. The quartet, Grand Prize winner of the 2001 Banff International String Quartet Competition and resident quartet at Lincoln Center's Chamber Music Society Two from 2005-07, is currently in residence at the University of Pennsylvania. As a member of Daedalus, Ms. Thompson has premiered works by composers including Fred Lerdahl, Joan Tower, Richard Wernick, and Lawrence Dillon. Ms. Thompson has also toured with Musicians from Marlboro and appears regularly at the Portland Chamber Music Festival in Maine. She performs often as a member of the East Coast Chamber Orchestra. Ms. Thompson has appeared as soloist with the Minnesota Orchestra and in recital in Philadelphia, Minneapolis, and Washington, DC, and elsewhere. She currently teaches at Princeton and Columbia Universities. She is a graduate of The Curtis Institute of Music, where she studied with Karen Tuttle.

PAUL VON AUTENRIED, a senior in the Politics Department, is from Princeton Junction, NJ and is a student of Chiu-Tze Lin in Manalapan, NJ. He has studied piano since the age of four and is receiving a Certificate in Musical Performance. Paul won the Princeton University Concerto Competition as a freshman in 2013, and he has since performed in masterclasses with Igor Levit and Richard Goode, and spent the fall of his junior year at the Royal College of Music in London as a student of Ashley Wass. In 2015, he earned Honorable Mention in the Philadelphia Orchestra's Albert M. Greenfield Concerto Competition. Prior to Princeton, Paul was a three-time winner of both the New Jersey Music Teachers' Association Young Artist Competition and the Steinway Society Scholarship Competition. He represented New Jersey in the Music Teachers' National Association Eastern Division Competition, earning second place (2008) and third place (2011) in the 13-state region. He earned a Licentiate with Distinction from the Royal School of Music in 2011. On campus, Paul devotes his time to the Princeton Pianists Ensemble, a group he started in 2012, and to the Glee Club and Chamber Choir as a bass. He is also active in arts advocacy as the Chair of the Student Ambassadors of Princeton University Concerts.

From Bellevue, Washington, **MIN JOO YI** is a senior in Princeton University's Ecology & Evolutionary Biology Department. She is also pursuing a Certificate in Musical Performance as a student of Francine Kay. She began playing the piano at age six, and since then has been the recipient of the 2013 CBC Spouses Heineken USA Performing Arts Scholarship, 2012 Merit Award from the National YoungArts Foundation and the 2010 Evelyn Lindblad Folland Endowment Fund Award, among others. She also received scholarships to attend the 2010 Aspen Music Festival & School and the 2007-2009 International Institute for Young Musicians. In competitions, Min Joo has also been recognized with many awards, including second place in the 2013 Kosciuszko Foundation Chopin Competition, bronze medal in the 2011 Schimmel USASU International Piano Competition, and finalist in the 2010 New York International Piano Competition. On campus she is involved in the Princeton Pianists Ensemble and the Pace Center for Civic Engagement's Princeton Music Outreach Program.

ABOUT THE PROGRAM *by Sarah Pelletier, ©2016*

Throughout history, music and dance have shared a parallel evolution, from the noble court dances of the Baroque to the rise of the minuet and waltz in the Classical Era and the many nationalistic forms of dance that arose in the Romantic Period. The corporal movement of dance was a response to the rhythm of the musical accompaniment. Today's program explores this wealth of repertoire in a variety of guises and pairings.

Guitar Quintet in D Major, G. 448, "Fandango" (1798) LUIGI BOCCHERINI (1743-1805)

A prolific composer of chamber music, this Italian cellist spent more than half of his life living and working in Madrid, Spain. He wrote six guitar quintets, dedicated to the guitarist Marquis Benavente. In this later work, the Pastorale and Allegro maestoso are transcriptions of two movements from a string quintet written in 1771, and the Grave assai and Fandango movements are arrangements of movements from a quintet of 1788.

We hear Boccherini's talent for a richly varied instrumental texture throughout. In the Pastorale, the guitar displays a charming Sicilene rhythm above which the strings weave a fluid melody. The Allegro features a cello solo, and the strings now join the guitar with both melodic and rhythmic impetus. The Grave assai is a tender, inward transitional piece leading to the famous Fandango with its whirling Spanish rhythms and accompaniment of castanets. Typically, a fandango is danced by only two people who never touch; it is a dance of retreating and advancing as each dancer pursues and provokes the other.

La valse, for two pianos (1919/20) MAURICE RAVEL (1875-1937)

Following his service in World War I, Ravel was commissioned by Sergei Diaghilev to compose a ballet for the Ballet Russes. He adapted a work entitled *Wien* that was to be a tribute to the Viennese waltz form and to Johann Strauss II. The piece explores the sweeping and sparkling gestures of the waltz, but also has a darker side, echoing the carnage and bitterness of war. On the score itself, Ravel described the waltz scene:

Swirling clouds afford glimpses, through rifts, of waltzing couples. The clouds scatter little by little; one can distinguish an immense hall with

whirling crowd. The scene grows progressively brighter. The light of the chandeliers bursts forth at the fortissimo. An imperial court, about 1855.

Diaghilev ultimately claimed that the music would not work for ballet, perhaps due to his having heard the two piano transcription arrangement before hearing the orchestral version. In any case, this created an animosity between the two men. The music begins with rumblings in the bass register out of which a waltz rhythm emerges and expands into a grand Viennese dance with all the virtuosity and sparkling brilliance we expect from Ravel. As the waltz music whirls round and round, Ravel breaks its momentum and concludes the dance with a spectacular macabre sequence.

Siete canciones populares españolas (1914)

MANUEL DE FALLA (1876-1946), arr. Miguel Llobet Solés (1878-1938)

Musical nationalism in Spain began with Felipe Pedrell, whose influence spread to his three disciples: Isaac Albéniz, Enrique Granados, and Manuel de Falla. These musicians became the leading Spanish composers of the day, infusing their native folk songs and dance idioms into their musical creations. The *Siete canciones populares españolas* were inspired by folk songs and dances from different regions of Spain: Murcia, Asturias, Aragon, and Andalusia. With its beautiful Spanish melodies, dynamic rhythms, and rich harmonies, this music is beloved by not only singers but by instrumentalists as well. The number of transcriptions of these songs reflects the popularity of the work.

Each song in the cycle deals with the experience of love and its many facets – bitterness, happiness, tenderness, and betrayal. El pano moruno comes from Murcia in southeastern Spain; it is a solea, a song of solitude. Seguidilla murciana, also from the province of Murcia, is a popular dance song in quick triple time. Asturiana is a lament from the northern region of Asturias. The Jota, mainly associated with the central province of Aragon, is one of the most familiar of all dance forms. Nana is an Andalusian lullaby. Canción exhibits the pattern of mixed rhythmic stress that characterizes much of Spain's indigenous music. Polo, Andalusian in origin, evokes the Gypsy world of the flamenco.

Scaramouche, Suite For Two Pianos, Op. 165b (1937)

DARIUS MILHAUD (1892-1974)

Scaramouche takes its name from Henri Pascar's Théâtre Scaramouche, which specialized in productions aimed at children. In May 1937, Milhaud composed

music for the theatre's adapted production of Molière's *Le médecin volant*. Months later, he was commissioned to write a piano duo to be premiered at the Paris International Exposition. He recycled music from the *Le médecin volant* to form the outer movements of *Scaramouche* and used music written for Jules Superville's play *Boliver* for the slower middle movement. The charming nature of the piece captured the attention of the public at the Paris Exposition, and it became an immediate sensation. Milhaud returned to it repeatedly over time to create new arrangements for publishers.

We hear in *Scaramouche* the influences of American jazz and Brazilian music, which he admired on his visits to both countries. The first movement, *Vif*, races in bright and energetic and remains this way throughout; there is some bi-tonality, yet it is strongly diatonic. The second movement, *Modéré*, is a lovely contrast with its graceful melodic material that casually trades off between the players and is reminiscent of popular music. The *Brazileira* brilliantly captures the lively flavor of Brazilian folk dance with its strong rhythmic beat.

Kaiser-Walzer, Op. 437 (1889)

JOHANN STRAUSS (1825-1899), Arr. Arnold Schoenberg (1874-1951)

At the end of World War I, the depressed Austrian economy made large-scale concerts impossible, and so orchestral works were often transcribed for piano or chamber ensemble. Schoenberg founded the Society for Private Musical Performances) so that audiences could hear quality performances of modern works, paying only what they could afford.

To help fund the tour of his expressionist song cycle, *Pierrot Lunaire*, Schoenberg arranged for his Pierrot ensemble to play one of these concerts. It was a festival of Viennese music, including chamber works of Mozart, Schubert, and Beethoven. To add some lighter listening, he included a transcription of Johann Strauss waltzes using the same instrumentation as his Pierrot, that of piano, string quartet, clarinet, and flute. Schoenberg had always admired the music of Strauss and was attracted to the accessible melody and the structural complexity of the Kaiser ("Emperor") Waltz. Although Schoenberg's instrumentation was chosen for pragmatic reasons, the timbre of the instruments colorfully illuminates the musical ideas and the structure of this work.

Texts & Translations for De Falla Songs

by Gregorio Martinez Sierra
(1881-1947)

El Paño Moruno

Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
Ay!

Seguidilla Murciana

Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
Puede que en el camino
Nos encontremos!
Por tu mucha inconstancia
Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y créyendola falsa
Nadie la toma!

Asturiana

Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.
Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

Jota

Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mio
Se lo pueden preguntar.
Ya me despido de tí,
De tu casa y tu ventana,

Translations by Albert Combrink

The Moorish Cloth

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value.
Alas!

Seguidilla from Murcia

Who has a roof of glass
should not throw stones
to their neighbor's (roof).
Let us be muleteers;
It could be that on the road
we will meet!
For your great inconstancy,
I compare you
to a [coin]
that runs
from hand to hand;
which finally blurs, and,
believing it false,
no one accepts!

Asturian Song

To see whether it would console me,
I drew near a green pine,
To see whether it would console me.
Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

Jota

They say we don't love each other
because they never see us talking
But they only have to ask
both your heart and mine.
Now I bid you farewell
your house and your window too

Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Aunque no quiera tu madre...

Nana

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Naninta, nana,
Naninta, nana.
Duérmete, lucerito
De la mañana.

Canción

Por traidores, tus ojos,
voy a enterrarlos;
No sabes lo que cuesta,
"Del aire"
Niña, el mirarlos.
"Madre a la orilla
Madre"
Dicen que no me quieres,
Y a me has querido...
Váyase lo ganado,
"Del aire"
Por lo perdido,
"Madre a la orilla
Madre"

Polo

Ay! Guardo una, Ay!
Guardo una, Ay!
Guardo una pena en mi pecho,
Guardo una pena en mi pecho, Ay!
Que a nadie se la diré!
Malhaya el amor, malhaya,
Malhaya el amor, malhaya,
Ay!
Y quien me lo dió a entender!
Ay!

and even ... your mother
Farewell, my sweetheart
until tomorrow.

Lullaby

Go to sleep, Child, sleep,
Sleep, my soul,
Go to sleep,
little star Of the morning.
Lulla-lullaby,
Lulla-lullaby,
Sleep, little star
of the morning.

Song

Because your eyes are traitors
I will hide from them
You don't know how painful it is.
"From the breeze"
Darling, to look at them.
"Mother at the shore,
Mother"
They say you don't love me
That your love is past...
Let what is won -
"From the breeze"
Follow what is lost,
"Mother at the shore,
Mother"

Polo

Ay! I keep a... (Ay!)
I keep a... (Ay!)
I keep a sorrow in my breast,
I keep a sorrow in my breast (Ay!)
that to no one will I tell.
Wretched be love, wretched,
Wretched be love, wretched,
Ay!
And he who gave me to understand it!
Ay!