

SUNDAY, MARCH 1, 2015 AT 3:00PM  
Richardson Auditorium in Alexander Hall

RICHARDSON CHAMBER PLAYERS  
Michael Pratt, Director

Jayn Rosenfeld, *Flute/Piccolo*  
Jo-Ann Sternberg, *Clarinets*  
Anna Lim, *Violin/Viola*  
Alberto Parrini, *Cello*  
John Ferrari, *Percussion*

Edmund Niemann, *Piano*  
Wendy Young, *Harpsichord*  
Martha Elliott, *Sprechstimme*  
Michael Pratt, *Conductor*

“PIERROT’S STAGE”

*in honor of Carl Schorske*

BIBER  
(1644-1704)

*Battalia* (1673), arr. Stephen Gosling (2012) for  
flute, violin, cello, harpsichord, and percussion  
Sonata  
Allegro. Die liederliche Gesellschaft von allerley Humor  
Presto  
Der Mars  
Presto  
Aria  
Die Schlacht  
Adagio. Lamento der Verwundten Musquetierer

ROSENFELD, LIM, PARRINI, YOUNG, FERRARI

—BRIEF BREAK—

SCHOENBERG  
(1874-1951)

*Pierrot lunaire*, Op. 21 (1912) for flute/piccolo,  
clarinet/bass clarinet, violin/viola, cello, piano  
and sprechstimme

*First Part:*

1. Mondestrunken
2. Columbine
3. Der Dandy
4. Eine blasse Wäscherin
5. Valse de Chopin
6. Madonna
7. Der kranke Mond

*Second Part:*

8. Nacht (Passacaglia)
9. Gebet an Pierrot
10. Raub
11. Rote Messe
12. Galgenlied
13. Enthauptung
14. Die Kreuze

*Third Part:*

15. Heimweh
16. Gemeinheit
17. Parodie
18. Der Mondfleck
19. Serenade
20. Heimfahrt (Barcarole)
21. O Alter Duft

ROSENFELD, STERNBERG, LIM, PARRINI, NIEMANN, ELLIOTT, PRATT

## ABOUT THE ARTISTS

The Richardson Chamber Players were 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 flutist Jayn Rosenfeld, violinist Nancy Wilson and pianist Margaret Kampmeier.

MARTHA ELLIOTT has performed a wide range of repertoire, including avant-garde contemporary music, opera, chamber music, and Baroque music with period instruments. She has toured all over the world with the new music ensemble Continuum. She has worked with over 50 composers on their new works, receiving acclaim for her performances of *Pierrot lunaire*, and the music of John Cage, Edward T. Cone, Milton Babbitt, as well as for the role of Miranda in the world premiere of Peter Westergaard's opera *The Tempest*. She has also presented world premieres with the Princeton University Orchestra on tour throughout Eastern Europe, the United Kingdom and the Netherlands. She has sung at the Marlboro Music Festival, as well as the festivals of Tanglewood and Aspen, and with the symphonies of Atlanta, New Jersey, and Jacksonville. She has performed with the Odessa Philharmonic in Ukraine. She has been heard in chamber music and recital at Trinity Church in New York City, and the Library of Congress, as well as in Moscow, Russia, Boston, Los Angeles, San Francisco, Washington, and Philadelphia. She has sung Baroque repertoire with Concert Royal, the New England Bach Festival, the Oberlin Baroque Performance Institute, Princeton Pro Musica, the Westminster Choir, and the Baroque Soloists of N.J., which she co-founded. She has also sung musical theatre repertoire in workshop productions and on pops concerts around the country. She has appeared with the Opera Festival of New Jersey, Pennsylvania Opera Theatre, Philadelphia Chamber Orchestra, Philadelphia Chamber Music Society, the Chamber Music Society of New Jersey, Philadelphia's Network for New Music, Philadelphia Fringe Festival,

Sonic Boom Festival, Princeton Composers' Ensemble, the Richardson Chamber Players, Brentano String Quartet and the New Millennium Ensemble. Graduating with honors from Princeton University in 1982, she went on to receive a Masters from Juilliard. 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. It has been widely used throughout this country, the United Kingdom and Australia. She has been a member of the performance faculty at Princeton University since 1985.

**J**OHAN FERRARI is active in classical, jazz, pop, Broadway, film, television and dance music, the avant-garde, and multi-media. He has performed and given master classes nationally and abroad, and appears on dozens of recordings as percussionist, drummer and conductor. He is a founding member of the Naumburg Award winning New Millennium Ensemble, a regular guest artist of The Chamber Music Society of Lincoln Center and Chamber Music Northwest, and has been a member of Meridian Arts Ensemble since 1993. Mr. Ferrari has also appeared and/or recorded with many other notable organizations such as: Bang On A

## *Honoring Carl Schorske...*

Today's concert is performed in honor of Carl Schorske, a distinguished intellectual and cultural historian who taught for many years at Princeton, and who celebrates his 100th birthday on March 15th. In 1981 he won the Pulitzer Prize for General Non-Fiction for his book *Fin-de-Siècle Vienna: Politics and Culture*, a wide-ranging study dealing with the emergence of modernism in literature, psychology, architecture, painting and music. Translated into many languages, the book includes a brilliant chapter on composer Arnold Schoenberg, heard on today's concert. Professor Schorske was one of the first recipients of a MacArthur "genius" grant, in 1981, was awarded the Wittgenstein Prize in 2004, and was made an honorary citizen of Vienna in 2012.

Can All-Stars, Da Capo Chamber Players, Manhattan Symphonietta, Perspectives Ensemble, The Group for Contemporary Music, Orpheus Chamber Players, Riverside Symphony, Locrian, Cygnus, Pittsburgh Collective, John Hollenbeck Large Ensemble and others. Mr. Ferrari holds DMA and MM degrees from SUNY Stony Brook, and a BM from William Paterson University where he has served on the performing arts faculty since 2002. In fall of 2007 he joined the faculty of Manhattan School of Music's graduate Contemporary Performance program. He is on the teaching artist rosters of Hunter College (since 2008) and Princeton University (since 2010).

**V**iolinist 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, Monadnock Music, 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.

**E**DMUND NIEMANN has been a member of Steve Reich & Musicians since 1978. The ensemble, a recipient of a 1998 Grammy Award, has toured throughout the United States, Canada, Europe, Japan and Australia. Within that ensemble, he met pianist Nurit Tilles, and they formed the piano duo, Double Edge, which made its New York City debut at Town Hall. The duo has toured

extensively throughout the United States and Europe. In addition to tours in England and Ireland, Double Edge has appeared in Prague, Budapest, Bratislava and Sofia. The duo has also appeared in Australia and New Zealand. They collaborated in the first European performances of choreographer Anne Teresa de Keersmaecker's *Fase*. Double Edge has released three CDs, featuring the music of Messiaen, Cage, and other American composers. Edmund Niemann was a founding member of the contemporary music ensemble Parnassus, and has performed with Speculum Musicae and the New York New Music Ensemble. He has been a member of the performance faculty at Princeton for the past fifteen years. He also teaches at the Hoff-Barthelson Music School in Westchester, where he directs a contemporary music festival each spring. Previously, he was on the faculty of Sarah Lawrence College, Pace University, and the Third Street Music School.

**B**orn in Italy, ALBERTO PARRINI has been principal cellist of the Northeastern Pennsylvania Philharmonic since 2007 and a member of the American Symphony since 2010; he also performs regularly with the New York Philharmonic, Orpheus Chamber Orchestra and New Jersey Symphony. In 2008, 2010 and 2011 he toured Japan as principal cellist of the New York Symphonic Ensemble. 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 as 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 North America, Europe and Asia with Mikhail Baryshnikov and the White Oak Dance Project and performed with Concertante, Continuum, Lenape Chamber Ensemble, Mirror Visions, Orchestra of St. Luke's, Proteus Ensemble, Metamorphosen Chamber Orchestra and Minnesota Orchestra. His festival appearances include Evian, Tanglewood, Taos, Verbier, Ottawa, Montreal, San Miguel de Allende, 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. Alberto teaches cello at Princeton University and, in the summer, at Kinhaven Music School.

The 2014-2015 season marks 38 years since MICHAEL PRATT came to Princeton to conduct the Princeton University Orchestra— a relationship that has resulted in the ensemble’s reputation as one of the finest university orchestras in the United States. Over the years, the Orchestra and Pratt have performed a remarkable variety of the orchestral literature, from J. S. Bach’s orchestral suites, to Beethoven’s Ninth Symphony, to Wagner’s *Tristan und Isolde*. He has led the orchestra on nine European tours, leading performances in London, Prague, Vienna, Budapest and Madrid. As Director of the Princeton University Opera Theater, Pratt has conducted operas from Mozart to Ravel, and in the past decade has focused on the early Baroque operas of Monteverdi and Cavalli. One of the chief architects of Princeton’s Certificate Program in Musical Performance, Pratt has served as its director for over twenty years, and is co-director of the Composers Ensemble and Richardson Chamber Players. 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. He has also conducted the orchestras of Boston, Atlanta, Buffalo, Detroit, Indianapolis, and Odessa, Ukraine.

JAYN ROSENFELD, plays with the League of Composers/ISCM Ensemble, the Washington Square Contemporary Music Society, and the Manchester Music Festival (VT). She was the first flutist of the Princeton Symphony Orchestra until last season, and played with and ran the New York New Music Ensemble for many years. Presently a member of the Performance Faculty at Princeton University, and flute workshop leader at the Greenwich House Music School, she is active on the boards of the League of Composers/ISCM and the New York Flute Club. She has recorded concerti by Cimarosa, Steiger, Kraft, Gilbert, the flute chamber music of Albert Roussel, and over sixty contemporary chamber works, by Princeton composers Barbara White, Edward T. Cone and Frank Lewin, among many others.

Clarinetist JO-ANN STERNBERG leads a diverse musical life in New York City as a chamber musician, orchestral player, teacher, and interpreter of new music. A member of Sequitur, Wind Soloists of New York, and the Riverside Symphony, she also regularly performs and tours with Orpheus Chamber Orchestra, the American Composers Orchestra, the Knights, The Chamber

Music Society of Lincoln Center, and Musicians from Marlboro. After receiving a B.A. in English from Tufts University and a B.M. in Clarinet Performance from the New England Conservatory as a student of Peter Hadcock, Ms. Sternberg continued her studies at Yale University with David Shifrin and at The Juilliard School with Charles Neidich, receiving a M.M. from Juilliard in 1991. Sternberg's discography includes recordings on Sony Classical, Deutsche Grammophon, Nonesuch, Troy, CRI, Archetype and St. Cyprien labels. Ms. Sternberg maintains an active clarinet studio and offers chamber music workshops at Princeton University as well as out of her home, in addition to coaching chamber ensembles for the New York Youth Symphony. In the summer months, she serves as founder and artistic director of The Maine Chamber Music Seminar; she teaches and performs at the Chamber Music Conference & Composers' Forum of the East at Bennington College; and she participates in numerous performance residences throughout greater New England. Ms. Sternberg resides on the Upper West Side of Manhattan with her husband and two teenage children.

**W**ENDY 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 Brothers movie *Interview with the Vampire*. Wendy has been studying, teaching, and practicing the healing effects of sound, music, and vibration for over 40 years. Her particular specialties are Himalayan Singing Bowls, Sound Meditation, and Cymatherapy. She is the director of the Princeton Sound School, and the Sound and Music Institute, a 9-month certification program in therapeutic sound and music, based in New York City.

## ABOUT THE PROGRAM

By Reuben Phillips, ©2015

*Battalia* (1673), arr. Stephen Gosling (2012) for flute, violin, cello, harpsichord, and percussion

HEINRICH IGNAZ FRANZ VON BIBER (1644-1704)

“Of all the violin players of the last century, Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period.”

So wrote the English music historian Charles Burney, surveying Biber’s output approximately eighty years after the Bohemian musician’s death in 1704. Yet Burney’s antiquarian interest was quite unusual; for the most part, Biber’s music was afforded little attention throughout the 18th and 19th Centuries. This relative obscurity contrasts sharply with his reputation during his lifetime. We know little about Biber’s upbringing, short of his baptism in the small Bohemian town of Wartenberg in 1644. His first documented employment however attests to distinguished abilities and a high level of training: from 1668 he served as both musician and *valet de chambre* to the Bishop of Olmütz, Karl Liechtenstein-Castelcorno, in Kromeríž. As glamorous as this position might have been, Biber soon seems to have felt that it was ill-suited to his gifts. In 1670 he was dispatched by his employer to travel to Absam, near Innsbruck, to acquire new string instruments for the music ensemble of Kromeríž. Biber took this opportunity to enter (illegally) into the employment of the Archbishop of Salzburg; the unlucky Bishop of Olmütz received no new instruments and lost his star musician. It was at Salzburg that Biber was to remain until the end of his life, composing masses, operas, ensemble pieces and a fine crop of violin sonatas.

Biber’s *Battalia* of around 1673 is a great favorite of modern concert audiences. In depicting the sounds of 17th-century warfare it challenges many of our preconceptions about what was acceptable to Baroque musical style. The work is cast in short sections, beginning with a warlike opening sonata and ending with a lament for a wounded musketeer. Surely the most arresting passages are those that

portray the battle itself; we are also treated to a wonderful musical rendering of “the dissolute company”, an instrumental evocation of drunken singing. Originally scored for nine string players plus continuo, the piece is heard this afternoon in an arrangement made by Stephen Gosling for the New York New Music Ensemble.

It’s worth pausing to consider what the sounds of war found in *Battalia* might have signified for Biber and his contemporaries. The piece was, after all, written within living memory of one of the most horrendous and bloody conflicts Europe had ever seen. The Thirty Years’ War ended in 1648, four years after Biber’s birth, and the effects of this prolonged period of fighting were felt for many decades to come. The lands in which Biber grew up had been ravaged by the conflict, their population diminished by about a third. The most famous German novel of the century, Grimmelshausen’s *Simplicius Simplicissimus*, written less than a decade before *Battalia*, demonstrates the extent to which war still loomed large in the cultural imagination. It’s probable that Biber’s sonic effects would have struck terror in the hearts of some of his contemporaries. 21st-century warfare sounds very different and there is perhaps something reassuring about hearing these quaint battle cries in the comfort of the today’s concert hall.

*Pierrot lunaire*, Op. 21 (1912) for flute/piccolo, clarinet/bass clarinet, violin/viola, cello, piano and sprechstimme  
ARNOLD SCHOENBERG (1874-1951)

**P***ierrot lunaire*, or “Moonstruck Pierrot”, received its first performance in Berlin’s Choralion-Saal in October 1912, a year after the death of Gustav Mahler. Over the course of the past century it has been enshrined as a decisive work of musical modernism, performed, studied and emulated in an astonishing variety of ways. The ensemble writing and instrumentation of the piece echo through the works of many later composers – from Pierre Boulez’s surrealist song cycle, *Le marteau sans maître* (1955) to the compositions of Harrison Birtwistle and Peter Maxwell Davies for their UK-based new music ensemble, the Pierrot Players. In university music departments the score has been analyzed to within an inch of its life. And this is to say nothing of film versions of the work, such as the one

written and directed by Bruce LaBruce that premiered at the Berlin Film Festival last year. LaBruce's penchant for castration scenes and dildos struck some viewers as excessive, but the justification for such an approach lay in its ability to recapture the transgressive atmosphere of the Berlin cabaret. To ask which treatment of *Pierrot lunaire* is "authentic" is to miss the point; this is a work with unparalleled power to inspire, befuddle and offend its audiences.

If the reception of *Pierrot lunaire* has tended to set Schoenberg center stage, it is interesting to note that the idea for the work in fact came from its first performer, the wealthy actress Albertine Zehme (1857-1946). It was Zehme who first introduced Schoenberg to the poetry of Albert Giraud in a German translation by Otto Erich Hartleben. Before Schoenberg had any involvement in the project she had been performing these poems as melodramas – that is, declaiming them against a musical accompaniment. Dissatisfied with the piano music that had been written for her by Otto Vrieslander, Zehme commissioned a setting of the texts from Schoenberg. He gladly accepted, but it seems that at the premiere his music threatened to be upstaged by Zehme's histrionic performance style. Not only was she elaborately dressed as the *commedia dell'arte* character Columbine, the instrumental ensemble and their conductor, Schoenberg, were hidden on stage behind tall screens. In view of the twenty-five rehearsals that the piece had required, one wonders how Schoenberg and the instrumentalists felt about this blunt lack of recognition!

So what is this work about? At core Giraud's twenty-one poems recount the exploits of the pantomime character Pierrot. Schoenberg arranged these texts into three groups of seven: part one is concerned with love, sex and religion; part two is both darker and more blasphemous, with frequent references to violence and death; part three describes Pierrot's memories of his home in Bergamo and his happy youth. Each of Giraud's poems is cast as a rondel – a fixed form in three stanzas with a regular refrain pattern – and Pierrot is variously referred to in the first and third persons. The collection of poems can support a variety of interpretations, but there is no obvious narrative progression. In fact, reading or listening to these verses we are more likely to be struck by the recurring poetic images than the events that they are used to describe. It is as though any narrative impulse is perpetually overthrown by a hyperemotional need to dwell on the individual moment.

In setting these texts Schoenberg devised a series of musical miniatures, pitting the singer against the small instrumental ensemble in consistently innovative ways. Most of the score is freely atonal, but as Schoenberg varies the instrumentation for each number and also plunders an array of historical musical materials it feels as if every song is endowed with a distinct stylistic identity. The one constant across the cycle is the singer, who is instructed to perform in a *Sprechstimme*, a type of vocal production that falls half way between speaking and singing. Several of the songs are structured by recourse to recognized compositional procedures, such as passacaglia (No. 8, "Nacht") or canon (No. 18, "Der Mondfleck"). Others, such as the first song are stitched together from an economical set of musical gestures. The reverential opening to No. 6, "Madonna", evokes the contrapuntal writing of Bach, while the final song, No. 21, "O alter Duft", steals a glance at tonality, quoting from a composition by Johann Strauss II. It is worth pointing out that *Pierrot lunaire* is also not immune to moments of beauty, as can be heard in the hushed instrumental writing for flute, clarinet and muted violin in No. 4, "Eine blasse Wäscherin."

All of this history and description necessarily begs the question of what it means to hear *Pierrot lunaire* in concert today. Just how should we set about listening to this complex work? One option might be to grab hold of the poetry, following it diligently from the start of the first song till the close of the last. To do this is to become acquainted with Giraud's startlingly original images, and to hear them sometimes reflected in Schoenberg's music, occasionally drowned out by it. Alternatively, we might follow the example of the composer Igor Stravinsky, and jettison the poetic content of the work entirely. For Stravinsky, who couldn't abide Giraud's verses, Schoenberg's score was fascinating as a repository of compositional techniques and timbral effects. This second type of listening perhaps enables us to appreciate Schoenberg's intricate instrumental writing more fully, but at the cost of losing sight of the singer's words. As the rich reception history of the piece demonstrates, both these approaches and others have proven enormously productive.

