Friday, December 5, 2008
8:00 P.M.

Frank E. Taplin ’37 Auditorium in Fine Hall
**Program**

**Twe Women** (1987) for soprano and piano accompaniment

I. Song (Christina Rossetti)
II. Last Lines (Emily Brontë)

Martha Elliott, soprano
Margaret Kampmeier, piano

**String Quartet No. 2** (1949)

I. Variations
II. Rondo

Sunghae Anna Lim and Lisa Shihoten, violin
Burchard Tang, viola; Thomas Kraines, cello

**Sphinxes: 25 Aphorisms for Piano** (1974)

*N.B.: These pieces are in random order. Any number, from 0 to 25, may be played, in any order.*

1. (♯ = 120)
2. (♯ = 56)
3. (♯ = 60)
4. (♯ = 176)
5. (♯ = 40)
6. (♯ = 54)
7. (♯ = 80)
8. (♯ = 120)
9. (♯ = 120)
10. (♯ = 46)
11. (♯ = 100)
12. (♯ = 60)
13. (♯ = 120)
14. (♯ = 40)
15. (♯ = 60)
16. (♯ = 72)
17. (♯ = 100)
18. (♯ = 120)
19. (♯ = 40)
20. (♯ = 60)
21. (♯ = 92)
22. (♯ = 100)
23. (♯ = 50)
24. (♯ = 160)
25. (♯ = 40)

*And one more, which if played, should be played last:*

— (♯ = 44)

Margaret Kampmeier, piano
Songs of Innocence and Experience (after 1996) for four-part mixed chorus or solo voices
William Blake

1. The Shepherd
2. The Lamb
3. The Tyger
4. The Clod and the Pebble
5. The Sick Rose
6. The Poison Tree
7. The Little Boy Lost — The Little Boy Found

Princeton University Chamber Choir,
Richard Tang Yuk, conductor

Sonata for Violoncello Solo (1954-55, final revision 2000)

Andante moderato, ma con molta licenza
Allegro vivace
Lento ma non troppo
Allegro vivace
Andante moderato sempre tranquillo

Thomas Kraines, ‘cello

Three Songs from Pippa Passes (after 1996) for mezzo-soprano and piano
Robert Browning

I. “The year’s at the spring …”
II. “Overhead the treetops meet…”
III. “All service ranks the same with God …”

Mimmi Fulmer, soprano
Margaret Kampmeier, piano

Please join us for a reception in the lobby following the performance.

Performer Bios

Martha Elliott, soprano

Martha Elliott has established a reputation as a dynamic singer with 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 famed new music ensemble Continuum, performing in New York City, South America, Europe and Asia as well as throughout the U.S. She has worked with over 50 composers on their new works, and been critically acclaimed for her performances of Pierrot Lunaire, and music of John Cage, 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 and the U.K.

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, Jacksonville and Vermont. 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 Boston, Los Angeles, San Francisco, Washington, Philadelphia, Providence and Princeton. She has sung baroque repertoire with Concert Royal, the New England Bach Festival, the Oberlin Baroque Performance Institute, Princeton Pro Musica, the Westminster Choir, the Streicher Trio, and the Baroque Soloists of N.J., which she co-founded. She has been featured in live radio broadcasts on Public Radio from the June in Buffalo Festival, on Performance Today, Radio Times with Marty Moss-Coane, and in CBS “Sunday Morning” profiles of Blanche Moyse, and George Walker. She has also sung new and old Musical Theatre repertoire in workshop productions and on pops concerts around the country.

In this area 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. She has been teaching at Princeton University since 1985.

Her book Singing in Style: A Guide to Vocal Performance Practices was published by Yale University Press in 2006 and has earned praise from soprano Dawn Upshaw, countertenor and opera director Drew Minter, and many others.

Jeffrey Farrington, artistic director

Jeffrey Farrington holds degrees from the New England Conservatory and Princeton University. He studied the piano with Robert Helps, Katya Andri, and, most recently (and most devotedly), Sophie Rosoff. He studied music theory with Milton Babbitt, Robert Cogan, J. K. Randall, and Ernst Oster. He has appeared in recital throughout the northeastern United States both as a soloist and accompanist. He has given premier performances of various works by Frank Brickle, Michael Dellaira, Joseph Dubiel, David Kowalski, Steve Peles, Jody Rockmaker, and Beth Wiemann. He produced and performed on The Music of Edward T. Cone (CRI) and The Music of Joseph Dubiel (Centaur). He also appears (to his considerable surprise) as part of a recording of David Kowalski’s The Prince and the Fox on Giant for Another Hour (GORGG-O-Sonic)
Music). He teaches piano at the Westerhoff School of Music and Art in Metchen.

Mimmi Fulmer, soprano

American soprano Mimmi Fulmer performs repertoire ranging from early music to premieres of works written for her. She was praised by the Washington Post for her “really beautiful soprano” and by Gramophone for her “warm and natural interpretations”. Highlights of recent seasons include her debuts with the Milwaukee Chamber Orchestra, the Madison Bach Musicians, and the Wisconsin Chamber Choir. In 2005, she premiered a one-woman multi-media opera written for her at the University of Michigan.

Ms. Fulmer has been a featured soloist at festivals around the nation, including Aspen and Bang on a Can, and in concerts at the Kennedy Center, CAMI Hall, the Walker Art Center, and with the Seattle Flute Society, as well as at the Bath Fringe Festival and in Kyoto, Japan. Her opera roles include Cherubino, Galatea, Poppea, The Woman in “Erwartung”, and Schubert’s Helena. She is active in recital and oratorio as well, with recent engagements taking her to San Diego, Richmond, New Jersey, Chicago, Costa Rica, Miami, Pittsburgh, Massachusetts, and Mancie.

Noted for her performances of new music, she has premiered dozens of works written for her, including nine roles in eight operas (“Mimmi Fulmer cooed delightfully as the Maid and shrieked suitably as the Shrew Woman”-- New York Times). Her solo CD, “About Time”, was called “a gratifying testimony to ... composers in America” by Opera News online and “a spectacular show” by American Record Guide. She is featured on a CD of music by New York composer Joseph Dubiel released in 2005 on the Centaur label.

Fulmer has also been heard on the CRJ label in music of Edward Cone and the Innova label in works of Hans Sturm. Her current recording project, music for voice and flute with Leone Buye, will be released by Albany Records in 2008.

Early music has been a significant part of her career, and she performs regularly with fortepianist Trevor Stephenson, the Madison Bach Musicians, and the Wisconsin Baroque Ensemble. “Fulmer...deftly created the illusion of speaking to you alone...The warmth and purity of her lyric soprano sounds...enhanced the illusion of intimacy”—the Milwaukee Journal.

Ms. Fulmer is Professor of Voice and Associate Director of Opera at the University of Wisconsin-Madison, where her work has been distinguished with both the Vilas Associate and Chancellor’s Awards. Her students are enjoying success around the world with companies including New York City Opera, Los Angeles Opera, Deutsche Oper Berlin, Washington National Opera, El Paso Opera, Opera Tampa, and Opera Australia. They have held fellowships at Tanglewood and Merola, sung on cruise ships, and are pursuing careers as educators at the school and university levels. Alum Nathaniel Stampley is starring as Mufasa on Broadway in “The Lion King”, following the national tour of “Ragtime” and the Broadway premiere of “The Color Purple”. Ms. Fulmer has presented numerous master classes, including at Ball State University, University of California-Riverside, University of Wisconsin-Green Bay, and with the Currents Ensemble to rural Virginia schools. Upcoming performances in 2008 include being guest soloist with the Masterworks Chorus at Beloit College, performing as soloist with Madison Bach Musicians and Wisconsin Baroque Ensemble, and giving a recital and master class at UW-Green Bay.

Margaret Kampmeier, piano

Pianist Margaret Kampmeier enjoys a varied career as a soloist, collaborative artist and educator. She is a founding member of the Naumburg award-winning New Millennium Ensemble, and performs regularly with the Orchestra of St. Luke’s and Orpheus Chamber Orchestra. Ms. Kampmeier has appeared often with the Kronos Quartet, the Chamber Music Society of Lincoln Center, Saratoga Chamber Players, Richardson Chamber Players, Peter Schickele and many new music ensembles including Sequitur, NuevaBD, Speculum Musicae and Musician’s Accord. A dedicated educator, Ms. Kampmeier teaches at Princeton University and SUNY Purchase, and has presented forums on the music of women composers and contemporary techniques. As a recording artist, she can be heard on the Albany, Centaur, CRI, Koch, Nonesuch, Bridge and Deutsche Gramophone labels. Ms. Kampmeier holds degrees from the Eastman School of Music and SUNY Stony Brook, and resides currently in New York City with her husband, Ed Harsh, and their son Andrew.

Thomas Kraines, ’cello

Thomas Kraines, a graduate of the Curtis Institute of Music and the Juilliard School, is gaining recognition worldwide as a cellist, composer, and teacher. He frequently performs as a duo with his wife, violinist Juliette Kang, as well as with the Philadelphia-based Network for New Music, the children’s musical troupe Auricola, and the free improvisation duo Dithyramb (with percussionist Cameron Britt).

Kraines’ solo cello and chamber compositions have been heard around the country. He has performed his own works in collaboration with artists such as Awadagin Pratt, Lily Funahashi, Wayman Chin, and Corey Cerovsek. His most recent premiere, “Songs and Games,” for violin and piano, was performed in New York at the Mani Chamber Music Series in April. In the same month, he premiered “Songs of Spring and Summer” for cello and voice, at the Andover Chamber Music Series, with soprano Maria Jette. In the coming season Auricola will premiere his “Hansel and Gretel,” for violin, cello, and narrator. He currently teaches at Princeton University and Temple University Preparatory. He has also served on the faculty of the Longy School of Music, the Peabody Conservatory, Phillips Academy Andover, and the Yellow Barn Festival, and has performed chamber music at the Moab Music Festival, Spoleto’s Festival dei Due Mondi (Italy), the Bravo! Vail Valley Music Festival, Caramoor NY, the Next Generation Festival, the Portland Chamber Festival, and the Cape Cod Chamber Music Festival, as well as at the Mostly Mozart Festival and Bard Music Festival. He also performs as a guest of chamber ensembles Concertante, East Coast Chamber Orchestra (ECCO), New York Festival of Song, and Music from Copland House.

Mr. Kraines studied cello with Frederic Raimi, Orlando Cole, and Joel Kronick, and composition with Tom Benjamin. He and Ms. Kang live in Philadelphia with their two terriers and their daughter Rosalie.

Sung-hae Anna Lim, violin

Violinist Sung-hae Anna Lim has performed extensively throughout the United States, Central America, Europe and Japan. She is a founding member of the Laurel Trio, which won the Nathan Wakeen Award at the Concert Artists Guild Competition in New York. The Trio has performed to critical acclaim across the country and has served as ensemble-in-residence at numerous music festivals and organizations, including WQXR and the Tanglewood Music Festival.
As violinist of the New Millennium Ensemble, Ms. Lim won the Naumburg Chamber Music Award and gave a debut recital at Alice Tully Hall at Lincoln Center. She is actively involved in contemporary music, premiering and recording numerous works by living composers. Recent highlights include the premier performance of the Second Violin sonata by the late Donald Martino and a recording of Alexander Steiner's violin sonata of 1921. Ms. Lim has participated in music festivals such as Marlboro, Ravinia, Prussia Cove, Tanglewood, the Portland Chamber Music Festival, the Wellesley Composers’ Conference, Monadnock Music Festival and Bennington Chamber Music Conference.

Ms. Lim currently teaches violin at Princeton University. She has recorded for Bridge Records, Koch International, CRI, Centaur Records and Newport Classics and has worked with conductor Robert Craft to record chamber works of Webern for the Naxos label. She received a B.A. from Harvard University in German History and Literature and completed her Diplom at the Mozarteum in Salzburg under violinist Sandor Vegh.

The Princeton University Chamber Choir

The Princeton University Chamber Choir is a select group of 12 mixed voices that sings a wide range of music from plainsong through the contemporary period. This ensemble performs both on its own and in concert with the Princeton University Glee Club. The choir demands a high level of musicianship and is comprised of undergraduate and graduate students across many academic disciplines that have extensive choral experience. Admission to the chamber choir is by audition each fall. The choir has recorded music of Francis Poulenc, John Taverner, Giacomo Carissimi, William Byrd and Edward Harper. Last season they performed music of the American composer John Cary Franklin and motets of J. S. Bach.

Lisa Shihoten, violin

Violinist Lisa Shihoten enjoys an active career as a chamber musician, recitalist, and teacher. She made her New York solo debut at Avery Fisher Hall with the Juilliard Orchestra under the direction of Kurt Masur, and has received top prizes and awards from the National Foundation for Advancement in the Arts, the Marcia Polayes National Competition, and the Seventeen Magazine/General Motors National Competition. Ms. Shihoten appears frequently with the ensemble Concertante, the American Chamber Players, and with the Jupiter Symphonic Chamber Players, and has performed at numerous summer festivals, including the Caramoor Music Festival, the Ravinia Festival, the Verbier Music Festival, the Aspen Music Festival, and the Norfolk Chamber Music Festival. She has also toured throughout Israel, Greece, and Turkey, and in this country regularly tours in duo recital with organist Ken Cowan. Ms. Shihoten received her Bachelor’s degree from the Juilliard School, and her Master’s degree from the Yale University School of Music. She makes her home in Princeton, New Jersey, and teaches at the Lawrenceville School and Princeton University.

Burchard Tang, viola

A native of Maryland, Burchard Tang joined The Philadelphia Orchestra in September 1999. He received a Bachelor of Arts degree in May 1999 from the Curtis Institute of Music, where he studied with Joseph de Pasquale, retired Philadelphia Orchestra principal viola, and Choong-Jin Chang, the Orchestra’s current principal viola. Mr. Tang has served as principal viola with the Curtis Symphony and the New York String Seminar, and he has performed with the Brandenburg Ensemble.

A 1993 winner of The Philadelphia Orchestra Albert M. Greenfield Student Competition, Mr. Tang performed with The Philadelphia Orchestra as a soloist in a Student Concert in November 1993. Other honors include the Temple University Preparatory Division Concerto Competition and second prize in the Senior Division of the Fischoff Competition in 1996.

Richard Tang Yuk, conductor

Richard Tang Yuk (Conductor) holds a Doctoral degree from the Indiana University School of Music and is a Licentiate of the Royal Schools of Music (UK). He studied conducting with Amy Kaisar, Robert Perce, Thomas Dunn and Helmunt Rilling; Harpsichord and continuo studies with Elizabeth Wright at the Early Music Institute at Indiana University. He is Artistic Director and Conductor for The Princeton Festival. He was Conductor of the National Youth Orchestra of Trinidad and resident Conductor for Trinidad Opera Company before coming to the United States. At Indiana University he was an Associate Instructor for the IU Opera Theater. He is currently on faculty in the Department of Music at Princeton University as Director of Choral Music and Associate Director of the Program in Music Performance. He teaches classes in Conducting, Opera and Vocal Performance. He has served as choral clinician for the New Jersey Regional Schools Council, and has conducted at Lincoln Center, New York, for the National Choral Council. Last season he conducted Handel’s Hercules for The American Handel Society. His choirs have performed in several European and North American cities, in South America, Asia, Pacific and the Caribbean. His performances of the major choral-orchestral literature have received critical acclaim. Dr. Tang Yuk is from the Republic of Trinidad & Tobago.
Edward T. Cone was long associated with Princeton University and its Music Department. Cone was Latin Salutatorian of Princeton's Class of 1939. He was the first to submit a musical composition as his senior thesis, one of Princeton's first three recipients of a Master of Fine Arts degree in music. He joined the Princeton faculty in 1946, teaching music theory, history, and composition. With the exception of two years of graduate work at Columbia University, service in the Office of Strategic Services in World War II, and visiting professorships (U. C. Berkeley and Cornell), Professor Cone spent his entire professional life at (and in) Princeton. He was the author of three of the last century's most influential books about Western music, Musical Form and Performance, The Composer's Voice, and Music: A View from Delft. A further collection, Hearing and Knowing Music: Unpublished Essays of Edward T. Cone, will be released by the Princeton University Press in this coming year.

While Cone's public reputation may rest - for the moment - on his scholarly work, his scholarship is best viewed as a by-product of his work as a composer. By the simplest count, he wrote 179 pieces. This number includes works not intended for publication - juvenilia (some pieces written as early, possibly, as 1927), pieces written as part of his studies with Roger Sessions, and a small number of short pieces from his mature period that were left as drafts - 75 pieces altogether. Cone intended the remainder, 104 pieces arranged in 93 titles, for publication. Most are still unpublished. Most of those that have been published are out of print. Major works (the Symphony, the Variations for Orchestra, an opera scene from Webster's The Duchess of Malfi, a setting of T. S. Eliot's La Figlia Che Piange, a cantata on Eliot's The Hollow Men) remain unperformed. Many other works, most notably the Nocturne and Rondo for Orchestra and Piano, have been performed only once, the Violin Concerto - only twice.

"Cryptic Brilliance" was David H. Blair's characterization of Cone's Nocturne and Rondo for Orchestra and Piano at its only performance (by Mathilde McKinney and the Princeton Symphony Orchestra in 1962). Blair continued: "It is lyrical, and it is dissonant; it is calm, and frenzied; witty and tragic; thoughtful and emotional; eloquent and obscure." Tonight's concert presents six of Cone's strongest works - each lyrical and dissonant; calm and frenzied; witty and tragic; thoughtful and emotional; eloquent and obscure.

Two Women was first performed by Cone and Michelle Disco in 1988. It was one of two of his pieces (Veni Creator Spiritus being the other) performed at his memorial service. That performance was by tonight's cast, Martha Elliott and Margaret Kampmeier. Beyond Rossetti and Brontë, the title must refer to Cone's Aunts Etta and Claribel by way of Gertrude Stein's word portrait, Two Women.
Cone’s music often explicitly has the character of a personal note to a friend or colleague (a birthday greeting to Roger Sessions, A Page from a Diary – a memorial for Sessions, Another Page from a Diary, a condolence note to Sylvia Welch, widow of Roy Dickinson Welch, In Memoriam R. D. W. – the Etude for Either Hand, or Both, written as a note of farewell to Kitty Ellis, a neighbor, when he moved from one side of Princeton to another). It is, in fact, easy to hear all of Cone’s music as personal even without explicit sanction. It is very easy (and appropriate) to hear Cone’s music for solo voice as both personal and as spoken in his own voice. This certainly was so with the performance of Two Women at the memorial service. It is equally so tonight.

I. Song

When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nighttime.
Sing on, as if in pain;
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

II. Last Lines

No coward soul is mine,
No trembler in the world's storm-troubled sphere:
I see Heaven's glories shine,
And faith shines equal, arming me from fear.

O God! within my breast,
Almighty, ever-present Deity!
Life—that in me has rest,
As I—undying Life—have power in Thee!

Vain are the thousand creeds
That move men's hearts: unutterably vain;
Worthless as walled'ld weeds,
Or idlest fioth amid the boundless main,

To waken doubt in one
Holding so fast by Thine infinity;
So surely anchor'd on
The steadfast rock of immortality.

With wide-embracing love
Thy Spirit animates eternal years,
Pervades and broods above,
Changes, sustains, dissolves, creates, and rears.

Though earth and man were gone,
And suns and universes cease to be,
And Thou were left alone,
Every existence would exist in Thee.

There is no room for Death,
Nor room that his might could render void:
Thou—Thou art Being and Breath,
And what Thou art may never be destroyed.

Emily Jane Brontë (1818-1848)

String Quartet #2

Cone saved a postcard from Milton Babbit, dated November 25, 1949, which is now part of the Cone Collection at Firestone Library. Babbit wrote: “Dear Eddie, Having studied your Quartet for a few hours, I feel strongly moved to tell you that I think it’s a remarkably impressive work. Of course, many details still elude me, but what impresses me above all is the great diversity, technically & sonically, that you have been able to achieve within a totality that is explicitly controlled by what I would call implicative tonality. I hope we have a chance to go over it very soon.”

The first movement opens – (a quiet andante minor third rises from the viola’s low E answered by a quiet minor third falling from the second violin’s lowest F-sharp and twisting up a major second) – trades brief gestures between the viola and second violin – extends brief gestures (first violin joined by second) – gathers strength – arrives at a line in octaves (first violin doubled by the cello then by the second violin) – relaxes – falls – passes E-flat (through B-flat) to D.

The first movement begins to end – all parts muted – (a now very quiet andante minor third rises from the viola’s low E answered by a now very quiet minor third falling from the second violin’s lowest F-sharp and twisting up a major second) – trades brief gestures among all the instruments – ends in a quiet dissolve – (E-flat gently and briefly sustained).

The second movement begins immediately – Allegro con brio, senza sordino, forte – (first violin and viola octaves passing E-flats to D) – second violin and cello punctuating with quadruple stops – first violin and viola octaves extend and pass E-flat to D).

Sung by Anna Lim, Lisa Shihoten, Bursted Tang, and Thomas Kraines will fill in the details and bring the piece to its conclusion, a grand gesture passing E-flat to D (amongst other things).

Sphinxes: 25 Aprosfolios for Piano was performed this last July by Robert Pollack in Berkeley. Jerry Kuderna, reviewing the performance for the website San Francisco Classical Voice, wrote: “Each segment... was like a freshly opened fortune cookie, tasty and revealing an enigmatic message about the possible meaning of music and of life.” Given the instructions for ordering segments, and assuming that no segment is repeated, the fortune cookies can be opened in any of approximately 62 septillion permutations. Tonight’s performance will be of some order (most likely determined by whim) of all 25 segments followed by the unnumbered last segment.
Unless Cone was making a dedication on a specific occasion or recording the date of a major revision, it was not his practice to date his scores. However, he did keep several dated lists of his pieces. These lists end in 1936 with the Pastoral Variations for Flute and Harp. Cone composed four pieces after the Pastoral Variations. During this time, he also completed the final revision of the Sonata for Violoncello Solo. It was Cone’s practice (though not always his consistent practice) to place his sketches and drafts in three-ring binders, placing the most recently completed piece on top of the next most recent piece. The drafts of three of the last four pieces, Songs of Innocence and Experience, Four Lyrics from Yeats, and the Variations for Solo Viola were found placed in a three-ring binder, in that order, bottom to top. The draft of Three Songs from Pippa Passes was found on the desk of Cone’s piano. It is likely that Three Songs from Pippa Passes was completed early in 2004.

The Songs of Innocence and Experience is the last written of Cone’s six pieces for a cappella choir. The earliest piece he regarded as publishable, a setting from 1937 of James Stephens’ In the Night (now the third part of Three Miniatures (1948)) was the first.

Blake’s full title is “Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul”. Cone’s selection of texts juxtaposes lamb and tiger, unselﬁsh and selﬁsh love, anger resolved and anger fed, a child lost and found. In the howling night storm of The Sick Rose he creates an echo of the fearful noise of the silent dark from his setting of In the Night. The Little Boy Lost – The Little Boy Found echoes Schubert’s Erlkönig. Throughout, fear and beauty, terror and exultation, aggression and grace – all resolved in the reunion of lost boy with weeping mother.

1. The Shepherd
How sweet is the Shepherds sweet lot, 
From the morn to the evening he strays:
He shall follow his sheep all the day
And his tongue shall be filled with praise.

For he hears the lambs innocent call,
And he hears the ewes tender reply,
He is watchful while they are in peace,
For they know when their Shepherd is nigh.

2. The Lamb

Little Lamb who made thee
Dost thou know who made thee
Gave thee life & bid thee feed:
By the stream & nder the mead;
Gave thee clothing of delight,
Softest clothing woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice!

Little Lamb who made thee
Dost thou know who made thee

Little Lamb I’ll tell thee,
Little Lamb I’ll tell thee!
He is called by thy name,
For he calls himself a Lamb:
He is meek & he is mild,
He became a little child:
I a child & thou a lamb,
We are called by his name.

Little Lamb God bless thee,
Little Lamb God bless thee.

3. The Tyger
Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies.
Burnt by the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand, & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp?

When the stars threw down their spears
And water’d heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night;
What immortal hand or eye,
Dare frame thy fearful symmetry?

4. The Clod & the Pebble

Love seeketh not itself to please,
Nor for itself hath any care;
But for another gives its ease,
And builds a Heaven in Hells despair.

So sang a little Clod of Clay,
Trodden with the cattle feet:
But a Pebble of the brook,
Warbled out these metres meet.

Love seeketh only Self to please,
To bind another to its delight:
Joys in another’s loss of ease,
And builds a Hell in Heavens despite.
3. The Sick Rose
O Rose thou art sick,
The invisible worm,
That flies in the night
In the howling storm:
Has found out thy bed
Of crimson joy;
And his dark secret love
Does thy life destroy.

6. A Poison Tree
I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.
And I watered it in fears,
Night & morning with my tears:
And I summer'd it with smiles,
And with soft deceitful wiles.

And it grew both day and night.
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.
And into my garden stole,
When the night had veild the pole;
In the morning glad I see,
My foe outstretched beneath the tree.

7. The Little Boy Lost – The Little Boy Found
Father, father, where are you going
O do not walk so fast.
Speak father, speak to your little boy
Or else I shall be lost,
The night was dark no father was there
The child was wet with dew,
The mire was deep, & the child did weep
And away the vapour flew.
The little boy lost in the lonely fen,
Led by the wandring light,
Began to cry, but God ever nigh,
Appeared like his father in white.
He kissed the child & by the hand led
And to his mother brought,
Who in sorrow pale, thro' the lonely dale
Her little boy weeping sought.

William Blake (1757–1827)

The first version of the Sonata for Violoncello Solo was performed by David Wells in both Philadelphia and New York in 1961 and in Princeton in 1964. Cone revised the piece in 1976 and again, finally, in 2000. Eric Salzman reviewed the New York performance in the New York Times. He characterized the piece as “a craggy, bleak composition, long, developed, carefully laid out”. It is assumed that “craggy” was meant in the best possible sense and it is certainly long, developed, and carefully laid out – but “bleak”? It has to be assumed that “bleak” was also meant in the best possible sense.

The sonata begins with a quiet motion upward from the cello’s low E – rising minor thirds, transposed by major sevenths, opening four octaves, arriving at a descending minor third (E-C-sharp). The thirds and the rising motion are worked until the falling third at the top is replaced with a falling major second which is itself worked until a fortissimo motion downward – descending major seconds transposed by fourths leads, finally, double sforzando, on the cello’s low D.

Not to give too much away, but the low D is destined, eventually, to descend to C.

Tom Kraines will take it from here.
Three Songs from Pippa Passes was first performed by Judy Bettina and James Goldsworthy at the Institute for Advanced Study on December 3, 2004 a little over a month after Cone’s death. Cone uses Robert Browning for three last words: a declaration, a concise autobiography, and a final charge to the congregation.

I. “The year’s at the spring ...
(from Act I - Morning)

[From without is heard the voice of PIPPA,
singing—]

The year’s at the spring,
And day’s at the morn;
Morning’s at seven;
The hill-side’s dew-pearled;
The lark’s on the wing;
The snail’s on the thorn;
God’s in His heaven—
All’s right with the world!

[PIPPA passes.

II. “Overhead the tree-tops meet ...
(from Act IV - Night)

From without is heard the voice of PIPPA,
singing—

Overhead the tree-tops meet,
Flowers and grass spring ’neath one’s feet;
There was nought above me, and nought below,
My childhood had not learned to know:
For, what are the voices of birds
—Ay, and of beasts,—but words—our words,
Only so much more sweet?
The knowledge of that with my life begun!
But I had so near made out the sun,
And counted your stars, the Seven and One,
Like the fingers of my hand:
Nay, I could all but understand
Wherefore through heaven the white moon ranges;
And just when out of her soft fifty changes
No unfamiliar face might overlook me—
Suddenly God took me!

[PIPPA passes.

III. “All service ranks the same with God ...
(from Day)

All service ranks the same with God:
If now, as formerly He trod
Paradise, His presence fills
Our earth, each only as God wills
Can work—God’s puppets, best and worst,
Are we; there is no last nor first.
Say not ‘a small event!’ Why ‘small?’
Costs it more pain than this, ye call
A ‘great event,’ should come to pass,
Than that? Untwine me from the mass
Of deeds which make up life, one deed
Power shall fall short in, or exceed!

(from Act IV - Night)

All service is the same with God—
With God, whose puppets, best and worst,
Are we: there is no last nor first.

Robert Browning (1812–1889)
Upcoming Department of Music Events

Saturday, December 6
University Concert Jazz Ensemble & University Pat Metheny Ensemble
Anthony Branker, director
“The Music of Pat Metheny”
Richardson Auditorium in Alexander Hall. 8:00 p.m.

Sunday, December 7
Princeton University Glee Club, Richard Tang Yuk, conductor
Richardson Auditorium in Alexander Hall, 3:00 p.m.
Tickets: Call University Ticketing at 609-258-9220 or go to the

Tuesday, December 9
Composers’ Ensemble: NOW Ensemble
Works by David Little, Jasha Narvaez, Anne Hege, Andrea Mazzariello, Ryan Brown, Mark Dancigers & Judd Greenstein
Taplin Auditorium in Fine Hall, 8:00 p.m., free admission.

Wednesday, December 10
Student jazz concert, members of MUSIC 215, Ralph Bowen, instructor
Taplin Auditorium in Fine Hall, 8:00 p.m., free admission.

Thursday, December 11
Graduate Composition Colloquium: Paul Moravec
Woolworth Music Center Room 102, 4:30 p.m., free admission
Info: compcoll@princeton.edu

Princeton University Sinfonia, Ruth Ochs GS and Anna Wittstruck ’08, conductors
Beethoven: Fidelio Overture
Jean Sibelius: Finlandia
Edvard Grieg: Norwegian Dances
Franz Schubert: Symphony No. 3 in D Major
Richardson Auditorium in Alexander Hall, 8:00 p.m.
Tickets are $5 at the door the evening of the performance.

Friday, December 12
Brentano String Quartet (the Edward T. Cone Performers in Residence at Princeton University) with Peter Serkin, piano & Richard Lalli, baritone
Schoenberg: Ode to Napoleon for Reciter, Piano, and String Quartet, Op. 41
Wuorinen: Second Piano Quintet
Bach: Capriccio on the Departure of his Most Beloved Brother, BWV 992
Beethoven: Grosse Fuge for String Quartet, Op. 133
Richardson Auditorium in Alexander Hall, 8:00 p.m., free admission but tickets are required. Call University Ticketing at 609-258-9220 or order online

Friday, January 9 & Saturday, January 10
Princeton University Opera Theater, Michael Pratt, conductor
Monteverdi: The Return of Ulysses
Richardson Auditorium in Alexander Hall, 8:00 p.m.
Call University Ticketing at 609-258-9220 or order online

Princeton University Department of Music
Steven Mackey, chair
Ernest Clark, concert coordinator
Marilyn Ham, department manager
Alexander Kass, technical director
Cynthia Masterson, office assistant
Gregory Smith, academic programs manager
Kyle Subramuniam, business manager
Joseph Vizzini, piano technician

Production Personnel
Christopher Gorzelniak, production supervisor
John Burton, production technician
Liz Lamm, production technician
Bill Pierce, production technician

Student Ushers
Daniel Jaffe, head usher
Alison Carey
Yudai Chiba
Mike DiStefano
Martha Ferguson
Alexandra Jerez-Fernandez
Mengsi Li
Megan McPhee
Wensehen Tong
Lija Treibergs