THE RICHARDSON CHAMBER PLAYERS

SUNDAY AFTERNOON

Schubertiade

FEATURING THE MUSIC DEPARTMENT’S PERFORMANCE FACULTY

SUNDAY AFTERNOON AT 3:00 P.M.
February 20, 2011
Richardson Auditorium in Alexander Hall
RICHARDSON CHAMBER PLAYERS
Anna Lim, Violin; Lisa Shihoten, Violin; Dov Scheindlin, Viola
Susannah Chapman, Cello; Jack Hill, Bass; Jo-Ann Sternberg, Clarinet
Robert Wagner, Bassoon; Chris Komer, Horn; Jennifer Tao, Piano
Gabriel Crouch, Baritone; David Kellett, Tenor
Men of the Princeton Chamber Choir

FRANZ SCHUBERT
(1797-1828)

*Die Sterne* for Voice and Piano, D. 939
CROUCH, TAO

*Nacht und Träume* for Voice and Piano, D. 827
CROUCH, TAO

*Mondenschein* for Tenor and Male Chorus, D. 875
KELLETT, MEN OF THE PRINCETON CHAMBER CHOIR

*Nachthelle* for Tenor, Male Chorus and Piano, D. 892
KELLETT, TAO, MEN OF THE PRINCETON CHAMBER CHOIR

— INTERMISSION —

Octet for Winds and Strings in F Major, Op. 166, D. 80
Sternberg, Wagner, Komer, Lim, Shihoten, Scheindlin, Chapman, Hill

Adagio-Allegro
Adagio
Allegro vivace
Andante
Menuetto
Andante molto-Allegro
SCHUBERTIADEN

In 1820's Vienna, a certain type of concert was gradually gaining popularity: in homes scattered across the city, a group of friends with similar interests—musical, literary, and artistic—would gather in the drawing room and read poetry aloud, sing, dance and otherwise pass the night away, all to the accompaniment of the music of Franz Schubert. Often these “Schubertiades” featured songs with piano accompaniment; Schubert seemed to favor songs and composed over 600 such Lieder during his lifetime, although his complete repertoire is quite vast and includes many works in the chamber and orchestral music genres. In the 1820's, Schubert, having struggled early on to earn a reputation as a composer in the city of Beethoven, had finally gained significant popularity and could disseminate his music to a wider audience. The first recorded Schubertiade is thought to have been held in 1821, and each work heard in today’s program may well have been performed at one of these gatherings. The concerts provided a much-needed opportunity for artists and intellectuals to feature their work and embark on inspiring collaborations with one another. After a few years, Schubert's music had become so popular in Vienna that Schubertiades became a regular occurrence, and did not necessarily even include the composer himself, so long as his music was played. Today, Schubertiade concerts (although on a much more formal, larger scale) remain popular and are still held yearly in the composer's hometown in honor of his birthday (January 31).

“Die Sterne” (The Stars), D. 939

Written after a vacation with the Pachler family in Graz, Austria, this charming song belongs to the last year of Schubert’s life. Earlier in his career, Schubert was introduced by an editor to the poetry of Karl Gottfried Ritter von Leitner (1800-1890), and decided to set a few of his songs. Now, at the end of his life, Schubert reacquainted himself with the poet’s works as he contemplated the same Austrian landscape that had inspired Leitner to pen these lines. A teacher and poet whose works tended toward the sentimental, Leitner never reached for sophisticated metaphor or philosophical musings in his works, but instead constructed verses that explore the beauty of his natural surroundings in straightforward language. Die Sterne is a deceptively simple poem, one that at first does not seem suited to a complicated musical treatment. Leitner’s cheerful tribute, and Schubert’s equally harmonious setting, paint a picture of a benevolent facet of nature—the stars—which, while belonging to all of mankind, seem to inspire the Romantic dreamer to see them as his personal muses or servants. While on the surface Schubert’s setting seems uncomplicated, it has a few special charms. First, there is the liltling piano accompaniment, whose accents (and the timing of chord changes) produce a heavy dactylic (short-long) emphasis throughout each line, singling out important words such as “blitzen” (glitter), “sterne” (stars), and “nacht” (night). These rhythms are inherent in the original, but Schubert’s piano part almost seems to break the words into discrete couplets, with a melismatic flourish of the voice at the end of each line. Harmonically, the song stays close to F-flat major, but within each verse it wanders through a complete circuit of related keys and returns quickly to the tonic with a graceful, sophisticated embellishment by the pianist. Despite slight differences in the setting of the third line of each stanza, Die Sterne continually cycles back to where it began, reflecting something of the unchanging nature of the stars. Perhaps in Graz, Schubert found as much comfort in these poems as he did in the landscape, looking up at the same night sky that is immortalized in Leitner’s verse.

“Nacht und Träume” (Night and Dreams), D. 827

Nacht und Träume is perhaps the most well-known of the Lieder on this afternoon’s program. A setting of a poem by Matthias von Collin (1779-1864) that Schubert completed in 1823, the song deals with the fleeting and sometimes illuminating nature of dreams and their relationship to our subconscious (psychologists were just beginning to investigate this topic in the early 1820's, and it held high appeal for the Romantic sensibility). The poet, personifying Night in a manner common in poetry of this period, implores it to stay with the speaker just a little longer so that he may experience whatever blessed insight or respite his dreams may provide. The piano accompaniment, once again, provides interesting commentary on the speaker’s emotions, almost more than the vocal line: as he contemplates the parting of dreams with the rising of the sun, the piano quietly introduces a contrasting key between the verses. Here, in the new key, the speaker notes the pleasure with which men attend to their dreams, implying that dreams may allow them to enjoy the fulfillment of desires and ambitions that they may never encounter in their waking life. Thus, says the poet, men cry when they awake: “Return, fair night!
Renarn, dear dreams!” Schubert returns to the original key for this exclamation, following it with a piano postlude that vacillates between an uncertain chord and its resolution, heavy with resignation.

“Mondenschein” (Moonlight), D. 875

This song emerged from a collaboration with a friend with whom Schubert had an interesting, if unusual, relationship. Franz von Schober (1796-1882) was the son of an aristocratic family living in Vienna, and preferred to live at home with his mother pursuing artistic and romantic interests rather than a career. He was, by all accounts, a bit of a dandy, and though he may have been a bad influence at times, his friendship and support for Schubert’s music would last a lifetime. Schober encouraged Schubert to stop teaching at his father’s school, his primary occupation, and instead focus on his compositions. Surely this idea must have occurred to Schubert long before meeting Schober, as he was artistically restricted and frustrated by his job, but he never before had the means to enable this wish. Schober provided Schubert with free lodging at his mother’s house, and since the two seemed to have a lot in common, they got along splendidly. Said Schober of his influence on the young composer: “I shall always retain the eternally uplifting feeling of having freed this immortal master from the constraint of school, and of having led him on his predestined path of independent, spiritual creation.” From 1816 onwards, Schubert would forever remain a guest of various friends, occasionally living on his own, holding no source of income except what he earned from the sale of his music. While it may seem as though this relationship primarily benefited the composer’s ambitions, there was a sinister undertone to the goings-on at the homes of Schober and his friends that would darken Schubert’s later years. Overindulgence in drinking, smoking, and unhealthy romantic pursuits encouraged in part by his associates eventually led to Schubert’s untimely death.

Schubert and Schober collaborated on several musical projects over the years, including an opera, Alfonso and Estrella. Schubert never really experienced much success with music for the theater, but the opera may actually have been more successful if not for Schober’s libretto, which prevented it from ever being performed during their lifetime (critics were rather harsh at the time). Indeed, Schober was not a very sophisticated writer, although his poetry appealed to popular tastes of the time; yet Schubert’s willingness to compose songs to his words shows the high degree of respect in which he held his friend. Mondenschein was just such a collaboration, with a text by Schober and music by Schubert, scored for men’s choir, that would have undoubtedly been performed by the group of friends at one of their Schubertiades. Schubert sent the score to the publisher Schott in 1828, but it was rejected for publication (on the basis of Schubert’s suggested price) and sent back to the duo without the original piano score. Hence, the song today exists in both an accompanied and unaccompanied version – a new arrangement having been added much later, as it seems Schubert was just as willing to have it performed a cappella rather than try to re-compose the accompaniment. The poem, although simple, contains many rich metaphors that make it suitable for musical accompaniment. Schubert gives it a modified strophic form (similar music for each of the five verses), but makes it as harmonically interesting as possible, adding dissonant suspensions for emphasis on particular words and major/minor key relationships between the verses. The poem’s dreamy imagery – moonlight transforming all of the poet’s surroundings into a sort of magical garden – is thus portrayed all the more lucidly because of Schubert’s treatment.

“Nachthelle” (Bright Night), D. 892

Although scored for solo tenor and male choir and piano, Schubert’s Nachthelle is constructed in an entirely different manner. First, the solo tenor part seems to figure much more prominently, and the singer may actually be taxed by the continuously rising sequence of keys in the song, which force an already high register into an even higher, more demanding one. Second, though Mondenschein and Nachthelle both evoke nocturnal imagery, the poetry here (by Johann Seidl, 1804-1875) is of a more lofty quality, prompting Schubert to give it a slightly more ethereal, less “popular” setting than Mondenschein. Finally, even though the two songs were both composed in 1826, Nachthelle seems to reflect more accurately some of the elements of Schubert’s so-called “late style,” with increasingly complex key changes, unusual or experimental-sounding harmonic shifts, and a narrative (rather than strophic, verse-and-refrain) structure. While it may seem inappropriate to speak in terms of a “late style” for a composer who died at age 31, Schubert’s death was not unexpected (he had known for years that he was terminally ill), and sometimes shadows of the depression he so often shared with friends in his correspondence show through in his later works. It seems
surprising, therefore, that no touch of sadness breaks through in the Nachtmusik—although the rapturous musical setting of the poet's almost delirious state could be heard as Schubert's own longing for redemption from his illness. From the outset, the poem appears to simply describe a nocturnal scene, but in its second stanza ( "Within me it is also wonderfully bright...") it becomes clear that the poet experiences an epiphany during his viewing of the infinite space of the night sky, realizing his smallness in comparison to the size of the universe, but also his significance as a part of the whole. The piano provides merely an accompaniment to the soloist, rather than any commentary on the poet's mental state; it could be imagined that these soft, wavering chords underpinning the melody depict the unchanging clarity of the night sky as the poet sees it. The first stanza sets up an echo-like dialogue between the tenor soloist and the choir; while the choruses seem to comment on (or affirm) the soloist's outpourings, the piece very gradually in inexorably shifts into a higher key. In the last two stanzas, Schubert reinforces a few key words musically: "Ganz ohne Leid und Groß" ("entirely without sorrow or complaint") is supported by very basic, consonant chords, while "Es will hinaus, es muß hinaus" ("the light wants to burst forth, it must burst forth!") inspires a sudden crescendo and emphatic repetition, the pitch steadily rising all the while.

**Octet in F Major, Op. 166, D. 803**

Schubert's Octet was finished around 1824 (the date is uncertain) after a commission from a famous clarinetist, Count Ferdinand Troyer, who asked the composer to write something along the lines of Beethoven's Septet (Op.20). Schubert scored his octet for string quartet plus bass, clarinet, horn, and bassoon, almost a small chamber orchestra with a combination of diverse timbres. Troyer would have, of course, played clarinet in the premiere.

The Octet opens rather mysteriously, with the high strings introducing a few motives over a sustained tone played by the winds. Soon a happier tune sweeps away the clouds, however, and the listener is carried off on a melody characteristic of the composer's eminently singable style—main theme derived from one of his own songs, Der Wanderer— which features several of the instrumentalists in turn, almost as though the composer was testing the possibilities of their individual colors.

The Adagio is perhaps the most nostalgic moment in the Octet. There is nothing here that would be unusual in the Romantic idiom, however—the Adagios of Brahms' and Beethoven's chamber music are often just as sentimental. One could imagine, although the melody was newly composed for this work, that behind the clarinet and violin soloists' outpourings are some long-forgotten words—again, the composer's uncanny talent for exploiting the "singing style" in his instrumental music.

The third movement Allegro opens with a boisterous, skipping dance tune, and a playful dialogue between the instrumentalists soon develops. This is actually a binary dance movement, a Scherzo and Trio (Schottz), meaning "joke," was a term coined by Beethoven to describe a particular variation on the minuet that he preferred in his symphonic music. The Scherzo has distinctly rustic overtones; one is reminded of a country dance, something far removed from the highly polished atmosphere of Viennese social life. The Trio is more restrained, as the cellist sets the tempo and carefully controls the pace of the dance. The Scherzo tune returns to round off the movement.

Schubert again quotes himself in the fourth movement, this time, the melody comes from his early unpublished Singspiele (a sort of hybrid between musical and opera), Die Freunde von Salamanka. A series of variations develops from the simple, memorable tune, gradually becoming more complex. Schubert gives each of the instrumentalists an equal part, allowing them to show off their highest and lowest registers, while stretching the otherwise uncomplicated melody to the limits of its expressive potential.

In the fifth movement, Schubert returns to a binary dance form, surprisingly, although this time the Scherzo is replaced by a Minuet, more refined and graceful in character. This melody is strongly felt in a triple meter characteristic of the dance. The Trio continues in the same tempo and meter for some time with the Minuet in a contrasting key. When the Minuet melody returns close to the movement, Schubert adds a cheerful coda that gives no inclination of what is about to come.

The introduction to the finale casts a dramatic shadow on all that has come before in the Octet. The quiet trembling of the string instruments suggests that all is not right. But just as one wonders whether the world Schubert has constructed in the previous movements will soon fall into chaos, the music just as suddenly transforms into a fast, high-spirited march tune that breaks free...
from the somewhat unsettling opening. At times, one can hear in this movement some similarities to the composer’s other chamber works from this period (such as Death and the Maiden), and virtuosity certainly figures into the instrumental parts here far more than it had in the previous movements. We are treated to a technical show of skill from the performers, and the composer makes more demands on their ability to quickly respond as a group to abrupt tempo changes and harmonic shifts. One might be surprised to learn that this Octet, which seems very different in nature (and scale) from the songs on today’s program, would actually have been performed at a special Schubertiade. The work received its premiere at the house of Count Ferdinand’s patron, the Archduke Rudolph. Schubert must have been aware that his audience at this event would be of a very different (and very critical) nature from his usual gathering of friends, and would have considered this a unique opportunity to promote his music. This performance would be followed three years later by a successful reprise at one of Schubert’s favorite coffeehouses. Despite the popularity of the piece at its first performances, the Octet was put away until 1894, long after the composer’s death, before it would be performed again.

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Laura Helden is a recent graduate from Princeton with a PhD in Musicology.

ABOUT THE ARTISTS

SUSANNAH CHAPMAN performs as a chamber musician, soloist, contemporary music interpreter, and in leading chamber orchestras. She is the principal cellist of Helmut Rilling’s Oregon Bach Festival, and has played principal cello of the Mostly Mozart Festival Orchestra, performed with the New York Philharmonic, and is a former member of the Saint Paul Chamber Orchestra. She currently performs with the Orpheus Chamber Orchestra. 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, 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 Company in works designed for and premiered by Yo-Yo Ma. Ms. Chapman has spent several summers at the Marlboro Music Festival. With Musicians from Marlboro she has toured nationally. She is a professor and Concert Artist at Kean University, where she performs regularly. Ms. Chapman holds a Doctorate of Music from SUNY Stony Brook, and is the cello instructor at Sarah Lawrence College, Kean University, and Princeton University.

GABRIEL CROUCH is a Senior Lecturer in Music and Director of Choirs at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned a cappella group The King’s Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a grammy nomination), and gave more than 900 performances in almost every major concert venue in the world.

Since moving to the USA in 2005, first to run the choral program at DePauw University in Indiana, and now at Princeton University, he has built a truly international profile as a conductor, with recent engagements in China and Australia as well as Europe and the United States. In 2008 he was appointed musical director of the new British early music ensemble Gallicanus, with whom he has released two recordings under the Signum label to rapturous reviews. When the academic calendar allows,
Gabriel maintains parallel careers in singing and record production. He has recently appeared as a baritone soloist with The Folger Consort in Washington’s National Cathedral, and in a cycle of Bach Cantatas with Ensemble Volaire in Indianapolis, and in 2009 presented a guest recital at Indiana University of music by John Dowland, alongside acclaimed lutenist Nigel North.

**JACK HILL** has served as principal bass for the Edison Symphony Orchestra and the American Repertory Ballet’s annual productions of the Nutcracker. He also plays in the Delaware Valley Philharmonic and the Bay Atlantic Symphony Orchestra. In New England he was principal bass with the Boston Philharmonic and has also performed with the Springfield Symphony Orchestra, Triptych Chamber Orchestra, and the Boston Civic Symphony. In 2000 he was an Artist-in-Residence at the American Academy in Rome where he presented two solo recitals. While in Rome he performed with I Virtuosi di Roma and was solo bass with Opera Passione. Hill received his BM from New England Conservatory, and has studied with Gary Karr and Henry Portnoi. Mr. Hill is a private instructor of double bass at Princeton University and maintains a teaching studio at home. He also works as a luthier and bow maker.

**DAVID KELLETT** has performed over 45 principal and secondary roles in opera and operetta. As composer David Amram’s tenor of choice, David has sung in his opera, *Twelfth Night*, and performed his songs in concert including an appearance at Lincoln Center celebrating the 50th anniversary of Joseph Papp’s Shakespeare Festival. Other new music endeavors include premieres by Peter Westergaard: his operas *Alice in Wonderland*, *The Tempest*, and *Moby Dick* and his cantata, *To the Dark Lady*. David appeared in Zoe Caldwell’s production of *A Christmas Carol* on Broadway featuring Christopher Plummer, and Richard Kiley.

**CHRIS KOMER** is a member of the New Jersey Symphony Orchestra and Orpheus Chamber Orchestra. He has enjoyed a career as a freelance musician in New York City, performing on the horn and as a jazz pianist on Broadway, studio, television, movie, and club appearances. Equally at home in the worlds of classical music and jazz, Mr. Komer is one of the very few improvisational musicians in the world today performing on horn. He teaches horn at Princeton University.

**ANNA LIM** is a founding member of the Laurel Trio, which won both the ProPiano and 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 violistic of New Millennium Ensemble, Ms. Lim won the Naumburg Chamber Music Prize. She premiered the Second Violin Sonata of the late Pulitzer Prize-winning composer, Donald Martino, and continues to commission and record new works. Ms. Lim has participated in music festivals such as Marlboro, Ravina, Prussia Cove, the Portland Chamber Music Festival and the Laurel Festival of the Arts. Ms. Lim has taught chamber music at the Yale School of Music and currently teaches violin at Princeton University. She has recorded for Koch International, CRI, Bridge and Centaur Records, Newport Classics and Naxos. She received a B.A. from Harvard University in German History and Literature and completed her “Diplom” at the Mozarteum in Salzburg.

**DOV SCHEINDLIN** has been violinist of the Arditti, Penderecki and Chester String Quartets. He has appeared as soloist with the Royal Concertgebouw Orchestra of Amsterdam, the Radio Symphony Orchestra of Berlin, the Paris Radio Philharmonic and the Munich Philharmonic.

Mr. Scheindlin has recorded extensively for EMI, Teldec, Avvidis, Col Legno, and Mode, and won the Gramophone Award in 2002 for the Arditti Quartet’s recording of Sir Harrison Birtwistle’s *Slices Shadown*. As a member of the Arditti Quartet, he gave nearly 100 world premières.

Dov Scheindlin was raised in New York City, where he studied with Samuel Rhodes and William Liner at the Juilliard School. He has taught viola and chamber music at Harvard, Wilfrid Laurier University and Tanglewood. He has regularly participated in summer festivals such as Salzburg, Lucerne, and Tanglewood, and has performed with The Chamber Music Society of Lincoln Center and the Met Chamber Ensembles. His chamber music partners have included members of the Juilliard, Alban Berg, Tokyo, and Borodin String Quartets, as well as concertmasters of many major symphony orchestras. He currently lives in New York and teaches at Princeton University. He is an associate member of the Metropolitan Opera Orchestra and performs frequently with the Orpheus Chamber Orchestra.

**LISA SHIHOTEN** 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. Shihotem appears frequently with the ensemble Concertante and with the Jupiter Symphony 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. Shihotem 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 Princeton University.

JO-ANN STERNBERG lives a varied musical life in New York as a member of the Wind Soloists of New York, the Riverside Symphony, and Sequitur. She performs regularly with the Orpheus Chamber Orchestra, the American Composer’s Orchestra, The Chamber Music Society of Lincoln Center, Richardson Chamber Players, and Musicians from Marlboro. Summer festival residencies have included Marlboro, Tanglewood, Schleswig-Holstein, Mt. Desert Island, Chamber Music Conference of the East and Portland Chamber Music Festival. She holds degrees from Tufts University, New England Conservatory and Juilliard where her major teachers have been Charles Neidich, David Shifrin and Peter Haddock. Sternberg currently teaches and coaches chamber music at Princeton University and Western Connecticut State. Her discography includes recordings on the Deutsch-Grammophon, Nonesuch, Troy, CRI, Archetype and St. Cyprien labels. She lives in New York with her husband Bill and their children Joshua and Rebecca.

JENNIFER TAO has played solo recitals and chamber music throughout Europe, (including the Philharmonic Hall in Lublin, Poland), The United States (Merkin Hall, Weil Recital Hall at Carnegie Hall, Lincoln Center, Caramoor), Southeast Asia (Esplanade Theatre in Singapore) and Canada. She is a Prize winner in the Maryland International Piano Competition, New York Young Artists in Recital. Her recordings can be heard on the Centaur and Eroica labels.

ROBERT WAGNER is principal bassoonist of the New Jersey Symphony Orchestra and has been a member of the orchestra since 1979. He graduated with both his Bachelor and Master of Music degrees from the Juilliard School. Wagner has performed as a soloist with the NJSO. He has toured extensively and recorded with the Orpheus Chamber Orchestra, and he has performed as a member of the Boehm Quintette and the American Wind Quintet. Robert Wagner teaches at Princeton University and serves on the boards of the League of American Orchestras and ArtPride New Jersey.

THE MEN OF THE PRINCETON UNIVERSITY CHAMBER CHOIR are thrilled to be participating in this Schubertiade. The Chamber Choir is a small mixed-voice ensemble consisting of both graduate and undergraduate students and directed by Glee Club director Gabriel Crouch. The group performs both in its own concert series and as part of the programs staged by the Princeton University Glee Club. Most recently the choir presented a recital of French choral music from four centuries, and it is now preparing for a performance of choral chamber music evoking the beauty of the night on April 8th, in Taplin Auditorium.

THE NEXT RICHARDSON CHAMBER PLAYERS CONCERT...

Sunday, May 1, 2011 at 3:00PM
Richardson Auditorium in Alexander Hall

"FLEUR DE LYS," Music for King and Courtier. Works including Rameau Pieces de Clavecin en Concert and Montéclair Pan et Simm and La Mort de Didon

Martha Elliott, Soprano; Colin St. Martin, Flute; Nancy Wilson, Violin; Vivian Barton, Violino de Gamba; Wendy Young, Harpsichord

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SONG TEXTS AND TRANSLATIONS

"Die Sterne"
Wie blitzt die Sterne so hell durch die Nacht!
Bin oft schon darüber vom Schilmer erwacht.
Doch schelt ich die lichten Gebilde
rum nicht,
Sie üben im Stillen manch heilsame Pflicht.

Sie wallen hoch oben in Engelgestalt,
Sie leuchten dem Pilger durch Heiden und Wald.
Sie schwemmen als Boten der Liebe umher,
Und tragen oft Käse weit über das Meer.

Sie blicken dem Dulder recht mild ins Gesicht,
Und säumen die Tränen mit silbernem Licht.
Und weisen von Gräbern gar tröstlich und mild
Uns hinter das Blaue mit Fingern von Gold.

So sei denn gesegnet, du strahlige Schar!
Und leuche mir lange noch freundlich und klar!
Und wenn ich einst liebe, seid hold dem Verein,
Und euer Gefliimt laßt Segen uns sein!

"The Stars"
How the stars glitter so brightly through the night!
I've often been awakened by them from slumber.
But I do not scold the shining ones for that,
For secretly they perform many a benevolent task.

They wander high above in the form of angels,
They light the pilgrim's way through meadow and forest.
They hover like heralds of love,
And often bear kisses far away across the sea.

They gaze tenderly into the face of the sufferer,
And wipe his tears with silver light;
And direct us away from the grave, comfortably and gently.
Beyond the blue sky with golden fingers.

Now shall you be blessed, thou radiant throng!
And long shine upon me with your clear, pleasing light!
And should I one day fall in love, smile upon the bond,
And let your twinkling bless us in return.

"Nacht und Träume"
Heiß'te Nacht, du sinkst nieder;
Nieder wällen auch die Träume
Wie dein mondlicht durch die Räume,
Durch der Menschen stille Brust.
Die belesgen sie mit Lust;
Rufen, wenn der Tag erwacht:
Kehre wieder, heiß'te Nacht!
Holde Träume, kehret wieder!

"Moonlight"
The magic blossom of the moon laughs,
And conjures up a soulful gaze,
On this, our dreary earthly night
A lovely paradise returns.

Vom mächt'gen Arm des Schlafs besiegt,
Erstarben Sorgen, Schuld und Pein,
Das Zärre nur und Schön fliest
Entfesselt in den Geisterreih'n.

Doch seh', die Fluren sind vertauscht,
Das ist die alte Erde nicht,
O seh', ein Silbergarten duftvormauert
Voll Nebelschmelz und Zauberlicht;

Den Geist vomird'schen Drucke frei
Umwallt der Sehnsucht Ätherkleid,
Er trinkt in stiller Schwärmerei
Des Himmels volle Seligkeit.

"Night and Dreams"
Holy night, you sink down;
Dreams, too, drift down
Like your moonlight through space,
Through the quiet hearts of men;
They listen with delight
Calling out when day awakens;
Return, holy night!
Fair dreams, return!

"Moonlight"
The magic blossom of the moon laughs,
And conjures up a soulful gaze,
On this, our dreary earthly night
A lovely paradise returns.

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Den Geist vomird'schen Drucke frei
Umwallt der Sehnsucht Ätherkleid,
Er trinkt in stiller Schwärmerei
Des Himmels volle Seligkeit.
Doch mahnt das Lied der Nachtigall
An seine Welt das weiche Herz,
In aller Wonne weckt ihr Schall
Den tiefsten Schmerz, der Liebe Schmerz.

Nachthelle
Die Nacht ist heiter und ist rein,
Im allerhellsten Glanz,
Die Häuser schau'n verwundert drein,
Steh'n übersilbert ganz.

In mir ist's hell so wunderbar,
So voll und übervoll,
Und waltet drinnen frei und klar,
Ganz ohne Leid und Groll.

Ich fass' in meinem Herzenshaus
Nicht all' das reiche Licht,
Es will hinaus, es muß hinaus,
Die letzte Schranke bricht.

Then the song of the nightingale cautions,
Calling tender hearts back to its world,
Its song awakens delight in everyone,
And the deepest, loveliest pain.

The night is calm and pure,
in brightest radiance;
the houses look out with astonishment,
standing shimmering with silver.

Within me it is also wonderfully bright,
so full and overflowing,
and it prevails there free and clear,
entirely without sorrow or complaint.

I cannot contain within my heart
all of this rich light;
it wants to burst out, and it must burst out;
the last barrier breaks.

A BRIEF HISTORY...

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. For fifteen seasons, The “RCR” has brought to Princeton audiences programs of unusual interest, largely consisting of works for singular combinations of instruments and voices, which would otherwise remain unheard. Performers are drawn from the professional musicians who teach instrumental music and voice at Princeton, as well as distinguished guest artists. Occasionally, the players are joined by exceptional Princeton University Students. The artistic direction of the group rotates. This season’s programs were conceived by a small committee consisting of violist Anna Lim, soprano Martha Elliott and clarinetist Jo-Ann Sternberg.

2010-2011
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2010–2011 SEASON
SPONSORED BY PRINCETON UNIVERSITY CONCERTS

Sunday Afternoons at 3:00PM

November 7   MORCEAUX DE FANTAISIE, A Tribute to Violist Judith Pearce
               French Chamber Music by Debussy, Ravel and Messiaen

February 20   SCHUBERTIADÉ
               Schubert Octet for Woodwinds and Strings, D 803, Op. 166
               Select Schubert Lieder

May 1   FLEUR DE LYS, Music for King and Courtier
               Works including Rameau Pièces de Clavecin en Concert and
               Montéclair Pan et Sirène and La Mort de Didon

PRINCETON UNIVERSITY CONCERTS    Thursday Evenings at 8:00pm

         September 23   Muir String Quartet
          October 14   Till Fellner, Piano
          November 11   Colorado String Quartet
          January 13   American String Quartet
          February 10   Narek Hakhnazaryan, Cello
           March 10   Adaskin String Trio
           March 31   Nash Ensemble of London
           May 19   Toyko String Quartet

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