Welcome...

Dear Friends,

Collaboration. Community. Memory. These are the ideas that are at the heart of our 2011-2012 season, and I invite you to expand your experience of the music we are presenting this season through a variety of collaborative projects with our colleagues at the University.

This season you can attend masterclasses and observe University students work one on one with the professional musicians we bring to campus. You can hear Princeton scholar Scott Burnham illuminate the genius of Beethoven - whose music is featured on almost every program this year - through a series of pre-concert talks. You are invited to visit the Princeton University Art Museum to view works of art that inspired two of our programs. You might follow the students in the School of Architecture who will take the year to design and build a temporary installation to complement the performance of the pioneering young ensemble Time for Three.

These experiences offer more than just a chance to learn. They highlight our shared commitment to creativity and community. Each of these collaborative projects should remind us how fortunate we are to be a part of the rich intellectual and cultural life at the University - a place where people are deeply dedicated to stretching the imagination, exploring new connections, and advancing as one.

At the heart of it all, however, are the performances we enjoy together. Our concerts are unique events when we listen as a community and celebrate the deeply personal - yet profoundly universal - experiences that only music can evoke. Whether you simply close your eyes and listen to the beauty of the music or engage more fully in all we have to offer, I welcome you to our 2011-2012 season and look forward to experiencing it with you this season.

Marna Seltzer
Director of Princeton University Concerts

Sunday, October 16, 2011 at 3:00PM
Hosted by Gabriel Crouch
Richardson Auditorium in Alexander Hall

RICHARDSON CHAMBER PLAYERS
Barbara Rarick, mezzo-soprano
Anna Lim, violin
Dean Wang ('13), violin
Jessica Thompson, viola
Susannah Chapman, cello
Jo-Ann Sternberg, clarinet
Jennifer Tao, piano

RAVEL
(1875-1937)

Excerpts from Le Tombeau de Couperin
I. Prélude
II. Menuet
VI. Toccata

TAO

CHAUSSON
(1855-1899)

Chanson perpétuelle

REARICK, LIM, WANG, THOMPSON, CHAPMAN, TAO

— BRIEF INTERVAL —

MESSIAEN
(1908-1992)

Quartet for the End of Time
Liturgy of crystal
Vocalise, for the Angel who announces the end of Time
Abyss of the birds
Interlude
Praise to the Eternity of Jesus
Dance of fury, for the seven trumpets
A mingling of rainbows, for the Angel who announces the end of Time
Praise to the immortality of Jesus

LIM, CHAPMAN, STERNBERG, TAO

Please join us to celebrate the opening of the Richardson Chamber Players Season at a reception in the Richardson Lounge following the performance.
THE RICHARDSON CHAMBER PLAYERS was co-founded by Nathan A. Randall and Michael J. Pratt during the 1994-1995 Centennial Season of Princeton University Concerts. The ensemble comprises musicians who teach instrumental music and voice at Princeton University, distinguished guest artists, and supremely talented students. The repertoire largely consists of works for singular combinations of instruments and voices, which would otherwise remain unheard. The artistic direction of the group rotates. This season’s programs were conceived by a small committee consisting of violinists Anna Lim, soprano Martha Elliott and clarinetist Jo-Ann Sternberg.

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 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.

SungHae Anna Lim has concertized throughout the United States, Central America, Europe and Japan. As a founding member of the Laurel Piano Trio, she won prizes at both the Concert Artists Guild Competition and the ProPiano Competition in New York. The group has performed across the country and has served as ensemble-in-residence at numerous music festivals and organizations, including WQXR and the Tanglewood Music Festival. A keen advocate for new music, Ms. Lim is the violinist of the New Millennium Ensemble, a winner of the Naumburg Chamber Music Award. She is a frequent guest of the DaCapo Chamber Players, the New York New Music Ensemble and Talea Ensemble. She has premiered and recorded many works, including the first performance of the Second Violin Sonata by the late Donald Martino and a recording of Alexander Steinert’s violin sonata of 1921.

Ms. Lim has participated in music festivals such as Marlboro, Ravinia, Prussia Cove, Tanglewood, the Portland Chamber Music Festival, and the Wellesley Composers’ Conference. She teaches violin at Princeton University, where she is on the Artistic Committee of the Richardson Chamber Players and the Princeton University Concerts Committee. Last season she performed the Barber Violin Concerto with the Princeton University Orchestra in Manchester, Oxford and London. She has recorded for Bridge Records, Koch International, CRI, Centaur Records, Newport Classics and Naxos. Ms. Lim received a B.A. from Harvard University in German History and Literature and completed her Diplom at the Mozarteum in Salzburg. Her teachers include Sandor Vegh, Arnold Steinhardt, Louis Krasner and Gerhard Schulz.

Barbara Rearick is one of today’s most versatile singers, be it in opera, oratorio, lied, contemporary music or cabaret. Ever since her 1993 Carnegie Hall debut in Handel’s Messiah—a work that has become a staple of her repertoire—her fast-growing career has taken her to both sides of the Atlantic with such orchestras as Houston Symphony, Baltimore Symphony, Rundfunk Sinfonieorchester Berlin and City of Birmingham Symphony Orchestra. She is also a founding member of the Britten-Pears Ensemble, a chamber group specializing in rarely heard contemporary works.

In the 2009-2010 season she made a
Barbara Rearick has appeared on BBC World Service Radio, WQXR, and NPR and has recorded for Naxos, Gateway Classics, and ASV. Born in Pennsylvania, she is currently a member of the voice faculty at Princeton University.

JO-ANN STERNBERG enjoys an eclectic musical life as a solo, chamber and orchestral musician. As a chamber artist she is a member of Sequitur New Music Ensemble, and the New York Wind Soloists; and has toured with many organizations including Musicians from Marlboro.

The Chamber Music Society of Lincoln Center and the Boston Chamber Music Society. The rich orchestral world of the New York area has offered Ms. Sternberg regular opportunities to perform and tour with such ensembles as Orpheus Chamber Orchestra, The Knights, St. Luke’s Chamber Orchestra, and the American Composers Orchestra. Her summer festivals have included Marlboro, Tanglewood, Norfolk, Caramoor, and Schleswig-Holstein. After receiving a B.A. in English from Tufts University and simultaneously, a B.M. in Clarinet Performance from the New England Conservatory, Ms. Sternberg continued her studies at Yale University with David Shifrin and at The Juilliard School with Charles Neidich, receiving an M.M. from Juilliard in 1991. In addition to several recordings with Orpheus for Deutsch-Grammophone, Ms. Sternberg’s discography includes recordings on the Sony, Nonesuch, Troy, CRI, Archetype and St. Cyprien labels, and she can often be heard on Brian Keane film scores. Active as a music educator at Princeton University and Western Connecticut State University, Ms. Sternberg maintains a busy studio teaching woodwind pedagogy, individual clarinet lessons, and coaching a myriad of chamber music groups; in the summer she serves on the faculty of the Chamber Music Conference & Composers’ Forum of the East at Bennington College. She is also a member of the Artistic Committee of the Richardson Chamber Players.

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

JESSICA THOMPSON is a passionate chamber musician who performs regularly throughout the United States and abroad as a member of the Daedalus Quartet. The quartet was the Grand Prize winner of the 2001 Banff International
String Quartet Competition, and is in residence at Columbia University and the University of Pennsylvania. In addition, the quartet received the 2007 Martin Segal Award and the 2007 Guarneri Quartet Award, and was The Chamber Music Society Two quartet-in-residence at Lincoln Center from 2005-2007. Ms. Thompson has performed at numerous festivals, including Aspen, Taos, Marlboro, and the Portland and Charlottesville Chamber Music Festivals, and has toured with Musicians from Marlboro. In 2001, she was chosen for the singular honor of performing at the Isaac Stern Memorial Concert at Carnegie Hall.

Ms. Thompson has appeared as soloist with the Minnesota Orchestra and in recital in cities such as Philadelphia, Minneapolis, and Washington, DC. Before joining the Daedalus Quartet, Ms. Thompson was a member of the Chester String Quartet, resident ensemble at Indiana University South Bend, where she served as Associate Professor of Viola. She currently teaches at Princeton and Columbia Universities. She is a graduate of The Curtis Institute of Music, where she studied with Karen Tuttle.

Dean Wang, a native of Guelph, Ontario, has been playing violin for 14 years. He has been played in the Guelph Symphony Orchestra, the National Youth Orchestra of Canada and currently plays with the Princeton University Orchestra, as well as the Princeton University Chamber Ensemble. He has also won competitions, including the national Canadian Music Competition and concerto competitions with the Kitchener-Waterloo Chamber Orchestra and the Stratford Symphony Orchestra. Dean is a junior in the Economics Department and studies violin with Anna Lim.

This concert is part of “Memory and the Work of Art,” a community collaboration of concerts, exhibitions, performances, lectures marking the tenth anniversary of September 11, 2001. For more information on all of the events, visit princeton.edu/memory.

Music and Memory
An Essay By Dr. Richard E. Rodda

Happy Birthday. The Stars and Stripes Forever. Taps. Auld Lang Syne. The Wedding March. Ninth Symphony. As these pieces that are so rich in reference suggest, music has an almost unique power to evoke feelings and memories, both communal and private. It is integral to our celebrations and our mourning, our grandest public moments and our deepest introspection, our remembrance and our hope.

Oscar Wilde once said that music is “the art which is most nigh to tears and memory;” and musical works have been created as memorials since the time of the ancient Greeks, who sang elegies for deceased friends to the accompaniment of an aulos. The earliest song of lamentation for which music survives (called a planctus, from the Latin for “bewail”) mourns the death of Charlemagne in 814, and the genre continued throughout Europe during the Middle Ages, sometimes finding a place in passion plays or church services concerned with the Crucifixion and also inspiring a vernacular equivalent practiced by the troubadours and trouvères. Renaissance composers made a common practice of eulogizing their colleagues, mentors and other prominent musicians both in polyphonic settings of the Requiem Mass and in the Déploration. The Flemish master Johannes Ockeghem lamented the death of Giles Binchois in 1460 and he was in turn remembered in musical Déplorations by Josquin des Prés and others as well as a poem by Guillaume Crétin which included a phrase that expresses the motivation behind all musical memorials: “The loss is great, and worthy of being recorded.”

Baroque composers made something of a specialty of saluting departed musicians with instrumental pieces. François Couperin wrote Apothéoses — a musical supplication to Apollo that the deceased might be welcomed by the gods of Mount Parnassus — for Corelli and Lully that mimic elements of their respective styles. The Tombeau ("tomb") for lute or harpsichord elicited numerous examples in the decades around 1700. Among the more memorable of these commemorative pieces is one by the German harpsichordist Johann Jacob Froberger, who included a precipitously descending passage in the Tombeau sur la Mort de Monsieur Blancrocher that he wrote during a visit to France upon learning of the Parisian lutenist who had died after falling down the stairs of his home. Bach wrote the most profound of all commemorative works
with his incomparable St. Matthew and St. John Passions and also filled commissions for funeral cantatas for local dignitaries. Maurice Ravel revived one of these Baroque genres in 1919 with *Le Tombeau de Couperin*, and the following year Manuel de Falla contributed the *Homenaje ([Homage]: Le Tombeau de Debussy* for guitar to a memorial issue of *La Revue Musicale* dedicated to that influential French composer.

Moods of elegy and remembrance were integral to a wide range of musical expression during following generations, from song to symphony, but works of a specifically commemorative nature tended more toward the public than the private: Beethoven wrote a *Cantata on the Death of Emperor Joseph II for soloists, chorus and orchestra* before he left Bonn for Vienna in 1792 (though it remained unperformed for almost a century); Berlioz composed his *gargantuan Requiem* in honor of those killed in the 1830 Revolution; Verdi’s *opereatic Requiem* originated in a movement for a composite Mass in memory of Rossini before it was completed as a tribute to the influential Italian writer Alessandro Manzoni. Brahms’ vernacular *Ein deutsches Requiem* established his international reputation.

More recent commemorative works, like the development of music generally during the 20th century, embrace an enormous variety that ranges from Arvo Pärt’s *Cantus in Memory of Benjamin Britten* for strings and bell, deeply moving despite its brief six-minute duration and small ensemble, to Benjamin Britten’s own masterful *War Requiem*, which juxtaposes Latin liturgical texts with verses about “the pity of War” by Wilfred Owens, who was killed in combat only seven days before the Armistice in 1918. Many composers responded to the harrowing events of World War II and its aftermath with works of poignancy and power, like today’s performance of Olivier Messiaen’s *Quartet for the End of Time*; Bohuslav Martinu (who later taught at Princeton) mourned the razing of a Czech village by the Nazis in his 1942 *Memorial to Lidice*; Viktor Ullmann composed the surreal anti-war opera *The Emperor of Atlantis*, in which the refusal of Death to claim its rightful victims leads to chaos in society, while he was a prisoner in the concentration camp at Theresienstadt; Shostakovich created his Symphony No. 13 in memory of the estimated 70,000 Jews who were machine-gunned to death in two days in September 1941 at Babi Yar, near Kiev.

Modern composers deal with all of life and not just the wounds of war, of course, and they have also drawn such works of personal and communal reminiscence from their experience as Samuel Barber’s nostalgic *Knoxville: Summer of 1915* (a setting of a passage by James Agee: *It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street*), John Alden Carpenter’s *Adventures in a Perambulator* and Aaron Copland’s *Old American Songs*. We are again at a national moment of remembrance, of sorrow and uncertainty and hope. In the days and months since the atrocities of September 11th, artists of every stripe — rappers and symphonists, graffiti sprayers and sculptors, essayists and poets — have questioned the value of their work in and for these anxious times, wondering how to proceed, even if to proceed. Many were struck, briefly at least, into silence and creative inactivity by our communal shock, but as life adapted to its new normality, their ability to render the essence of experience into art returned, and with it a greater awareness of the irresistible force of the creative potential of the human spirit. John Adams received the Pulitzer Prize for *On the Transmigration of Souls*, written for the New York Philharmonic in commemoration of the first anniversary of the World Trade Center attacks, and such other eminent American composers as Ellen Taaffe Zwilich and Steve Reich, have drawn music from the tragedy of that day, but the national sentiment in both 2001 and 2011 has been captured with special force and poignancy in a prose poem by Nobel and Pulitzer laureate Toni Morrison, Princeton University’s Robert F. Goheen Professor in the Humanities, Emeritus, that was set in 2003 by North Carolina State University composer J. Mark Searce as *This Thread* for mezzo-soprano and orchestra:

*To speak to you, the dead of September,*
*I must not claim false intimacy or summon an overheated heart glazed just in time for a camera. I must be steady. I must be clear, knowing all the time that I have nothing to say — no words stronger than the steel that pressed you into itself; no scripture older or more elegant than the ancient atoms you have become.*
*And I have nothing to give — except this gesture, this thread thrown between your humanity and mine: I want to hold you in my arms and as your soul got shot of its box of flesh to understand, as you have done, the wit of eternity: its gift of unhinged release tearing through the darkness of its knell.*
Excerpts from Le Tombeau de Couperin
Maurice Ravel (1875-1937)

Better known as a Suite for Orchestra, Ravel's Le Tombeau de Couperin (The Tomb of Couperin) was composed as a suite for piano begun in 1914 and completed three years later. Ravel was certainly not known for his piano works or his abilities at the keyboard, and in 1928 was criticized for playing "even worse than Johannes Brahms did in his declining years." Still, Le Tombeau is a testament that Ravel had absorbed fully the pianistic style of his contemporaries such as Debussy, Satie, Saint-Saëns, and Alkan, even if his playing could not rival their own.

Le Tombeau, as the title implies, is a memorial to Francois Couperin, but also victims of World War I and France itself. Ravel, who was employed as a truck driver for the 13th Artillery Regiment, dedicated each of the six movements of the suite to one of his friends and colleagues who died in the war, and we find their names and ranks atop each movement even before any indications of tempi.

Couperin's keyboard works - themselves some of the great monuments of harpsichord repertoire - were being republished throughout Europe in the 19th century, and even Brahms issued an edition of pieces by the old French master. That Ravel sought to honor simultaneously his musical forefathers and his contemporaries is no surprise, given a new found interest in 18th century keyboard music. (At this time, Saint-Saëns published the first modern edition of Rameau's keyboard music.)

Throughout Ravel’s suite, we can hear the composer looking backwards and forwards in the landscape of musical history, mixing what at times sounds like gentle harpsichord idioms with explosions of pianistic virtuosity. The Prelude, for example, begins with almost baroque, imitative figuration with both hands playing closely in treble clef, only slowly expanding to encompass the full register of the piano, and ultimately showering the listener with cascades of impressionistic arpeggios more akin to Debussy than Couperin.

The expansive Toccata, which concludes the work, elevates the commemorative suite beyond the trenches, transcending death and war, and reminding listeners that Le Tombeau is not a grim reminder of combat, but a monument to life.

Chanson perpétuelle
Ernst Chausson (1855-1899)

(texts and translations on page 15)

Ernest Chausson’s Chanson perpétuelle was his last completed work, due to his untimely death in a bicycling accident. As a result of his shortened career, Chausson’s compositional output is modest. Still, he contributed to a variety of genres, both secular and sacred, ranging from chamber music and songs to larger works for the stage.

His small number of surviving works can perhaps also be attributed to his socio-economic background and early professional training. Born into a comfortable bourgeois lifestyle, Chausson received a musical training as a child only as part of broader education, and he would eventually pursue advanced degrees in law at the encouragement of his family. After he was sworn in as a barrister, he did not go into legal practice, but instead, decided to enroll in the Conservatoire as a student of Massenet at the age of twenty-four. After failing to win the Prix de Rome three years into his formal studies, he left the Conservatoire but continued to compose in the style of his teacher Massenet.

Chausson developed a life-long admiration for the German Romantics at the age of sixteen, when he began attending the Paris salons and first heard the music of Schubert, Schumann, and Mendelssohn. When he left the Conservatoire, he continued to cultivate his interest in the German style by taking several trips to Germany to hear premières of Wagner’s operas. His passion for Wagner is marked not only by an obvious shift in his own compositional practices, but also that he spent his honeymoon in Bayreuth in order to attend a revival of Parsifal in 1883.

By adopting a markedly Wagnerian style, Chausson felt that he abandoned his French foundations and in 1888 wrote “de-Wagnerization is necessary” in a letter. Chausson turned back on his 18th century predecessors Couperin and Rameau for inspiration, as well as his contemporaries such as Debussy, whom he knew personally from the salons he hosted in his home. However, he also found inspiration in French poetry, such as the works of Mallarmé, who also attended his salons.
and Charles Cros, the author of the text used for the Chanson perpétuelle.

The Chanson perpétuelle is narrated in the voice of a woman woosed and abandoned, who literally drowns her sorrows. Throughout the Chanson, the composer explores the pastoral landscape described in the text through impressionistic word painting, allowing the listener to hear the sighing winds and the shimmering stars that bear witness to the speaker’s tragic suicide. The elegant lyricism of the Chanson marks the composer’s life-long aim to develop a compositional technique free of excessive ornament, clumsy modulations, and other abrupt shifts more akin to Wagner and Massenet than French mélodie cultivated most notably by Duparc, Debussy, and Franck.

Composed originally for soprano and orchestra, Chausson also adapted the work for string-quartet and piano. The work premiered in January of 1899, just sixth months before the composer’s untimely death, and was sung by Jeanne Raunay, to whom the work is dedicated.

Quartet for the End of Time
Olivier Messiaen (1908-1992)

Olivier Messiaen’s Quatuor pour la fin du temps (Quartet for the End of Time), composed while he was a prisoner-of-war at Götting during World War II, is truly one of the most remarkable works of the twentieth century. When Messiaen was first imprisoned in Northern France he met the clarinetist Henri Akoka and cellist Etienne Pasquier. Inspired by bird-song, Messiaen composed a clarinet solo for Akoka entitled Abime des oiseaux ( Abyss of the birds), which would become the genesis of the Quatuor and would later serve as the work’s third movement. When the trio was transported to Stalag VIIIA at Götting later that year, they encountered violinist Jean Le Boulaire, who became the fourth musician of the unlikely quartet drawn together by unfortunate circumstances. A music-loving German guard, Karl-Albert Brill provided Messiaen with pencils, paper and erasers to allow him to compose, and would later enable his release from prison by forging documents. To further facilitate the composer’s craft, Brill allowed Messiaen to work in an empty barracks that was guarded to protect any interruptions. The Quatuor premiered on January 15, 1941 to an audience of approximately four hundred prisoners and guards. Like many of Messiaen’s compositions, the quartet is based upon a religious text, in particular, from the Book of Revelation; (Rev 10:1-2, 5-7);

And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire ... and he set his right foot upon the sea, and his left foot on the earth .... And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven, and swore by him that liveth for ever and ever ... that there should be time no longer: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished ....

The composer’s commentary for each movement is perhaps more telling than the gallons of ink spilled over this haunting, complex, and often challenging work, and has been reprinted in translation below;

1. Liturgy of crystal.
Between three and four oclock in the morning, the awakening of the birds: a blackbird or a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills lost high in the trees...

2. Vocalise, for the Angel who announces the end of Time.
The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and violoncello.

3. Abyss of the birds.
Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

4. Interlude.
Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain recollections.
5. Praise to the Eternity of Jesus.
Jesus is considered here as the Word. A broad phrase, infinitely slow, on the
violoncello, magnifies with love and reverence the eternity of the Word, powerful
and gentle... "In the beginning was the Word,
and Word was with God, and the Word was
God."

6. Dance of fury, for the seven trumpets.
Rhythmically, the most characteristic piece
in the series. The four instruments in unison
take on the aspect of gongs and trumpets
(the first six trumpets of the Apocalypse
were followed by various catastrophes, the
trumpet of the seventh angel announced
the consummation of the mystery of God).
Use of added [rhythmic] values, rhythms
augmented or diminished... Music of stone,
of formidable, sonorous granite...

7. A mingling of rainbows, for the Angel
who announces the end of Time.
Certain passages from the second movement
recur here. The powerful angel appears,
above all the rainbow that covers him... In
my dreams I hear and see a catalogue of
chords and melodies, familiar colors and
forms... The swords of fire, these outpourings
of blue-orange lava, these turbulent stars...

8. Praise to the Immortality of Jesus
Expansive solo violin, counterpart to the
violoncello solo of the fifth movement. Why
this second encomium? It addresses more
specifically the second aspect of Jesus, Jesus
the man, the Word made flesh... Its slow
ascent toward the most extreme point of
tension is the ascension of man toward his
God, of the child of God towards his Father,
of the being made divine toward Paradise.

Program notes by
Stephen Rauskaskas © 2011

Translation by Jessica Duchen © 2009

TEXT & TRANSLATION

Chanson perpétuelle
Text by Charles Cros (1842-1888)

Bois frissonnants, ciel étoilé,
Mon bien-aimé s'en est allé,
Emportant mon cœur désolé!

Vents, que vos plaintives rumeurs,
Que vos chants, rossignols charmants,
Aillent lui dire que je meurs!

Le premier soir qu'il vint ici
Mon âme fut à sa merci;
De fierté je n'eus plus souci.

Mes regards étaient pleins d'aveux.
Il me prit dans ses bras nerveux
Et me baisa près des cheveux.

J'en eus un grand frémissement;
Et puis, je ne sais plus comment
Il est devenu mon amant.

Je lui disais: "Tu m'aimes
Aussi longtemps que tu pourras!"
Je ne dormais bien qu'en ses bras.

Mais lui, sentant son cœur éteint,
S'en est allé l'autre matin,
Sans moi, dans un pays lointain.

Endless Song
Charles Cros (1842-1888)

Woods ashiver, sky of stars,
my beloved has gone,
and with him my heart!

Winds, let your sighs,
and nightingales yours,
go tell him I die.

The night he arrived
my soul was his;
I had no more pride.

My look said more then I dare,
he took me in trembling arms
and kissed me near the hair.

At that I was quivver.
Then I know not how
he became my lover.

I told him: "You will love me
as long as you are able."
I could sleep, him by me.

But he, a heart well slacked,
went the other morning,
went to a distance place.
Puisque je n’ai plus mon ami,
Je mourrai dans l’étang, parmi
Les fleurs, sous le flot endormi.

Sur le bord arrêtée, au vent
Je dirai son nom, en rêvant,
Que là je l’attendis souvent,

Et comme en un linceul doré,
Dans mes cheveux défaits, au gré
Du vent je m’abandonnerai.

Les bonheurs passés verseront
Leur douce lueur sur mon front,
Et les joncs verts m’envoleront.

Et ma sein croira, frémissant,
Sous l’enlacement caressant,
Subir fêrule de l’absent!

My love I could not keep,
so I’ll die in the pool among
flowers submerged in sleep.

And at the bank I’ll tell
the wind a dream of his name
and there I’ll await him well,

And like a gilded shroud,
in unmade hair, wind-willed,
I’ll go as a cloud.

Happiness past will spill
its glimmer on my brow;
me in the rushes twill,

And shivering in that weft
I’ll think I feel caressed,
clapped by him who’s left!

Since 1894, the music of history’s most revered composers has been performed by the world’s most celebrated artists right here at Princeton University. During the 2011-2012 season, extraordinary rosters of musicians will make their Princeton debuts and join this pantheon. Among them are some of the most highly regarded artists of our time—the most sensual musicians on the cusp of sensational careers—and riveting performers pioneering new forms of expression. Under the new leadership of Marna Seltzer, Princeton University Concerts will continue to make history by commissioning new work and blazing new trails while delivering an experience more intimate, more personal and more moving than anywhere else. What’s more, these transporting performances will take place in our own world-class venue, Richardson Auditorium. BE HERE FOR HISTORY IN THE MUSIC MAKING.

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