Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert.

This performance represents only a small portion of the richness and diversity of activities that take place in the Department of Music every year. Composition, scholarship and performance are the central activities of our students and faculty and many of the performances we present represent more than one of those areas. Scholarly seminars often reconstruct and present performances of ancient, lost, or unfinished work. The Princeton Sound Kitchen presents music newly composed by our faculty and students performed by some of the world’s most skilled and adventurous musicians.

Our two certificate programs – the Program in Jazz Studies and the Program in Musical Performance – also integrate the stage, the studio and the classroom. Participants in both of those programs take private lessons, master classes, and academic courses en route to solo and ensemble concerts.

Our new Edward T. Cone Performers-in-Residence, Sō Percussion, are an exciting new addition to our musical community. An internationally acclaimed quartet of musicians, Sō will give free public concerts with instruments that range from the familiar to the exotic.

We hope you will attend many more events presented by the Department of Music at Princeton University. The diverse and eclectic interests of our students and faculty mean that you can enjoy events not only in our high traffic areas, like Euro-American concert music, opera and jazz, but also a great variety of other music – vernacular, learned, sacred and profane – from around the world.

The public is also invited to the many pre-concert lectures, colloquia and conferences that feature local scholars as well as distinguished visitors. For a list of upcoming events please visit princeton.edu/music.

We look forward to seeing you at our next Music Department event!

Steven Mackey
Professor and Chair, Department of Music

GIROLAMO FRESCOBALDI
(1583-1643)
Se l’aura spira
Primo libro d’arie musicali per cantarsi (Florence, 1630)

BARBARA STROZZI
(1619-1677)
La Travagliata, Op. 2 No. 11
Giusta Negativa, Op. 2 No. 17
Cantate, ariette, e duetti, opera seconda (Venice, 1651)

GABRIEL Fauré
(1845-1921)
Rêve d’amour, Op. 5 No. 2
Victor Hugo (1802-1885) from Chants du Crépuscle

Madrigal, Op. 47, No. 3
Edmond Haraucourt (1856-1951) from Shylock

Arpège, Op. 76, No. 2
Albert Samain (1858-1900) from Au Jardin de l’Enfante

Chanson d’amour, Op. 27, No. 1
Armand Silvestre (1837-1901) from Le Pays des roses

INTERMISSION

Wednesday, March 11, 2015 at 7:30 pm
Taplin Auditorium in Fine Hall
Voice Recital

Wendy Heller, Soprano
Sarah Pelletier, Harpsichord and Piano
LOUISE REICHARDT (1779-1826)

Poesia
Pietro Metastasio (1698-1782)
from *Gli orti esperidi*

Notturno
Attributed to Pietro Metastasio

Heimweh
F. G. Wetzell (1779-1819)
from *Gesammelte Gedichte und Nachlass*

Durch di bunten Rosenhecken
Ludwig Tieck (1773-1853)
from *Die vertehrte Welt*

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KURT WEILL (1900-1950)

My Ship from *Lady in the Dark*
Ira Gershwin (1896-1983)

Foolish Heart from *One Touch of Venus*
Ogden Nash (1902-1971)

Sing Me Not a Ballad from *The Firebrand of Florence*
Ira Gershwin

MEET THE ARTISTS

Wendy Heller is known internationally as a musicologist specializing in seventeenth- and eighteenth-century opera, in particular the music of Monteverdi, Cavalli, and Handel. Author of the award-winning *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice*, Heller's recent publications include *Music in the Baroque* and its companion volume, *Anthology of Music in the Baroque*. Her scholarship has also been profoundly influenced by her experiences as a performer. Trained as a singer at New England Conservatory before receiving her Ph.D in Musicology from Brandeis University, Heller sang in opera and concert in the New England area, and served as Cantorial Soloist and Music Director at Congregation Klal Yisrael from 1986-2000. She would like to thank the Council of the Humanities for awarding her the Old Dominion Professorship this year, which allowed her the time not only to pursue her research but also to prepare this recital; she is grateful to her friends and family who have encouraged her in this project, with special thanks to Martha Elliott and Sarah Pelletier for their support of her singing during her time at Princeton.

Sarah Pelletier, Lecturer in Voice at Princeton University, has taught at Princeton since 2001. She has also held faculty positions at Emerson College, The Walnut Hill School, The Peddie School, The American Boychoir School, and at Princeton High School. Her students have participated in summer programs including AIMS in Graz, Liederkranz, Amherst Early Music Festival, Early Music Vancouver, and the Summer Institute of the Arts at Black Hills. In addition, her students have continued on to pursue music and theater programs at the Royal College of Music, The Juilliard School, New England Conservatory, Columbia University, Yale University, and the Institute for Advanced Theater Training at Harvard University. Ms. Pelletier actively performs as both a singer and pianist.
Se l’aura spira (anon.)

Se l’aura spira tutta vezzosa,
la fresca rosa ridente sta,
la siepe ombrosa di bei smeraldi
d’ estivi caldi timor non ha.

A balli, a balli, liete venite,
ninfe gradite, fior di
ora, che
Sl chiaro il vago fonte
daH’ alto monte al mar sen’ va.

Suoi dolci versi spiega l’augello,
e l’arboscello fiorito sta.
Un volto bello all’ ombra accanto
sol si dia vanto d’haver pieta.

Al canto, al canto, ninfe ridenti,
Scacciate i venti di crudelta.

La Travagliata (anon.)

Soccorrete, luci avar,
un che muore di dolore;
con un vostro sguardo almeno!
Si può fare del guardare
carità che costi meno?

Sodisfate, se vi pare,
un costante fido amante
con un vostro bacio almeno!
Si può dare del baciare
guiderdon che voglia meno?

Giusta Negativa (anon.)

Non mi dite ch’io canti
poter d’amor, perché dirò che sete
de’ musici il flagello e degli amanti.
No, no, no, signor’ no,
boca non aprirò.
A chi cantar dev’io
s’il bell’idolo mio
lungi è da me?
Venga l’idolo mio
ch’io canto affè.

Non mi dite ch’io suoni,
forza del ciel, vi manderò là dove
non mancano altri a voi musici buoni.
No, no, no, signor’ no,
tasto non tocchero.
A chi sonar dev’io
s’il bell’idolo mio
lunghi è da me?
Venga l’idolo mio
ch’io suono affè.

Rêve d’amour, op. 5. no. 2
(Victor Hugo from Chants du Crépuscule)

S’il est un charmant gazon
Que le ciel arrose,
Où naisse en toute saison
Quelque fleur éclose,
Ou l’on cueille a pleine main
Lys, chêvre-feuille et jasmin,
J’en veux faire le chemin
Où ton pied so pose!

A Just Refusal

Don’t tell me that I might sing
by the power of love, because I will say you are
a plague among lovers and musicians.
No, no, no gentlemen, no.
I will not open my mouth.
To whom should I sing
if my beautiful beloved is
far away from me?
Let my beloved come,
then surely I will sing.

Don’t tell me that I might play by the power of heaven,
or I will send you to where they do not lack
other good musicians besides you!
No, no, no, gentlemen, no,
I won’t touch the keyboard.
For whom should I play
if my beloved is
far away from me?
Let my beloved come to me,
then surely I will play.

Dream of Love

If there is a lovely grassy lawn
Watered by the sky,
Where every season is born
Some flower blooms,
Where one freely gathers
Lilies, woodbines, jasmine,
I wish to strew with them the path
Where you place your feet!

Please turn page quietly.
S'il est un sien bien aimant
Don't l'honneur dispose
Dont
Ie
tendre devouement
N' air rien de morose,
Si toujours ce noble sein
Bat pour un digne dessein
J' en veux faire
Ie
coussin
Ou
ton front se pose.

S'il est un rêve d’amour,
Parfumé de rose
Où l'on trouve chaque jour
Quelque douce chose,
Un rêve que Dieu bénit,
Où l’âme a l’âme s’unit,
Oh! J'en veux faire le nid
Où ton cœur se pose!

**Madrigal, Op. 57 No. 3**
(Edmond Haraucourt from Shylock)

She whom I love is more beautiful
Than Flora and Pomona,
And I know, because I have sung it,
That her mouth is an autumn evening
And her glance is a summer night.

Astarte was her godmother
And the Madonna was her patroness,
Because she is beautiful as well as good
The one that I love!

She listens, laughs, and forgives,
Listening only from charity:
She listens, but her pride,
Listens neither to me nor anyone,
And nothing yet has tempted
The one that I love!

**Chanson d’amour, Op. 27 No. 1**
(Armand Silvestre)

J'aime tes yeux, j’aime ton front,
Ô ma rebelle, ô ma farouche.
J’aime tes yeux, j’aime ta bouche,
Ô mes baisers s’épuiseront.

J’aime ta voix, j’aime l’étrange
Grâce de tout ce que tu dis,
Ô ma rebelle, ô ma cher ange,
Mon enfer et mon paradis!

J’aime tout ce qui to fait belle,
De tes pieds jusqu’à tes cheveux,
Ô toi vers qui montent mes voeux,
Ô ma farouche, ô ma rebelle!

**Arpege, Op. 76, No. 2**
(Albert Samain from Au jardin de l’Infante)

L’aime d’une flûte soupiré,
Au fond du parc mélodieux;
Limpide est l’ombre où l’on respire
Ton poème silencieux,

Nuit de langour, nuit de mensonge
Qui pose d’un geste ondoyant
Dans ta chevelure de songe,
La lune, bijou d’Orient.

Silva, Sylvie, et Sylvanire,
Belles au regard bleu changeant
L’étoile aux fontaines se mire,
Allez par les sentier d’argent,

Allez vite- l’heure est si brève!
Cuëillir au jardin des aveux
Les coeurs qui se meurent du rêve
De mourir parmi vos cheveux....

**Song of Love**

I love your eyes. I love your brow,
O my rebel, O my wild one.
I love your eyes. I love your mouth,
Where my kisses dissolve.

I love your voice, I love the strange
Grace of everything that you say,
O my rebel, O my dear angel,
My inferno is my paradise!

I love everything that makes you beautiful,
From your feet to your hair,
O you who inspire all my verses,
Oh my wild one, Oh my rebel!
Poesia
(Pietro Metastasio, from *Gli orti esperidi*, 1721)

Giusto amor, tu che m'accendi
mi consiglia, e mi defendi
nel periglio, e nel timor.
La cagion sola tu sei
del mio ben, de mali mei;
tu sei guida
all'alma fida
contro il barbaro furore.

Notturno
(attrib. to Metastasio; source unknown)

Già della Notte oscura
regna l'ombroso lume;
e te non dormi ancora,
anima mia, perché?
Volge le molle piume,
dolce amor mio nume;
le tue pupille languide
Portate a riposar.

Ch'io con dolce foco
Tutto fare palese
La fiamme, che m'accesse
Par far ti adormentar.

Poetry

Just Love, you who have inflamed me,
advise me, and defend me
in danger and in fear.
You alone are the cause
of my well-being and my evils;
you are the guide
for the faithful soul
against barbarous fury.

Nocturne

Already in the dark night
shadowy light reigns;
and you still don't sleep,
why, my soul?

The sweet god of love,
turns his soft feathers;
let your languid pupils
Take you to sleep.

Thus I, with sweet fire,
will make entirely clear
the flame, that arouses me,
in order to put your to sleep.

Heimweh
(F. G. Wetzel from *Gesammelte Gedichte und Nachlass*)

Wenn die Rosen blühen,
Hoffe, liebes Herz,
Still und kühl verglühen
Wird der heisse Schmerz.
Was den Winter über
Oft unheilbar schien,
Es entweicht das Fieber,
Wenn die Rosen blühn.

Wenn die Rosen blühn,
Mattgequältes herz,
Freue dich, wir ziehen,
Dann wohl himmelswärts.
Ewig dann genesen,
Wirst du neu erglühn,
Wirst ein himmlisch Wesen,
Wenn die Rosen blühn.

Durch die bunten Rosenhecken
(Ludwig Tieck from *Die vertehrte Welt* [1798])

Durch die bunten Rosenhecken
Flattern Schmetterlinge hin,
Munt're Lerchentöne wecken
Schon die Tageskönigen.

Immer wach sind meine Sorgen,
Nimmer ruht dies treue Herz,
Und ein jeder rothe Morgen
Findet meinen regen Schmerz.

Ach! Wenn werd'ich Ruhe finden?
Ist es bald, wie oder spät?
Wollt ihr mich der Qual entbinden?
Hört, ihr Götter, mein Gebeth!

Homesickness

When the roses bloom,
Hope, dearest heart,
burning still and cool
will become hot pain.
The fever, which in the winter
often seems incurable,
vanishes,
when the roses bloom.

When the roses bloom,
feeble, beating heart,
rejoice, we raise ourselves
towards the heavens.
Cured forever,
You will glow brightly again,
you will be a heavenly being
when the roses bloom.

Through the colorful rose hedges

Through the colorful rose hedges
butterflies flutter,
the merry song of the lark
already awakens the queen of the day.

My worries are always awake
my loyal heart never rests,
and every red morning
finds my sorrow raining down.

Ah, when will I find peace?
Is it soon or later?
Will you release me from torment?
Hear, oh Gods, my prayer!
Upcoming Music at Princeton Events

Saturday, March 21, 1:00pm
Meet the Music: Inspector Pulse Pops A String
presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

Tuesday, March 24, 8:00pm
Princeton Sound Kitchen presents
Amernet String Quartet
Taplin Auditorium in Fine Hall

Thursday, March 26, 8:00pm
Lisa Batiashvili, Violin & Paul Lewis, Piano
presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

Saturday, March 28, 7:30pm
Edward Leung ’16, Piano
Taplin Auditorium in Fine Hall

Tuesday, March 31, 8:00pm
Princeton Sound Kitchen Freelance Concert
Taplin Auditorium in Fine Hall

Saturday, April 4, 3:00pm
Rebecca Zhang ’15, Piano
Taplin Auditorium in Fine Hall

Saturday, April 4, 7:30pm
Opus 21 Chamber Music Recital
Taplin Auditorium in Fine Hall

Monday, April 6, 7:30pm
Crossfire Steel Orchestra with Kendall Williams, and Josh Quillen of Sō Percussion
Taplin Auditorium in Fine Hall

Thursday, April 9, 11:00pm
Jazz @ Café Vivian
University Standard Deviation Ensemble
Frist Campus Center

Friday, April 10, 7:30pm
Paul von Autenried ’16, Piano
Taplin Auditorium in Fine Hall

Saturday, April 11, 7:30pm
Nicholas Stead ’15, Piano
Taplin Auditorium in Fine Hall

Sunday, April 12, 3:00pm
Aryeh Nussbaum-Cohen ’15, Countertenor
Taplin Auditorium in Fine Hall

Tuesday, April 14, 7:30pm
Sō Percussion
The Edward T. Cone Performers-in-Residence
Richardson Auditorium in Alexander Hall

Wednesday, April 15, 7:30pm
Marcelo Rochabrun ’15, Flute
Taplin Auditorium in Fine Hall

Thursday, April 16, 8:00pm
Australian Chamber Orchestra
Richard Tognetti, Leader with guest clarinetist
Martin Fröst
presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

For more information visit princeton.edu/music