Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert. Composition, Performance, and Scholarship—these are the central activities of the undergraduates, graduate students, and faculty in the Department of Music. At Princeton, we believe that composers and music historians do their best work in an environment in which performance is highly regarded, and that performers flourish when their passion for music is supplemented by a deep intellectual engagement with the works they perform.

We are especially pleased to announce that our valued studio instructors are now officially part of the faculty, and that our majors and certificate students have the option—for the very first time in the history of the department—to receive academic credit for their lessons. You will hear the results of these endeavors in the superb performances by our department ensembles (Princeton University Orchestra, Princeton University Opera Theater, Glee Club and Chamber Choir, Jazz Ensembles, Princeton Laptop Orchestra, Sinfonia, and Wind Ensemble) and our many student-run organizations, which include a chamber orchestra, an opera company, and chamber music collective—all of this in addition to a rigorous academic schedule!

We urge you to get to know all the corners of the Department of Music. Come to the Princeton Sound Kitchen and hear new works by our graduate and faculty composers; hear the world’s greatest musicians on the Princeton University Concerts series; take advantage of the many pre-concert lectures and conferences sponsored by our musicologists. Sunday afternoons are a perfect time to come hear the Richardson Chamber Players, the resident ensemble of our performance faculty, or catch some late night jazz on Thursdays with the Jazz @ Café Vivian series. If you have not yet had the opportunity to attend the electrifying performances of So Percussion, Edward T. Cone Performers-in-Residence, you are in for a treat!

With all of this activity, we are particularly looking forward to expanding into our new building in fall of 2017! Stay tuned… plans for an exciting inaugural year are underway. We look forward to seeing you at our next Music Department event!

Wendy Heller
Professor, and Chair Department of Music

Thursday, February 11, 2016 at 7:30pm
Taplin Auditorium in Fine Hall

FACULTY RECITAL

Jack Hill, Double Bass

JOHANN SEBASTIAN BACH
(1685-1750)
arr. by Vincent Novello (1781-1861)

Trio in A Major for 2 Violoncellos and Double Bass, from the Violin Sonata BWV 1015
Andante
Allegro Assai
Fugato — Allegro Vivace

with Tomasz Rzeczycki and Bartosz Kaczmarki ’19, violoncello

DOMENICO DRAGONETTI
(1763-1846)

Duetto per Violoncello e Contrabasso
Adagio
Allegro non tanto

with Tomasz Rzeczycki, violoncello

DRAGONETTI

Three Waltzes for solo Double Bass
Vivace in A Major
Vivace in G Major
Presto in C Major

--INTERMISSION--
GIOACCHINO ROSSINI  
(1792-1868)  
Duetto per Violoncello e Contrabasso  
Allegro  
Ardente mosso  
Allegro  

with Tomasz Rzeczycki, violoncello  

ROSSINI  
Sonata II in A Major for 2 Violins,  
Violoncello, and Double Bass  
Allegro  
Andante  
Allegro  

with Kristan Qian ’18 and Tabitha Oh ’18, violin  
and Tomasz Rzeczycki, violoncello  

ABOUT THE PROGRAM  
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Throughout the eighteenth and early nineteen century, musicians from Italy and elsewhere in Europe flocked to London, where the British fascination with Italian music and the booming economy created many opportunities for freelance musicians. The double bassist, Domenico Dragonetti (1763-1846), whose skills were legendary, was one of these musicians. Dragonetti was the most sought after bassist of his day; he was always asked to lead bass sections in the many orchestras in which he played, commanding a high salary. Known also as a virtuosic solo player, Dragonetti was the featured performer for many of the subscription chamber music concerts held in and around London. Often held at the homes of wealthy patrons, these concerts featured Dragonetti and some of his closest associates, such as the English cellist Robert Lindley, and would typically include performances of Dragonetti’s own compositions as well as famous works by composers such as Bach, Corelli, or Rossini, some arranged for the double bassist and his friends. Tonight’s recital captures some of the flavor of those legendary concerts.  

When J.S. Bach composed his Violin Sonata BWV 1015 while serving at the court in Cöthen (1717-1723), he could scarcely have imagined that it would be played in London over a hundred years later in an arrangement for two cellos and double bass. The mastermind behind this enterprise was the well-known musician Vincent Novello, one of the founding members of London’s Philharmonic Society, formed to promote the performance of instrumental music. Novello was a composer and served as an organ consultant throughout England, maintaining close friendships with many of the important musicians of the day, including Felix Mendelssohn. But it is as an editor and publisher that Novello is best remembered. He had a close friendship with Dragonetti and composed and arranged music for him. J.S. Bach’s Trio for 2 cellos and bass comes from a manuscript in the possession of Princeton alumnus and Bach expert Teri Noel Towe. The first page of each of Novello’s parts states “[this trio may be performed either by 2 Violins & a Violoncello, or by 2 Violoncellos and a Double Bass.]” On the first page of the Violoncello Primo part “adapted for string instruments, from the Organ Trio [sic].” By Vincent Novello, expressly to please his beloved friend Dragonetti.” is written in pencil. The first page of the bass part also has an inscription: “Intended especially for the incomparable performance of ‘Il Caffo Dragonetti’”. Interestingly, Novello leaves out Bach’s third movement (Andante) from his arrangement. Dragonetti played a three-string bass tuned G, D, and A as the lowest note. My edition of the work restores notes down to the low E that most four-string basses have these days.  

Dragonetti’s own music does not have the gravitas of J.S. Bach, but exhibits a charming, Italianate melodic instinct and a sense of humor doubtless borrowed from the operatic stage. Not surprisingly, Dragonetti’s compositions showed his skills to best advantage, and no doubt amazed London audiences who were unaccustomed to hearing a double bass played with such virtuosity.  

The Duetto that we are performing tonight comes from a manuscript in Dragonetti’s hand housed at the Boston Public Library. As is typical of most of Dragonetti’s solo double bass music, this work is
in two binary form movements - adagio/allegro. Dragonetti would have certainly played this work with his stand partner, the cellist Robert Lindley. Dragonetti composed 12 Waltzes for solo double bass late in his career in London, and while probably intended as exercises, they capitalized on the popularity of the waltz during this period. Each is also in binary form, with a central section in a minor key. The A major waltz, with which this set begins, has always been one of my favorites; years ago, with the help of my wife Professor Wendy Heller, I had the opportunity to see Dragonetti’s bass while it was in storage at the Basilica San Marco in Venice. When asked if we were there to simply see the bass or if I wanted to play it, I took the opportunity to play this particular waltz on the magnificent instrument that Dragonetti had once owned. The bass is now on display at San Marco.

Rossini wrote his Duett during a trip to London in 1824 where he socialized with wealthy patrons of music, including the Salomons, a prominent Jewish banking family. The piece was written for the cousin of Sir David Salomons, Philip Joseph, who was a gifted amateur bassist and a student of Dragonetti. In his edition of the work musicologist Philip Gossett suggests that Dragonetti, who also played the cello, might have accompanied Salomons in the first performance, most likely at their home. Gossett also states that the piece was not “a hastily notated occasional piece” as one might imagine, citing a manuscript in Rossini’s hand with clean notation and clear, detailed articulations and dynamics.

Rossini supposedly wrote his 6 String Sonatas when he was 12 years old. Of these works the composer writes:

First violin, second violin, violoncello, and contrabass parts for six horrendous sonatas composed by me at the country house (near Ravenna) of my friend and patron, Agostino Trissi, at the most youthful age, having not even had a lesson in thorough-bass. They were all composed and copied in three days and performed in a doggish way by Trissi, contrabass; Morini (his cousin), first violin; the latter’s brother, violoncello; and the second violin by myself, who was, to tell the truth, the least doggish.

Despite Rossini’s dismissal, these works should not be considered simply as juvenilia. Beautiful melodies abound and there are hints of the operas to come. By this time Rossini had been thoroughly exposed to the works of Haydn and Mozart and this influence is apparent in their style. Unusually, Rossini assigns the bass line to the double bass, omitting the viola, which frees up the violoncello to play a more lyrical role. These pieces are most often performed by a string orchestra and sometimes wind quartets. Tonight we hear one of these quartets in their original format. I confess that the choice of the second sonata in A Major was solely based on the fact that it had the most bass solos.

ABOUT THE ARTISTS

Jack Hill performs with the New Jersey Capital Philharmonic. He has served as principal bass for the Edison Symphony Orchestra and the American Repertory Ballet’s annual productions of The Nutcracker. He has appeared at Princeton University with the Richardson Chamber Players. He also plays in the Bay Atlantic Symphony Orchestra and Delaware Valley Philharmonic. 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. 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. The College of New Jersey and maintains a teaching studio at home. He also works as a luthier and bow maker.

Born in Kraków, Poland, Tomasz Rzeczycki began his music studies at the age of six. After completing a BA in cello performance at the Music Academy in Kraków, he entered Shenandoah Conservatory, Winchester, Va., where he received a MM in cello in 1998. As an undergraduate he was already recognized as an outstanding chamber musician, orchestra musician and teacher, and he was chosen to be a member of the Bach Academy in Kraków under Helmhut Rilling and the Pavarotti Orchestra’s South America Tour in 1995. From 1994 to 1996, he performed on period instruments at the Warsaw Mozart Festival. In 2003, he completed his DMA, in cello performance at The University of Texas in Austin under Professor Phyllis Young. During his studies in Texas, Mr. Rzeczycki was teaching assistant in Phyllis Young’s cello studio, a faculty member of the Austin Chamber Music Academy, a member of the Austin Symphony, and assistant principal cellist of the Abilene Philharmonic. As an orchestral musician and chamber player he has collaborated with Gregory Allen, Thomas Brandis, Van Cliburn, Klaus Tennstedt, Lynn Harrell, Evelyn Eising, Daniel Morganstern, Anton Nell, Paul Olefsky, Martin Ostertag, Krzysztof Penderecki, Helmhut Rilling, and Janos Fuchs. He can be heard on recordings produced by Arthaus Musik and Albany Records, and recent performances have taken him to Carnegie Hall and the White House, as a featured artist with the Westminster Children’s Choir. He has performed on stage at Carnegie Hall with the Polish rock band, Skaladewie. Mr. Rzeczycki enjoys teaching cello, orchestra, and music theory at the Princeton Day School, as well as performing in the tri-state area. He performs on a modern cello made by Jan Pawlikowski with a bow made by Michael Yeats.

Bartosz Kaczmarski is a cellist from Gdańsk, Poland where he has spent the majority of his life pursuing musical and scientific education. In addition to graduating from the VLO High School in his hometown, he attended the Frédéric Chopin Music School in Gdańsk-Wrzeszcz, a student of Prof. Tadeusz Samerek for ten years. Bartosz has performed extensively and garnered many awards in his native Poland, including the Special Award of Professor Krzysztof Sperski for the Best Performance of a Polish composer’s piece in III Nationwide String Instruments Competition, Elblag 2013. Bartosz is a member of Princeton University Orchestra and is planning to pursue a BSE in Mechanical and Aerospace Engineering.
Tabitha Oh is a sophomore at Princeton University. She started the violin at the age of six and has since gone on to win prizes in numerous competitions including the Union League Competition, the Society of American Musicians Competition, and the Chicago Youth Symphony Concerto Competition. Other notable achievements include concertmaster of the Chicago Youth Symphony Orchestra from 2011-2014 and assistant concertmaster of the National Youth Orchestra of the United States in 2013. Tabitha currently studies with Sunghee Anna Lim and is involved in a number of music ensembles on campus, namely the Princeton University Orchestra, the Princeton Chamber Orchestra, and Opus 21. She plans on majoring in French and getting a Certificate in Finance.

Kristin Qian is a sophomore at Princeton University and is interested in studying Molecular Biology. Kristin was the concertmaster of the 2011 American High School Honors Performance Series Orchestra at Carnegie Hall at age 13. She has competed at highly selective international music competitions on both violin and piano, including the 2013 Thomas and Evon Cooper International Violin Competition, the 2nd International Violin Competition Buenos Aires 2012, the 2008 Yosayn Tureck International Bach Competition for Young Pianists, and the 2007 Virginia Waring International Piano Competition. On campus, she is a staff news writer for The Daily Princetonian, an Undergraduate Fellow in the欧洲Union Program, Executive Board secretary of the Princeton University Art Museum Student Advisory Board, a student ambassador of Princeton University Concerts, and performs with the Princeton University Orchestra and Princeton Pianists Ensemble. She studies violin with Sunghee Anna Lim.

**Upcoming Music at Princeton Events**

**Thursday, February 11, 11pm**

**Jazz @ Café Vivian**

**University Jazz Vocal Collective**

Café Vivian, Frist Campus Center

**Monday, February 15, 7:30pm**

**ACRONYM Early Music Ensemble with Les Canards Chantants**

Taplin Auditorium in Fine Hall

**Wednesday, February 17, 8pm**

**Jazz Vespers**

Princeton University Chapel

**Friday, February 19, 7:30pm**

**Sound of Bamboo: Riley Lee, Jakubachi**

Taplin Auditorium in Fine Hall

**Saturday, February 20, 6:30pm**

**Glee Club Presents: Ladysmith Black Mambazo**

Richardson Auditorium in Alexander Hall

**Saturday, February 20, 8:30pm**

**Composing in the Moment**

**Jazz Faculty Recital**

Taplin Auditorium in Fine Hall

**Sunday, February 21, 11am**

**Jazz Vespers**

Princeton University Chapel

**Sunday, February 21, 3pm**

**Richardson Chamber Players: Invitation to the Dance**

Richardson Auditorium in Alexander Hall

**Thursday, February 25, 8pm**

**Tetsu Shift Trio**

presented by Princeton University Concerts Richardson Auditorium in Alexander Hall

**Sunday, February 28, 3pm**

**Dana Ramirez '16, violin**

Taplin Auditorium in Fine Hall

**Tuesday, March 1, 8pm**

**Princeton Sound Kitchen**

Composer/Singer Concert

Taplin Auditorium in Fine Hall

**Wednesday, March 2, 7pm**

**Inside the Shostakovich Preludes and Fugues for Piano with Simon Morrison**

presented by Princeton University Concerts in collaboration with the Princeton Adult School Taplin Auditorium in Fine Hall

**Thursday, March 3, 11pm**

**Jazz @ Café Vivian**

**University Bill Evans Ensemble**

Café Vivian, Frist Campus Center

**Friday, March 4, 7:30pm**

**Saturday, March 5, 7:30pm**

**Princeton University Orchestra**

Richardson Auditorium in Alexander Hall

**Tuesday, March 5, 3pm**

**Early Music Princeton**

Taplin Auditorium in Fine Hall

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