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 Sō 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
FRANCESCA CACCINI
(1587-1640)
Dov’io credea le mie speranze vere

CLAUDIO MONTEVERDI
(1567-1643)
Si dolce è il tormento

DOMENICO OBIZZI
(1611-ca.1640)
Hor che vicin mi sento

JUAN ARAÑES
(d.1649)
Un sarao de la chacona

Genevieve McGabey, soprano
Eva Kastner-Puschl, mezzo-soprano
David Kellett, tenor
John Lacombe, Baroque guitar
Isaac Harrison Louth, viola da gamba

-BRIEF INTERMISSION-

JACOB VAN EYCK
(1589-1657)
Der Fluyten Lust-hof (1644)
Amarilli, mia bella
(after Giulio Caccini, 1551-1618)
Querta dolce sirena
(after Giovanni Gastoldi, 1554-1609)
Boffons
Genevieve McGabey, soprano
John Burkhalter, recorder
Jane Hines, harpsichord

MONTEVERDI
Piange’sosprio, from Il quarto libro de madrigali (1605)
Paige Kunkle, soprano
Faridah Laffan, soprano
Alicia Ejsmond-Frey, alto
Sergei Tugarinov, tenor
Mike Mulshine, bass

JOHANN HERMANN SCHEIN
(1586-1630)
Varshini Narayanan, soprano
Helena Tenev, soprano
Allison Fleming, alto
Maria Blesie, alto
Teddy Depuy, tenor
Minseung Choi, tenor
Joseph Gauvreau, bass
James Brown-Kinsella, bass

JOHANN SEBASTIAN BACH
(1685-1750)
from Sonata in G Major for viola da gamba, BWV 1027
Adagio
Allegro ma non tanto
Elaine Fitz Gibbon, Baroque cello
Jane Hines, harpsichord

DOMENICO SCARLATTI
(1685-1757)
Kyrie, from Missa quatuor vocum
Varshini Narayanan, soprano
Rachel Cristy, soprano
Allison Fleming, alto
Alicia Ejsmond-Frey, alto
Daniel Granberg, tenor
Teddy Depuy, tenor
Samuel Duffey, bass
Damiën Capelle, bass

Early Music Princeton would like to extend their gratitude to the directors and members of Contrapunctus XIV for their collaboration, and to Professor Wendy Heller, Professor Jamie Resland, Performance Faculty members Nancy Wilson and Wendy Young, and the Princeton Department of Music for their support in preparing this program. Additional thanks to John Burkhalter for providing his harpsichord, and Janet Palumbo-Lavery for tuning.
In their first concert of 2016, Early Music Princeton (formerly Musica Alta) presents “In the Italian Taste”: a selection of music from Italian composers and influenced by Italian music. In the late Renaissance and early Baroque, Italy saw the development of new genres and styles, including the madrigal, the sonata, and monody. The madrigal was a polyphonic (occasionally solo), secular song, which relied heavily upon word-painting and dissonance to express the text. The instrumental sonatas resulted from a convergence of different instrumental genres for one or more soloists. Early sonatas featured contrasting sections (as in Dario Castello’s Sonata Quinta) and sometimes adopted vocal idioms. Monody, solo voice with accompaniment, was one such idiom that found its way into instrumental music. Often, soloists were treated with speech-like melodies, which were influenced by early recitative. Today’s program features madrigals and monodies by Claudio Monteverdi, Francesco Cavazzoni, and Domenico Obizzi. The Kyrie from Domenico Scarlatti’s Missa quattuor vocum concludes the program.

Composers outside of Italy were well aware of Italian music. Printed music was disseminated across Europe, and Italy was a common travel destination for composers. Some composers even established permanent careers in Italy. For instance, Philippe Verdelot was born in France, but spent most of his career in Italy where he composed a significant amount of Italian madrigals. The two madrigals “Quanto sia lieto il giorno” and “Madonna, qual certezza” were arranged for solo voice and lute by Adrian Willaert, a composer from the Netherlands who had an illustrious career as maestro di cappella at San Marco in Venice—a position later held by Claudio Monteverdi. Juan Aralés was a Spanish composer who spent some time studying in Italy before returning to Spain. Other composers embraced Italian taste without having set foot in Italy. The blind, Dutch carillonneur and recorder player Jacob van Eyck was well aware of the songs by Giulio Caccini and Giovanni Gabrielli. Van Eyck’s variations of these tunes, taken down by dicitura, were included in his remarkable two-volume collection of variations for recorder, Der Fläute Lust-Hof. Johann Hermann Schein, a German composer, likewise never visited Italy, but was clearly influenced by the Italian madrigal, as evidenced by “Die mit Threnen seen” (or “Die mit Tränen sienn”), from Israelis Brünlein. Despite the substitutions of German for Italian and sacred for secular, the use of word-painting and dissonance reveals roots in Italian madrigal writing.

Later in the Baroque, the contrasting sections of the early sonatas were parsed into distinct movements. J. S. Bach never travelled to Italy, but he studied the works of Italian composers and incorporated elements of their music into his own compositions. The G Major Sonata for viola da gamba was derived from one of his earlier sonatas for two flutes and continuo. Bach wrote the second flute part into the written-out keyboard part, which takes on the roles of both soloist and accompanist. The Sonata No. 9 for Recorder and Continuo comes from a manuscript located in the University Library in Kassel, Germany. These sonatas have recently been attributed to George Frideric Handel, but others hear the thumbprint of a different composer. We would be interested in hearing theories from the audience, following the concert!
Quanto sia lieto il giorno,
by Nicolò Machiavelli (1469-1527)

Quanto sia lieto il giorno
Nel qual le cose antiche
Sono hor da voi dimostre et
celebrate.
Si vede, perch’ intorno
Tutte le genti amiche
Si sono in questa parte ragunate
Noi, che la nostra etate
Ne’ bosch’ et nelle selve consumiamo,
Venuti anch’el qui siamo,
Io nympha, et noi pastori,
Et giam cantando insieme e nostri amori.

How happy is the day
How happy is the day
on which things of past ages
are now revealed and exorled by you,
can now be seen,
because on every side
all friendly people
are gathered here.
We who spend our years
in the woods and the forests,
we, too, have come here:
I, a nymph, and we, shepherds,
are now singing together about our loves.

Madonna, qual certezza
Madonna, qual certezza
Haver si può maggior del mio gran foco,
Che veder consumarmi a poco a poco?
Hiamè non conoscere
Che per mirarvi fio
Son col pensier da med tanto diviso
Che transformarmi sento in quel che see:
Lasso! non v’accorgete
Che poscia ch’io fu pres’ al vostro laccio
Arrossè infuillidisco, asdo et aggiaccio;
Dorsque se ciò vedete,
Madonna, qual certezza
Haver si può maggior del mio gran foco,
Che veder consumarmi a poco a poco?

My lady, what greater proof
My lady, what greater proof
can there be of my flame
than to see me wasting away by slow degrees?
Ah me! You do not know
that by steadily looking on you
I am so much divided from myself in mind
that I feel myself transformed into you:
Aha! You do not realize
that since I was caught in your noose,
I blush, I grow pale, I burn, I freeze,
and so if you see it,
my lady, what greater proof
can there be of my flame
than to see me wasting away by slow degrees?

Dov’io credea le mie speranze vere
Rendi alle mie speranze il verde,
e i fiori
Che sdengo tolose rigidè, e severo
E gli affanni, e le lacrime, e i dolori
Disgiunb’omai del tristo mio pensiero
Tu che frangi nei petti duri quorì
Muovi della mia donna il core altero,
Amor che ’l tutto vincì, e ’l tutto puoi
Fa ch’io vegga piet... negli occhi suoi.

Si dolce è il tormento
Si dolce è il tormento
che in seno mi sta
ch’io vivo contento
per cruda beltà.
Nel ciel di bellezza
s’accresci fiera
et manchi piétà
che sempre qual scoglio
all’onda d’orgoglio
mia fede sarà...

La sperme fallace
rivolgami il piè
dilerto né pace
non scandano a me
e l’empia ch’adoro
mi nigghi ristoro
di buona meccè
tra doglia infinita,
tra sperme tradita
vivrà la mia fed’...

Restore my hopes to their green leaves
Restore my hopes to their green leaves
and flowers,
which scorn, stern and severe, took away;
and the cares, and the tears, and the sufferings,
remove at last from my sad thoughts.
You, who break hard hearts within their breasts,
move my lady’s haughty heart.
Love, you who conquer all, and are all-powerful,
let me see mercy in her eyes.

So sweet is the torment
So sweet is the torment
that I have in my heart
that I lived contented
for cruel beauty.
Within the beauty of heaven,
pride grows
and pity is missing
that always like a rock
against the waves of pride
my faith will be...

Deceitful hope
comes to me in vain
joy nor peace
descend on me,
and the cruel one that I adore
does not give me consolation
of gentle pity
amongst infinite pain
and amongst betrayed hope
my faith will live...

Please turn page quickly.
Per foco e per golo
riposo non ho
nel porto del Cielo
riposo haverò...
se colpo mortale
con rigido strale
il cor m’impiagò
cangiando mia sorte
col dardo di morte
il cor sanerò...

Se fiamma d’amore
già mai non senti
quel rigido core
ch’il cor mi rapi
se nega pietate
la crude beltrate
che l’alma invaghi
ben fa che dolente
pentita e languente
sospirami un di...

Hor che vicin mi sento
Hor che vicin mi sento
Cruda Fillì a morire
Al mio lungo martire
Al mio mal al mio duolo
No chieggio altra merce
ch’un bacio solo.

A l’ambianza non bramo
A mei tanti marristi
A mei tanti sospiroi
Ch’un sol de baci tuoi
Sol per poter morir contento poi.

E tu Fillì crudele
Esser vuoi così ingrata

By fire and by ice
I have no rest
within the door of heaven
will I have rest
if a mortal blow
with the sharp arrow
wounds my heart
and changes my fate
with the dart of death
I will take care of my heart...

If the flame of love
that was never felt
within that rigid heart
that ravaged my heart
if denying pity,
the cruel beauty
that captivates my soul
could painfully repent
and languishingly
sigh for me one day...

Even though I feel near
Even though I feel near,
cruel Phyllis, to death,
for my long martyrdom
for my pain, my grief
I ask for no other mercy
than a single kiss.

I yearn for no other reward
for my many martyrdoms,
for my many sighs
than a single of your kisses,
only so that I may die happy.

And you, cruel Phyllis,
can you be so heartless,

Eser vuoi si spietata
Che negli un bacio ancora
Sol perche lasso dispersato io mora.

Moro si moro Fillì
Almen bacismi pria
Ch’io mora o vita mia
Che morto contento
E ch’altrò è un bacio, ohime,
ch’un suon di vento.

Un sarao de la chacona
Un sarao de la chacona
se hizo el mes de las rosas,
huvo millares de cosas
y la fama lo pregona.
A la vida, vidita bona,
vida, vamonos a chacona,

Porque se casó Almadín
se hizo un bravu sarao,
danzaron hijas de Anaso
con los nietos de Milán.
Un suegro de Don Beltrán
y una cuñada de Orfeo
comencaron un guineo
y acabólo un amaçona
y la fama lo pregona.

Amarilli, mia bella
Amarilli, mia bella
Non credi, o del mio cor dolce desio,
D’esser tu l’amor mio?
Credilo pur, e se timor t’assale,
Prendi questo mio strale,
Aprim il petto e vedrai scritto in core:
Amarilli, Amarilli, Amarilli è l mio amore

Amarilli, lovely Amarilli
Amarilli, lovely Amarilli
believe thou not, oh my heart’s sweet desire
thou thy heart aspirest ?
Believe, thy true: yet should a dread besiege thee
doubt not, it is vain
rip my bosom open, and there inscribed thou’ll see
Amarilli, Amarilli, Amarilli, my sweetest love art thec.
This sweet siren
This sweet siren
with song calms the sea,
Fa la la.

Whoever sees her lovely face
Remains prisoner of love,
Fa la la.

She weeps and sighs
She weeps and sighs; and when the sheep abandon
the warm rays, resting in the gentle shade,
on the bark of yews or beeches
she wrote the beloved name in a thousand ways;
and carved in hard bark the deep offences
and the many twists of her fortune;
and then, reading her own messages again
she watered his vermillion cheeks with tears.

Those who sow with tears
Those who sow with tears,
will reap with joy.
Those who go out weeping,
bearing seeds,
return with joy,
bringing their sheaves.

Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

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