Live from the Library:  
Cantatas and 19th-Century Sheet Music  
February 15, 2019  |  7:30 p.m.  
Lee Music Room, Lewis Center for the Arts

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**Barbara ninfa ingrata** (1721)  
Giovanni Bononcini  
(1670–1747)

Sara Hagenbuch, soprano  
Janice Cheon and Elijah Ash, violins  
Isaac Harrison Louth, viola da gamba  
Jane Hines, harpsichord

**Luci barbare** (1721)  
Giovanni Bononcini

Sara Hagenbuch, soprano  
Eva Kastner-Puschl, mezzo soprano  
Isaac Harrison Louth, viola da gamba  
Jane Hines, harpsichord

A gypsy song
Sunset
Wenn ich in deine Augen seh

Eva Kastner-Puschl, mezzo soprano  
Campbell Shiflett, piano

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**INTERMISSION**
The mermaid’s cave
Beautiful dreamer
I dearly love the sea

Sara Hagenbuch, soprano
Campbell Shiflett, piano

Selections from In Passing Moods
The song of the shepherdess
Alla tarantella (from 12 Etudes), op. 39, no. 2
A deserted farm (from 10 Woodland Sketches), op. 51, no. 8
Song (from Sea Pieces), op. 55, no. 5
Melodie (from 12 Etudes), op. 39, no. 12
To a humming bird
Amourette, op. 1
By smouldering embers (from Fireside Tales), op. 61, no. 6

Campbell Shiflett, piano

The old armchair
Old dog Tray
The beautiful west

Sara Hagenbuch, soprano
Campbell Shiflett, piano

Le premier baiser, op. 68

Campbell Shiflett, piano
Translations

Barbara ninfa ingrata

Recitativo
Barbara ninfa ingrata
cosi m’inganni,
e m’abbandoni al duolo,
miserabile e solo?
La ricompensa è questa
dell’opre mie, del mio costante amore?
Ed in te non si desta,
ne pietà, ne rimorso ne rossore?
Perche dolce ferirmi,
perche tanto allettarmi,
e poi fuggirmi?

Aria
Era meglio lasciarmi morire
che infelice lasciarmi così.
Or dolente non so che ridire,
Clori bella
sì Clori fù quella
che al fin mi tradi.

Recitativo
Veglio senza riposo le notti intere,
e sente sempre l’alba nascente
l’anima mia che languida si duole
ne passa il mio dolor passando il sole.
Chi di vita mi priva
privo della beltà, che m’innamora?
Clori, sì, Clori viva,
e Tirsi mora.

Aria
Se tanti miei dolori tardano a darmi morte
e disperato e forte m’ucciderò da me.
Negl’ultimi momenti questi saran gl’accenti:
Moro, tiranna Clori. Moro, crudel, per te.

Recitative
Savage, ungrateful nymph,
would you betray me,
abandon me to grief,
miserable and alone?
Is this the reward
for my gifts, for my constant love?
And can neither pity,
nor remorse, nor blushing be awakened in you?
Why did you wound me so sweetly,
why seduce me so,
and then leave me?

Aria
Better to let me die
than to leave me so unhappy.
Disconsolate, I know only to repeat
that the beautiful Clori,
yes, Clori is the one
that betrayed me in the end.

Recitativo
I keep watch, restless, whole nights through,
and always at the approaching dawn I feel
my languishing spirit weeping,
and yet, despite the rising sun, my grief remains.
Who deprives me of life,
deprived of the beauty that charms me?
Yes, Clori; Clori lives
while Tirsi dies.

Aria
If all these griefs delay in killing me,
desperate and determined, I shall kill myself.
In my final moments, these shall be my words:
I die, tyrannical Clori. Cruel one, I die for you.
Luci Barbare

Aria
Luci barbare spietate
accendetevi d'amore
e così voi mi temprate
la cagion del mio dolore.

Recitativo
(Tirsi)
Così Dorinda mia, Dorinda bella,
il tuo Tirsi fedel teco favella.
(Dorinda)
Tirsi gentil, la tua Dorinda io sono.
Così d'amor ragiono
e a chi cerca pietade
io cerco fede.
Se mi sarai fedele, lasciatì lusingar dalla speranza.
(Tirsi)
Per te sarò se non mi se crudele
tutto amor, tutto fè, tutto costanza.

Aria
Spero che in pace
vivran quest'alme
senz'altra pena.
La doglia tace ora ch'amore
la rasserena.

Aria
Cruel eyes that wound,
you kindle love
and strengthen
the cause of my sorrow.

Recitative
(Tirsi)
My Dorinda, fair Dorinda,
your Tirsi speaks to you.
(Dorinda)
Sweet Tirsi, it is your Dorinda
who speaks to you of love
and to whom you ask for pity,
I ask for your trust.
If you will be faithful, you may dare to hope.
(Tirsi)
If you are not cruel, I will be
always loving, faithful, and constant.

Aria
I hope that these souls
will live in peace
and ever free from pain.
Let suffering end, now that love
spreads its cheerfulness.

Translation © Sara Hagenbuch, Will Wroth (Barbara ninfa ingrata), and Frances Ryan (Luci barbare)
Wenn ich in deine Augen seh’

Wenn ich in deine Augen seh’,
So schwindet all’ mein Leid und Weh;
Doch wenn ich kiße deinen Mund,
So werd’ ich ganz und gar gesund.

Wenn ich mich lehn’ an deine Brust,
Kommt’s über mich wie Himmelslust;
Doch wenn du sprichst: ich liebe dich!
So muß ich weinen bitterlich.

When I gaze into your eyes,
All my pain and woe vanishes;
Yet when I kiss your lips,
I am made wholly and entirely healthy.

When I lay against your breast
It comes over me like longing for heaven;
Yet when you say, “I love you!”
I must cry so bitterly.

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About the performers

Elijah Ash ’19
Elijah is a fourth-year undergraduate student. His main areas of study are anthropology and Chinese language. At Princeton, he has performed on the violin with the Princeton University Orchestra, Sinfonia, Early Music Princeton, and chamber ensembles as well as in private study with Nancy Wilson. He also has enjoyed coaching violin with the Trenton Youth Orchestra since its founding two years ago.

Janice Cheon ’20
Janice is a junior in the Department of German with certificates in Modern and Baroque Violin Performance, Humanistic Studies, and Medieval Studies. Her research focuses on interdisciplinary applications of aesthetic theories. An active member of the Princeton music community, she is co-founder and Vice President of the Princeton Chamber Music Society and plays with the Princeton University Orchestra and Early Music Princeton. She also serves as an Undergraduate Course Assistant for the German Department and a research assistant for Prof. Wendy Heller.
Sara Hagenbuch
Praised by the San Francisco Chronicle for “her bright and impeccably focused soprano” and “torrents of alarmingly precise figuration,” Sara Hagenbuch is a soprano soloist and chorister, as well as the Coordinator of Public Services and Outreach at Mendel Music Library. She is a member of Early Music Princeton and has performed in the San Francisco Bay Area with groups such as the Handel Opera Project, San Francisco Contemporary Music Players, Black Box Baroque, Opera Theater Unlimited, and the St. Dominic’s Schola Cantorum.

Isaac Harrison Louth
Isaac is a fourth-year PhD student in the English department, writing a dissertation on literary and musical culture in 16th- and 17th-century England. He studies viola da gamba with Sarah Cunningham and until recently co-directed Early Music Princeton, the university’s early music ensemble.

Jane Hines
Jane is a doctoral candidate in musicology, and her research focuses on genre and aesthetics in 19th-century Germany. In addition to her studies, Jane plays harpsichord and was the founding director of Early Music Princeton.

Eva Kastner-Puschl
Austrian native Eva Kastner-Puschl is a classically-trained mezzo-soprano, pianist and actress, performing as a soloist and with renowned ensembles, such as The Princeton Singers, the Philadelphia Symphonic Choir, and Choral Arts Philadelphia. She has been seen with the American Bach Soloists Academy, The Princeton Festival, Opera-Works, the Amherst Early Music Festival, The Philadelphia Singers, Sound of Baroque in Shanghai, among others. Ms. Kastner-Puschl is a section leader at Trinity Episcopal Church in Princeton, works as Administrative Associate for The Princeton Festival, and holds a private voice and piano studio.

Campbell Shiflett
Campbell is a candidate for the PhD in Musicology at Princeton University. His dissertation, tentatively titled The Arcadian Ego: Pastoral and the Myth of Music in Modernist France, will explore how works by Debussy, Satie, Ravel, and Les Six use the pastoral mode to reflect on the origins, ontology, and cultural function of music. Alongside his research, Campbell is an avid pianist and maintains a piano studio through the University.
Barbara ninfa ingrata and Luci barbare are both found in Giovanni Bononcini’s self-published 1721 London compilation of Cantate e duetti, dedicated to King George I of England. The Mendel Music Library holds an original 1721 copy engraved throughout, with letterpress subscriber names in the front. Four additional handwritten names at the end of this subscriber list make Princeton’s copy unique. Bononcini, a prolific composer of cantatas, was also an accomplished cellist, and during his twelve years in London from 1720 to 1732, was an artistic rival of George Frideric Handel. Although Bononcini’s music is not performed as often as that of other Italian Baroque composers, his compositions were greatly admired by his contemporaries. Francesco Gasparini writes of Bononcini’s work in his L’armonico practico al cimbalo (1708): “In these cantatas you will discern no little bizzaria, beauty, harmony, artful study, and fanciful invention, because of which they justly receive applause of the whole world in admiration of his most delightful talent” (translation by Frank S. Stillings). We find the character Tirsi in both cantatas. In Barbara ninfa ingrata, he’s in despair over the infidelity of his lover Clori. He pleads with graceful, sighing melismas in the first aria, and threatens with jagged leaps and aggressive momentum in the second. However, all is well in the duet Luci barbare, as Tirsi and a new lover Dorinda renew their love.

Alexander Russell was an organist, composer, and the first Henry Clay Frick Professor at Princeton University (1917-1935). The three songs presented on this program are from a privately-bound volume signed by Russell and dedicated to Alfred Dennis, whose name is printed on the front of the binding. Russell was the Wanamaker concert director in both New York City and Philadelphia, and is known for his songs, part-songs (as the director of PU Glee Club), and works for piano and organ. The special collections department at Syracuse University houses many of his manuscripts and published scores, and Rare Books and Special Collections at the Princeton University Library has a signed autograph manuscript of his Theme and Variations for organ.

The eight piano miniatures by Edward MacDowell are drawn from several sets of his miniatures, and united in the collection In Passing Moods, published in Boston by A.P. Schmidt in 1906 and reissued in 1916. MacDowell was a beloved American composer, popular at the end of the nineteenth-century, and is known for his piano miniatures and concertos. Many of the programmatic miniatures have individual titles that are evocative of legends, the ocean, and American landscapes, among other subjects. “A Deserated Farm” begins with a forlorn atmosphere and later introduces a folk-like melody that is evocative of activity on the once-busy farm. “To a Hummingbird” from his 6 Fancies, is a clear imitation of the fluttering of a hummingbird with its quick-moving and circular
sixteenth-note patterns. Each of the miniatures selected for tonight’s performance offer a glimpse into MacDowell’s personal sound world.

Two sets of songs in the second half of the program and the closing piano waltz come from Mendel’s vast collection of nineteenth-century sheet music, which numbers over 4,500 titles in our locked collection. We are in the process of digitizing this entire collection, and the first volumes will appear in the Princeton University Digital Library early in 2019. (Elaborately lithographed covers from select examples of this sheet music are presently on display in the Mendel Music Library exhibit cases.) These pieces had wide appeal in the 1800s, and are often called parlor songs due to the intended destination—parlors of amateur singers. The selections were chosen as a sampler of both British (Charles Horn, Henry Russell, and Alexander Lee) and American song (Stephen Foster and George Hayter), and feature the characteristic sentiments of the genre: honoring parents, home life, and tender affection. Many of these songs are in strophic form with few dynamics and ornaments. They focus on the emotion of the text and have simple, accessible melodies singable by all levels of vocal accomplishment. “Beautiful Dreamer,” “The Old Armchair,” and “Old Dog Tray” are exemplary of these characteristics, and also happen to be a few of the most popular sheet music songs. Some nineteenth-century sheet music was based on melodies from operas, and this bel canto influence can be heard in “The Mermaid’s Cave” and “The Beautiful West.” This is especially apparent in “The Mermaid’s Cave” with its operatic cadenza and two-octave range.

Prolific French composer, pianist, and organist Georges Lamothe (1837–1894), credited with over a thousand musical compositions (his 1879 suite of waltzes Le val de roses is his opus 322), was celebrated on both sides of the Atlantic, especially for his waltzes, gallops, and other dance music in the style of Johann Strauss. The frequency of his piano compositions that appear in bound collections of sheet music from this time attest to their popularity and wide circulation among well-trained amateur pianists. Lamothe had strong professional associations with many artists of the popular Parisian café circuit (café-concert), including Émile Robert-Houdin, son of the famous magician Jean-Eugène Robert-Houdin, who oversaw the Théâtre Robert-Houdin where Lamothe worked as one of the pianists. First published in 1869, Lamothe’s waltz Le premier baiser (The First Kiss), with a sentimental slow introduction followed by a sequence of alternating expressive and brilliant waltz sections, captures the charm and insouciant glitter of Paris in the latter decades of the nineteenth century that frequently found their way into salons and dance halls in New York and Philadelphia.

—Sara Hagenbuch
Welcome to our very first Library Music Live concert, a celebration of the Library’s rich collections and the robust music community at Princeton University. Tonight we present music from the Mendel Music Library’s Locked Collection, the special collections area within “the cage” behind our circulation desk. These rare scores, journals, and books are accessed by request only, under supervised-use; because of this, much of the music you hear tonight is rarely performed.

We hope you enjoy listening to the program as much as we have enjoyed selecting and preparing it!

Thank you for joining us for tonight’s performance.

Sincerely,

The Mendel Music Library Staff

About Mendel Music Library

The Mendel Music Library is a vital resource for students, researchers, and scholars of music, dance, musical theater, and related disciplines. Extraordinary collections include over 85,000 monographs, 60,000 scores, 83,000 sound recordings (52,000+ are CDs), 5,100 video recordings, 18,000 microfilm titles, 1000 print periodical titles (with many more online), and a significant “locked” collection of rarer books and score imprints.

Designed by noted Spanish architect Juan Navarro Baldeweg (b. 1939), the Mendel Music Library shares the Woolworth Center of Musical Studies with the Department of Music. In 1997 the music collections of Princeton University were brought together for the first time with the opening of the Scheide Music Library in the Woolworth Center. At the request of the late funder, William H. Scheide ’36, the music library was renamed to honor former Princeton faculty member and Scheide’s teacher Arthur Mendel (1905–1979) for his outstanding contributions as Bach scholar, performer, editor, critic, and teacher to the discipline of music.

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