JOYCE DIDONATO
MEZZO-SOPRANO

featuring
Craig Terry Piano
Chuck Israels Double bass
Jimmy Madison Percussion
Charlie Porter Trumpet
Lautaro Greco Bandoneon

“Songplay”

Tommaso Giordani  Caro mio ben*
Giulio Caccini  Amarilli, mia bella*
Elias Paul “Allie” Wrubel  (I’m Afraid) The Masquerade Is Over
Herbert Magidson
Allesandro Parisotti  Se tu m’ami/Star vicino*
Salvator Rosa

Enrique Delfino  Griseta  Lautaro Greco

Jerry Bock  “Will He Like Me?” from She Loves Me
Sheldon Harnick
Giuseppe Torelli  Tu lo sai*
Duke Ellington  (In My) Solitude

Isham Jones
Marty Symes  There Is No Greater Love  Charlie Porter, Chuck Israels; Jimmy Madison

Francesco Bartolomeo Conti  Quella fiamma
Giovanni Paisiello  Nel cor più non mi sento*
George Shearing  Lullaby of Birdland

Zez Confrey  Dizzy Fingers  Craig Terry

Gene Scheer  Lean Away, arr. Andrew Thomas
Richard Rodgers
Lorenz Hart  “With a Song in My Heart” from Spring Is Here

This concert is performed without intermission.

*Arranged by Craig Terry and Chuck Israels
Play with that song
By Joyce DiDonato, © 2019

Every beginning voice student knows the routine: you walk through the austere door—trepidatiously, mind you, and often questioning your very existence—and the skeptical teacher hands you their copy of the yellowed and overly used Singer’s bible, 24 Italian Songs and Arias. The cover, usually torn and hanging by a thread, aims to end the suspense of whether your vocal fate will be forever sealed as belonging to the “high” or “low” categories. Regardless, this feels like “IT.”

And then we dive in, ready to summon both Maria Callas and Luciano Pavarotti, all in one, and we let ‘er rip...

Disaster. Week after week we pay to return to the torture chamber for the humiliating attempt to NOT be flat this week. (Except that we went sharp last week and can’t quite figure out how to split the difference!) Even if it says “Italian” on the cover, we may as well be attempting to sing in Swahili, and the questioning of your existence has now been fully answered: you are the epitome of utter dejection and have single-handedly failed the entire human species.

How we grow to hate these songs for challenging our musical souls! How could something which looks so benign on the page be the cause of such wretched anguish? Most of these poor pieces that have been battered around over the centuries, patiently allowing many of us to sort out basic technique through them, have no real ownership—they are listed as anonymous or wrongly attributed to this one or that one. Perhaps they are a match for our misfit vocals?

So returning to them years later (ok, even decades later!), I’m overwhelmed by the charm and the sweetness and the innocence that exude from their stained, yellowed pages! They call me back again—but this time with a bold invitation to play, to invent, to celebrate a great song. Their overarching theme defiantly bridges the centuries and lines up with the eternal motif that we’ve all been singing of throughout the years: LOVE.

Enter the ever-playful Craig Terry, who had long envisioned these songs being given a slightly different “treatment.” Upon the first chords of his Caro mio ben, I was sold, and we were off and running. Playing with the old Italian melodies gave birth to the desire to also play with some of our favorite American Classics, letting love and heartfelt music-making be our platform.

Our playground has joyously expanded to include an extraordinary gathering of instrumentalists across all genres, each bringing a particular sound and expertise, and yet we’ve all fused into something unique to this singular project.
And it has been some of the most joyous music-making of my life.

When last I saw you “here,” I was singing on the theme of War and Peace, hoping to lead you to a peaceful state of mind by the end. If you’ve managed to stay there, I suppose love and joy are the next obvious steps: so throw your friends a fabulous, old-fashioned dinner party (perhaps Italian cuisine is in order?), press play, and revel in the joy of meeting some old standards as we frolic away. [You know you want to sing along!]

But if you do sing along (come on, make your old voice teacher proud!), just keep in mind what the great Louis Armstrong said: “You got to love to be able to play.”

**What makes a great song?**

By Warwick Thompson, © 2019
Commissioned by Warner Classics

Love is a red, red rose. Love is heaven, love is hell. Still, all the world loves a lover, even if love is blind.

And so the list of clichés goes on. However much we try to pin love down in metaphors, poetry, and greeting cards, nobody has ever yet found a satisfactory definition. The same might be said of what it is that makes a good song. Is it the melody? The words? The performer? A combination of all the above?

Perhaps it is because of their inherent elusiveness that “love” and “great songs” make such a good combination. Yes, there are songs about railway stations, stately homes, and double-decker buses—but they are dwarfed by the number of songs about the pleasures and pains of love. Every one of the songs Joyce DiDonato sings here tackles the subject, whether it be from the perspective of an 18th-century swain or a 20th-century dame.

But if writing a great song were just a case of flinging a few ideas about love onto a tune, then—as the saying goes—we’d all be doing it. There also has to be a feeling of freshness and spontaneity, something that keeps the song alive no matter how many times it is heard. This aspect of a work’s greatness is rooted in an idea that Joyce explores here: that of improvisation. In the Baroque era improvisation was a highly prized skill for all musicians, but especially for singers. Composers wrote a type of aria (the “da capo” aria) which repeated an initial section of music, simply in order to give singers a chance to embellish it on the repeat. Performers were expected to display fresh invention night after night—and a face full of rotten fruit awaited the singer who dared to use the same tricks twice. Baroque songs and arias later became notated and fixed in
aspic, so to speak, so it’s exciting to hear them returned to their roots in the way that Joyce does here.

Improvisation is also at the very heart of the hits of the “Great American Songbook,” too. These works are all rooted in the idioms of jazz and written in such a way as to encourage performers to make them their own with new accompaniments and surprising melodic twists. Who would want to sacrifice Lotte Lenya’s Mackie Messer for Ella Fitzgerald’s Mack the Knife, for example, or vice versa? (Ella Fitzgerald actually forgot the words in her famous live Berlin version—so she really was improvising.)

Which brings us to the lyrics. Divorced from their melodies, lyrics can often seem clichéd, banal, or even downright ridiculous. Who could possibly imagine the greatness of “She loves you, yeah, yeah, yeah” just from reading the lyrics? As Stephen Sondheim has written, “it’s usually the plainer and flatter lyric that soars poetically when infused with music. Poetry doesn’t need music; lyrics do.” So, for a great song that can stand the test of time, the lyrics should ideally be simple and deal with universal situations (or, to employ songwriting jargon, “be relatable”). And, ideally, they should rhyme too. “A perfect rhyme snaps the word, and with it the thought, vigorously into place.” That’s Sondheim again. It’s a bugbear for English-language songwriters, of course, that the only usable rhymes for love are dove, glove, shove, and above. There’s an ineffable mystery about the way words link to turns of melody. Sometimes it’s witty and imitative. Handel often employs ascending melodies on the word rise for example, and in “With a song in my heart,” you can hear how the accompaniment broadens on the phrase “as the music swells.” But sometimes there’s simply a feeling of melodic rightness to a word that’s impossible to explain or analyze.

There are a few other common points which great songs share. Length is one of these: most songs are about four minutes long, stretching to five. This brevity means that a good song has to hook the listener in quickly and establish the mood immediately. Is this going to be a happy or sad song? Ironic or heartfelt? Silly or scabrous? The songwriter has to let the audience know immediately and then either intensify the atmosphere or play with the expectations it sets up.

And last, but by no means least, there’s the performer. It’s wonderful when you hear an artist who has something to say and who can transform song with their energy. Piaf singing La Vie en rose, Bobby McFerrin singing Be Happy…—they’re perfect examples of the sublime mystery of singer-meets-song. And on that note (pun intended), we come back to the very great artist who is making these songs her own, too. Great songs with a great singer—what could be better?
Joyce DiDonato made her Princeton University Concerts recital debut in 2014. She returned in 2015 with the Brentano String Quartet. She was the artist most requested by audience members to be a part of our 125th anniversary season.

Multi Grammy Award-winner and 2018 Olivier Award-winner for Outstanding Achievement in Opera, Kansas-born Joyce DiDonato entrances audiences across the globe, and has been proclaimed “perhaps the most potent female singer of her generation” by The New Yorker. With a voice “nothing less than 24-carat gold” according to the Times (London), Joyce has soared to the top of the industry both as a performer and a fierce advocate for the arts, gaining international prominence in operas by Handel and Mozart, as well as through her wide-ranging, acclaimed discography. She is also acclaimed for the bel canto roles of Rossini and Donizetti.
Much in demand on the concert and recital circuit she has recently held residencies at New York City’s Carnegie Hall and at London’s Barbican Centre, toured extensively in the United States, South America, Europe and Asia and appeared as guest soloist at the BBC’s *Last Night of the Proms*. Recent highlights include the Rotterdam Philharmonic under Yannick Nézet-Séguin, the Berlin Philharmonic under Sir Simon Rattle, the Chicago Symphony Orchestra under Ricardo Muti, and extensive touring with Il pomo d’oro, as well as recitals with the Brentano String Quartet at Wigmore Hall and with Antonio Pappano at the Royal Opera House.

In opera, Joyce’s recent roles include Sister Helen in Jake Heggie’s *Dead Man Walking* at the Teatro Real Madrid and London’s Barbican Centre, her first Didon in Berlioz’s *Les Troyens* under John Nelson in Strasbourg, her first *Semiramide* of Rossini in a new production at the Bavarian State Opera, the title role in Handel’s *Ariodante* on tour with the English Concert and Harry Bicket, *Semiramide* and Massenet’s *Charlotte Werther* under Antonio Pappano at The Royal Opera House, and the title role in Massenet’s *Cendrillon*, Adalgisa in Bellini’s *Norma*, Elena in Rossini’s *La donna del lago* at the Metropolitan Opera, as well as the title role in Donizetti’s *Maria Stuarda* for the Metropolitan Opera, The Royal Opera and the Liceu Barcelona.

Joyce’s 2018/19 season sees her first staged Didon in *Les Troyens* at the Vienna State Opera, Sesto in Mozart’s *La clemenza di Tito* at the Metropolitan Opera, and Handel’s *Agrippina* in concert with Il pomo d’oro. She will also perform at the BBC Proms and in Hamburg with the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner, with the Philadelphia Orchestra at Carnegie Hall under Nézet-Séguin, with Il pomo d’oro on tour to Moscow and Asia, the Chicago Symphony Orchestra under Muti, and the Accademia Santa Cecilia Orchestra under Pappano. Her latest album on Warner, *SongPlay*, has just been released and she is currently touring the repertoire throughout the United States. She sings Schubert’s *Winterreise* in Kansas City and Ann Arbor with Nézet-Séguin at the piano, and will tour the United States and Europe with the National Youth Orchestra USA under Pappano.

An exclusive recording artist with Erato/Warner Classics, Joyce’s most recent release of *Les Troyens* has won the recording (complete opera) category at the 2018 International Opera Awards, the Opera Award at the 2018 BBC Music Magazine Awards and is nominated in the opera category at this year’s Gramophone Awards. An extensive recording artist, other recent albums include *In War & Peace* which won the 2017 Best Recital Gramophone Award, *Stella di Napoli*, her Grammy Award-winning *Diva Divo* and *Drama Queens*. Other honors include the Gramophone Artist of the Year and Recital of the Year awards, and an induction into the Gramophone Hall of Fame.

Joyce DiDonato appears by kind permission of The Metropolitan Opera. Tour management by Askonas Holt Management.
Lautaro Greco studied at the Astor Piazzolla Music School in Buenos Aires. Together with his brother Emiliano Greco, he leads the Grecos Tango Septet, and he is also a member of the Leopoldo Federico’s Orchestra and the Pablo Agri Quartet. Greco has also been a soloist at the Juan de Dios Filbert Argentinian Music Orchestra since 2007.

As part of an ensemble and as a soloist, Greco has taken part in many musical tours and events in the Americas, Europe, and Asia. Notably in 2010, he performed the closing act at the Buenos Aires City Tango Festival with Leopoldo Federico’s Orchestra and the prestigious Panamanian singer Rubén Blades. In 2008, he took part in Sexteto Mayor, with whom he recorded an album that won the Carlos Gardel Award for best Tango Orchestra Album. He also went on a solo tour in France featuring Pablo Agri Quartet.

In 2013, at the Buenos Aires City Tango Festival, Greco performed as first bandoneon with the Los arregladores de Troilo Orchestra. He was a bandoneon soloist and performed Tangos y Postangos (Suite No. 1), directed by Ernesto Jodos and Pedro Casi. Recently Greco has been recording and performing with the Quinteto Astor Piazzolla, as well collaborating with many international orchestras.

Chuck Israels has performed and recorded with Billie Holiday, Benny Goodman, Herbie Hancock, John Coltrane, Bud Powell, Coleman Hawkins, Stan Getz, Bill Evans, J. J. Johnson, Rosemary Clooney, Barbra Streisand, Nina Simone, Jean-Pierre Rampal, Tony Williams, Eric Dolphy, Jim Hall, Wynton Marsalis, Patti Austin, Gary Burton, George Russell, and the Kronos String Quartet. Among Israels’ many recordings as a bassist, highlights include Coltrane Time with John Coltrane, My Point of View with Herbie Hancock, Getz au Go-Go with Stan Getz, and many recordings with the Bill Evans Trio, including The Town Hall Concert, The Second Trio, Trio ’65, Live at the Trident, and Time Remembered. As a composer and arranger, Israels has written for Bill Evans, John Coltrane, Jazz at Lincoln Center Orchestra with Wynton Marsalis, the Berkshire Music Center, Richard Stoltzman, Eastman Jazz Ensemble, Swedish Radio Jazz Orchestra, West German Radio Jazz Orchestra, North German Radio Jazz Orchestra, Radio Denmark Jazz Orchestra, Hannover Symphony Orchestra, Metropole Orchestra, and others.
If you were to list all the groups **Jimmy Madison** has worked with since he arrived in New York, it would read like a Who’s Who of modern music. A musician since the age of four, and a professional at age 12, he has been playing jazz all his life. Madison left Cincinnati to join Miami trumpeter Don Goldie at age 19, and was quickly hired by bandleader Lionel Hampton after a gig at New York City’s renowned Metropole. Since then, he has performed and recorded with such diverse musicians as Marion McPartland, James Brown, Gerry Mulligan, Nina Simone, Al Cohn, Joe Farrell, George Benson, Richie Havens, Stan Getz, Hubert Laws, Lee Konitz, Anita O’Day, Art Farmer, John Lewis, Shirley MacLaine, Maceo Parker, Ron Carter, Jon Hendricks, the Joffrey Ballet, Chet Baker, Quincy Jones, Toots Theilemans, and the Duke Ellington Orchestra, to name only a few.

Honing the skills necessary to accompany various types of music has given Madison a rich appreciation for all forms of music. His work as a teacher/clinician has broadened that appreciation even more. Although Madison has led groups on several occasions, including an 18-piece big band with composer Angel Rangelov, he is mostly known as a sideman, having long been featured at jazz venues internationally. Once, in a review of the Red Rodney Quintet’s appearance at New York City’s Blue Note, Gary Giddens of the *Village Voice* called Madison “the best kept secret in jazz.”

Though a recent transplant to the West Coast, **Charlie Porter** first cut his teeth on the New York City jazz scene, while simultaneously studying classical trumpet performance at The Juilliard School under the tutelage of famed trumpeter and composer Wynton Marsalis, who described Porter’s playing as “fiery and intelligent.”

Following in the footsteps of his mentor, the gifted trumpeter and composer has delved into projects ranging from jazz and classical to Arabic, Indian, African, Australian Aboriginal, and Korean music, seeking to find common ground among all “good music” and avoiding the pigeonhole of being dubbed solely a “jazz” or “classical” artist. Highly influential in shaping Porter’s inclusive view have been his tours with his quartet throughout India, China, West Africa, and Southeast Asia as part of Jazz at Lincoln Center’s American Music Abroad program.

Porter has toured the world as a sideman and bandleader in jazz and also as a classical soloist and chamber musician. He has performed and recorded with many notable musicians and groups over the last 20 years, ranging from jazz greats like Joe Zawinul, Paquito D’Rivera, Charlie Persip, and Chuck Israels, to classical artists including pianist Simone Dinnerstein and violinist Sarah Chang, and world music greats Goran Bregovic, Bassekou Kouyate, Marcel Khalife, and Kim Duksoo. He is also founding member of
the Grammy-nominated electro-acoustic Absolute Ensemble, directed by Kristjan Järvi. Porter was a Fulbright Scholar at the Paris Conservatory.

Craig Terry enjoys an international career regularly performing with the world’s leading singers and instrumentalists. Currently Mr. Terry serves as Music Director of The Patrick G. and Shirley W. Ryan Opera Center at the Lyric Opera of Chicago after having served for eleven seasons at the Lyric as Assistant Conductor. Previously, he served as Assistant Conductor at the Metropolitan Opera after joining its Lindemann Young Artist Development Program. Mr. Terry has performed with such esteemed vocalists as Jamie Barton, Stephanie Blythe, Christine Brewer, Lawrence Brownlee, Nicole Cabell, Sasha Cooke, Eric Cutler, Danielle de Niese, Joyce DiDonato, Giuseppe Filianoti, Renée Fleming, Susan Graham, Denyce Graves, Bryan Hymel, Brian Jagde, Joseph Kaiser, Quinn Kelsey, Kate Lindsey, Ana María Martínez, Eric Owens, Ailyn Pérez, Nicholas Phan, Susanna Phillips, Luca Pisaroni, Patricia Racette, Hugh Russell, Bo Skovhus, Garrett Sorenson, Heidi Stober, Amber Wagner, Laura Wilde, and Catherine Wyn-Rogers. He has collaborated as a chamber musician with members of the Metropolitan Opera Orchestra, the Lyric Opera of Chicago Orchestra, the Gewandhaus Orchester, and the Pro Arte String Quartet.

Mr. Terry’s 2018-19 season recital performance schedule includes more than thirty concerts in North America, Europe, and Australia with artists including Stephanie Blythe, Christine Brewer, Lawrence Brownlee, Jennifer Johnson Cano, Joyce DiDonato, Susan Graham, Ana María Martínez, Eric Owens, Nicholas Phan, Patricia Racette, Hugh Russell, and Heidi Stober. He is Artistic Director of “Beyond the Aria,” a highly acclaimed recital series now in its fifth sold-out season, presented by the Harris Theater in Chicago in collaboration with the Ryan Opera Center and the Lyric Opera of Chicago. Mr. Terry’s discography includes three recently released recordings: Diva on Detour with Patricia Racette, As Long As There Are Songs” with Stephanie Blythe, and Chanson d’Avril with Nicole Cabell.

Mr. Terry hails from Tullahoma, Tennessee, received a Bachelor of Music degree in Music Education from Tennessee Technological University, continued his studies at Florida State University and received a Masters of Music in Collaborative Piano from the Manhattan School of Music where he was a student of pianist Warren Jones.
Caro mio ben
TOMMASO GIORDANI (1730–1806)

Caro mio ben,
Credimi almen,
Senza di te
Languisce il cor.

Il tuo fedel
Sospira ognor.
Cessa, cruel,
Tanto rigor!

Amarilli, mia bella
GIULIO CACCINI (1551–1618)

Amarilli, mia bella,
Non credi, o del mio cor dolce desio,
D’esser tu l’amor mio?
Credilo pur: e se timor t’assale,
Aprimi il petto e vedrai scritto il core:
Amarilli, Amarilli, Amarilli
É il mio amore.

My Dear Beloved

My dear beloved,
Believe me at least,
Without you
My heart languishes.

Your faithful one
Always sighs;
Cease, cruel one,
So much punishment!

Amaryllis, my lovely one

Amaryllis, my lovely one,
do you not believe, o my heart’s sweet desire,
That you are my love?
Believe it thus: and if fear assails you,
Doubt not its truth.
Open my breast and see written on my heart:
Amaryllis, Amaryllis, Amaryllis,
Is my beloved.

(I’m Afraid) The Masquerade Is Over

My blue horizon is turning gray
And my dreams are drifting away.
Your eyes don’t shine like they used to shine
And the thrill is gone when your lips meet mine.
I’m afraid the masquerade is over
And so is love, and so is love.
Your words don’t mean what they used to mean.
They were once inspired, now they’re just routine.
I’m afraid the masquerade is over
And so is love, and so is love.
I guess I’ll have to play Pagliacci and get myself a clown’s disguise
And learn to laugh like Pagliacci with tears in my eyes.
You look the same, you’re a lot the same
But my heart says, ”No, no, you’re not the same.”
I’m afraid the masquerade is over
And so is love, and so is love.
If You Love Me/To Stay Near

Se tu m’amì, se sospiri
Sol per me, gentil pastor,
Ho dolor de’ tuoi martiri,
Ho diletto del tuo amor,
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei soggetto
Facilmente a t’ingannar.

Bella rosa porporina
Oggi Silvia sceglierà,
Con la scusa della spina
Doman poi la spreizzerà.
Ma degli uomini il consiglio
Io per me non seguirò.
Non perché mi piace il giglio
Gli altri fiori spreizzerò.

To stay near the beautiful idol that is loved,
Is the sweetest delight of love.
It is an enchantment, an intoxication, a longing,
That joins two hearts into one heart.

Fortunato chi intende gli accenti
Di un affetto sincero e fedel!
Egli prova vivendo i contenti
Sol concessi ai beato nel ciel!

What use is the flowering summer
Or every good that heaven bestows?
Not among the days of one’s life
Should be counted that day not spent in loving.

Se tu m’amì/Star Vicino*
ALLESANDRO PARISOTTI (1853–1913)
SALVATOR ROSA (1615–1673)

Se tu m’amì, se sospiri
Sol per me, gentil pastor,
Ho dolor de’ tuoi martiri,
Ho diletto del tuo amor,
Ma se pensi che soletto
Io ti debba riamar,
Pastorello, sei soggetto
Facilmente a t’ingannar.

Bella rosa porporina
Oggi Silvia sceglierà,
Con la scusa della spina
Doman poi la spreizzerà.
Ma degli uomini il consiglio
Io per me non seguirò.
Non perché mi piace il giglio
Gli altri fiori spreizzerò.

The beautiful purple rose
Will Silvia choose today;
With the excuse of its thorns,
Tomorrow, then, will she despise it.
But the advice of the men
I will not follow—
Just because the lily pleases me,
I do not have to despise the other flowers.

Star vicino al bell’idol che s’ama,
È il più dolce diletto d’amor,
È un incanto, un’ebbrezza, una brama,
Che due cori congiunge in un cor.

Fortunato chi intende gli accenti
Di un affetto sincero e fedel!
Egli prova vivendo i contenti
Sol concessi ai beato nel ciel!

What use is the flowering summer
Or every good that heaven bestows?
Not among the days of one’s life
Should be counted that day not spent in loving.

Please turn the page quietly
“Will he like me?” from She Loves Me
JERRY BOCK (1928–2010)
SHELDON HARNICK (b. 1924)

Will he like me when we meet?
Will the shy and quiet girl he’s going to see
Be the girl that he’s imagined me to be?
Will he like me?

When I am in my room alone and I write,
Thoughts come easily, words come fluently then.
That’s how it is when I’m alone.
But tonight, there’s no hiding
behind my paper and pen.

Will he know that there’s a world of love
Waiting to warm him?
How I’m hoping that his eyes and ears
Won’t misinform him.

I’ll try not to.
I won’t know that there’s a world of love
Waiting to warm him.
How I’m hoping that his eyes and ears
Won’t misinform him.

Will he like me?
Will he know that there’s a world of love
Waiting to warm him?
How I’m hoping that his eyes and ears
Won’t misinform him.

I’ll try not to.
I won’t know that there’s a world of love
Waiting to warm him.
How I’m hoping that his eyes and ears
Won’t misinform him.

Will he like me?

You Now Know
You now know how I loved you,
You now know, my cruel love!
Other loves I don’t desire,
just remember your old lover
bringing scorn to the unfaithful.

Tu lo sai
GIUSEPPE TORELLI (1658–1709)

Tu lo sai quanto t’amai,
Tu lo sai, lo sai crudel!
Io non bramo altra mercé,
Ma ricordati di me,
E poi spezza un infedel.

You now know how I loved you,
You now know, my cruel love!
Other loves I don’t desire,
just remember your old lover
bringing scorn to the unfaithful.

(In My) Solitude
DUKE ELLINGTON (1899–1974)

In my solitude
You haunt me
With reveries
Of days gone by
In my solitude
You taunt me
With memories
That never die
I sit in my chair

And filled with despair
There’s no one could be so sad
With gloom everywhere
I sit and I stare
I know that I’ll soon go mad
In my solitude
I’m afraid
Dear Lord above
Send back my love
Quella fiamma
FRANCESCO BARTOLOMEO CONTI
(1681–1732)

Quella fiamma che m’accende,
Piace tanto all’alma mia,
Che giammai s’estinguerà.
E se il fato a voi mi rende,
Vaghi rai del mio bel sole,
Altra luce ella non vuole
Nè voler giammai potrà.

That Flame

That flame which kindled me
Is so pleased with my soul
That it never dies.
And if fate entrusts me to you,
Lovely rays of my beloved sun,
My soul will never be able
To long for any other light.

Nel cor più non mi sento
GIOVANNI PAISIELLO (1740–1816)

Nel cor più non mi sento
Brillar la gioventù;
Cagion del mio tormento,
Amor, sei colpa tu.
Mi pizzichi, mi stuzzichi,
Mi pungichi, mi mastichi;
Che cosa è questo ahimè?
Pietà, pietà, pietà!
Amore è un certo che,
Che disperar mi fa.

I No Longer Feel Within My Heart

I no longer feel within my heart
The accustomed brightness of my youth,
That I feel so tormented.
O Love, it’s your fault.
You pinch me, you poke me,
You prick me, you grind me.
What is this, alas?
Have pity, I beg!
Love is a certain something
Which arouses in me despair.

Lullaby of Birdland
GEORGE SHEARING (1919–2011)

Lullaby of Birdland, that’s what I
Always hear when you sigh.
Never in my wordland
Could there be ways to reveal
In a phrase how I feel.

Have you ever heard two turtle doves
Bill and coo when they love?
That’s the kind of magic
Music we make with our lips when we kiss.

And there’s a weepy old willow,
He really knows how to cry.
That’s how I’d cry in my pillow
If you should tell me farewell and goodbye.

Lullaby of Birdland whisper low,
Kiss me sweet and we’ll go
Flyin’ high in Birdland,
High in the sky up above,
All because we’re in love.

Please turn the page quietly
Lean Away
GENE SCHEER (b. 1958)

I let my sail out slowly, taking pains to find the wind.
But until I turned my boat away, the sail could not be trimmed.
Tacking towards the wind, but never face to face.
I feel what I don’t see: an invisible embrace.
Lean away, lean away. Some things can’t be known,
Like the wind that takes you home.

I remember hearing a melody, but when I started to describe
All the things it made me feel, its spirit slowly died.
Now I choose to hum the things I cannot explain.
And feel my roots spread out like a tree that drinks the rain.
Lean away, lean away. Some things can’t be known,
Like the wonder of a melody,
How it makes you feel home.

I remember when I saw you. It was a cold winter night.
The moon was hidden by the clouds. I remember only light.
I have searched to find a way love to understand.
But I finally gave up trying. It’s enough to hold your hand.
Lean away, lean away. Some things can’t be known,
Like the love I feel for you,
How it makes me feel home.

“With a Song in My Heart” from Spring is Here
RICHARD RODGERS (1902–1979) / LORENZ HART (1895–1943)

Though I know that we meet every night
And we couldn’t have change since
the last time,
To my joy and delight,
It’s a new kind of love at first sight.
Though it’s you and it’s I all the time,
Every meeting’s a marvelous pastime.
You’re increasingly sweet,
So whenever we happen to meet
I greet you.

With a song in my heart
I behold your adorable face.
Just a song at the start
But it soon is a hymn to your grace.
When the music swells,
I’m touching your hand.
It tells that you’re standing near, and...

At the sound of your voice
Heaven opens its portals to me.
Can I help but rejoice
That a song such as ours came to be?
But I always knew
I would live life through

With a song in my heart for you.
Oh, the moon’s not a moon for a night
And these stars will not twinkle and fade out,
And the words in my ears
Will resound for the rest of my years.
In the morning I find with delight
Not a note of our music is played out.
It will be just as sweet,
And an air that I’ll live to repeat:
I greet you.
Imagine Princeton in 1894, the year Princeton Borough began governing itself as an entity fully independent from Princeton Township. And now imagine the Old Princeton Inn, a building that stood where Borough Hall stands today. At half past three on a Monday afternoon in late October, a group of music enthusiasts gathered there to enjoy a concert performance by the renowned Kneisel Quartet. They concluded with a piece of new music, namely Antonin Dvorak’s most recent string quartet, the so-called “American” quartet, which the Kneisel players had premiered in Boston some months earlier and which was one of the fruits of Dvorak’s extended stay in America.

That inaugural concert was organized by the “Ladies Musical Committee,” founded in 1894 by Philena Fobes Fine. Mrs. Fine was a remarkable spirit who persuaded the community to rally round and underwrite this new venture, which in its early years presented about six concerts annually. She was the first in a long line of such spirits: to an extraordinary degree, the history of Princeton University Concerts is a history of determined women making wonderful things happen. The initial committee was all women, and the driving forces for supporting and managing the concert series throughout the entire history of Princeton University Concerts have been mostly women, exclusively so for the first fifty years. Mrs. William F. Magie became chair of the committee after Mrs. Fine’s death in 1928 (in an interesting parallel, her husband, William F. Magie, had succeeded Mrs.
Fine’s husband, Henry B. Fine, in the role of Princeton University’s Dean of Faculty back in 1912). And for a fifteen-year span during the 20s and 30s, Mrs. Williamson U. Vreeland did much of the heavy lifting, organizing the concerts, choosing the artists, and managing the finances.

Had you been around in the 1920s, you would have caught the Princeton debut of violinist Fritz Kreisler in March of 1920; or heard Pablo Casals, then lauded as the world’s greatest cellist, play Bach in 1922; or heard 23-year-old Jascha Heifetz play five encores after his concert on April 7, 1924; or attended the historic concert in 1925 that featured Polish pianist, composer and statesman Ignaz Paderewksi in a program including Beethoven’s “Waldstein” Sonata and Liszt’s Hungarian Rhapsody. Not to mention a steady array of orchestral performances by the New York Philharmonic, the Philadelphia Orchestra, and the Boston Symphony Orchestra.

A turning point for the Ladies Musical Committee came in 1929, marking a new and crucial stage in its relationship with Princeton University. The first move was to stabilize and augment the committee’s finances. Mrs. Fine had led the concert series for over thirty years at the time of her death. During those years, she had managed to raise about $35,000 to support the concerts. In 1929, Mrs. Jenny Hibben and others helped increase that number to about $52,000, and the committee established a fund in Mrs. Fine’s memory, stating that the monies had “been raised for the purpose of securing for Princeton audiences better music than they could otherwise afford.” The name of the committee changed to Princeton University Concerts Committee at this time as well, but its constitution insisted that “at least a majority of the members shall be women” (this wording was not altered until 1977!). In accordance with the name change, the University became increasingly involved throughout the 1930s and 40s. Nominations to the committee had forthwith to be approved by the President of Princeton University (the President at the time was John Grier Hibben, husband of Mrs. Jenny Hibben); the university Controller’s Office soon began keeping the books; and in 1946 President Harold Dodds authorized payment for the building of a stage set that would enable the chamber concerts to move to McCarter Theater, where the orchestral concerts and showcase recitals were already happening.

When Mrs. Magie resigned in 1944, Professor Roy Dickinson Welch took over as head of the committee. Welch was also the father of the Music Department, which began in 1934 as a subsection of the Art and Archaeology department. A dozen years later, in 1946, Music became an official university department, housed in Clio Hall. In that same year, Welch hired Mrs. Katharine (Kit) Bryan as concert manager. They had collaborated before: in 1935, Mrs. Bryan co-founded the Princeton Society of Musical Amateurs with Welch; the group still exists today.

Among the many highlights during Mrs. Magie’s tenure was the historic 1937
appearance of American singer Marian Anderson, who sang four sets of arias and Lieder and then concluded with a stirring set of spirituals. Also notable were several concerts by the Trapp Family Singers in the early 1940s. Highlights of Mrs. Bryan’s early years as concert manager include performances by the recently formed Bach Aria Group, founded and directed by Princeton legend William H. Scheide.

When Mrs. Bryan retired in 1964, she was replaced by Mrs. Maida Pollock, who greatly professionalized the entire operation, bringing it up to speed in ways that are still in effect today. A force of nature, Mrs. Pollock ran the Princeton University Orchestra as well, and was also very involved with the Princeton Friends of Music. Due to the greatly increased expense of hiring symphony orchestras, the concert series stopped programming orchestras in 1975 and began focusing exclusively on chamber music. In a recent interview, Pollock asserted that her most cherished goal was to get a worthy concert hall for chamber music up and running at the university, and in the 20th year of her 22-year tenure, her efforts were finally rewarded. Richardson Auditorium became the concert hall it is today in 1984, thanks to a donation from David A. Richardson ’66, in memory of his father David B. Richardson ’33, a lifelong enthusiast of classical music.

One of the most memorable nights of Mrs. Pollock’s reign was almost a disaster, because Spanish singer Victoria de los Ángeles had to cancel at nearly the last minute. Pollock quickly obtained the services of Russian soprano Galina Vishnevskaya, who happened to be the wife of Mstislav Rostropovich; he played the piano for her in an electrifying performance.

After Mrs. Pollock retired, Nate Randall took over in 1988. Randall broadened the purview of Princeton University Concerts, introducing programs of jazz music and world music. He also oversaw the 100th anniversary season of the series, and assisted with the inauguration of the Richardson Chamber Players, along with their Founding Director, Michael Pratt.

Our current Concert Director, Marna Seltzer, came to Princeton in 2010. Recognized by Musical America in 2017 as one of their “30 Movers and Shapers,” Seltzer’s many audience-friendly innovations have clearly established Princeton University Concerts at the forefront of the future of classical music. These include new ways to interact with the musical artists, such as live music meditation sessions, late-night chamber jams, and “Performances Up Close” that feature onstage seating. In introducing these additional ways to get involved in music, Marna Seltzer continues to honor the original and sustaining intention of Philena Fobes Fine: that Princeton University Concerts should reflect the values of our community as a whole. As such, it enjoys pride of place as perhaps the finest ongoing town/gown affiliation in Princeton.
The history of Princeton University Concerts has been remarkably consistent for these past 125 years. Passionate, committed women (and a few men) have presented the premier musical artists of their age, from fiery 20-somethings taking the concert world by storm to larger-than-life stars who can captivate us merely by taking the stage. An exalted lineup of the world’s finest string quartets has always maintained pride of place in the series, from the Kneisel Quartet in the first decades through the Budapest Quartet in the 1930s to the Takács, Brentano, and Jerusalem Quartets today. A special relationship has always endured between all these musical artists and their Princeton presenters. Back in the day, Mrs. Fine, Mrs. Magie and Mrs. Vreeland often entertained artists after the concert; as an early history of the Concerts Committee put it: “the artists came to think of Princeton people as their friends.” That holds true now more than ever, for our visiting artists regularly declare that they love playing in Richardson Auditorium, they love the way they are treated by Marna and her staff, and they love all of you, who so demonstrably value the experience of music, who take in and give back the brilliant energy of their cherished performances.

“Music offers infinite capacity for infinite self-renewal.” This is what Music Department founder Roy Dickinson Welch fervently believed, and this is what Princeton University Concerts will continue to offer us, one unforgettable concert after another.

SUPPORT US

Supporting Princeton University Concerts is critical to our future. Ticket sales cover less than half of the cost of presenting the very best in world-class music. Remaining funds come, in part, from our generous endowment, left to PUC by the Ladies’ Musical Committee in 1929. We remain eternally grateful for the support of the Philena Fobes Fine Memorial Fund and the Jesse Peabody Frothingham Fund. Other support comes from donors like you. We are grateful to the individuals whose support at all levels ensures that the musical performance remains a vital part of Princeton, the community, and the region.

If you wish to make a donation to Princeton University Concerts, please call us at 609-258-2800, visit princetonuniversityconcerts.org, or send a check payable to Princeton University Concerts to: Princeton University Concerts, Woolworth Center, Princeton, NJ 08544.
We are deeply grateful for all of the support we receive from our staff and volunteers.

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Presenting the world’s leading classical musicians at Princeton University since 1894, Princeton University Concerts aims to enrich the lives of the widest possible audience. We are grateful to Wendy Heller, Chair and Scheide Professor of Music History, and the Department of Music for its partnership in and support of this vision. For more information about the Department and its vibrant student and faculty led programming, please visit music.princeton.edu.
THANK YOU!

We are deeply grateful for all of the support we have received and thank all of our donors and volunteers.

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