

PUC

2022/23

Debut



PRINCETON
UNIVERSITY
CONCERTS



Jupiter Ensemble

2022/23 SEASON



Dear Friends,

In Antonio Vivaldi's words, "Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes." We also celebrate spring's return with the Princeton debut of an ensemble that has been breathing new life into the composer's music all around the world. After hearing these young musicians' virtuosic and passionate approach to these works, I have no doubt that the way in which you hear this music will be renewed in an everlasting way.

Tonight, we also celebrate the announcement of our inaugural Audience Voices Contest winners. We launched this creative writing and drawing contest this season in conjunction with our new Healing with Music series to capture music's profound impact—and all of the entries we received were such a moving testament to that power. I hope that you will enjoy viewing the winning submissions on our website.

In the meantime, let the festive song commence!

Warmly,

A handwritten signature in black ink, appearing to read "Marna Seltzer". The signature is fluid and cursive, with a large, stylized 'M' and 'S'.

Marna Seltzer

Director of Princeton University Concerts

Thursday, March 30, 2023 at 7:30PM • Richardson Auditorium, Alexander Hall

JUPITER ENSEMBLE

Thomas Dunford Artistic Director / Lute • **Lea Desandre** Mezzo-soprano

Louise Ayrton Violin • **Augusta McKay Lodge** Violin • **Manami Mizumoto** Viola

Bruno Philippe Cello • **Douglas Balliett** Double Bass • **Elliot Figg** Harpsichord / Organ

ANTONIO VIVALDI (1678–1741)

“Vedrò con mio diletto” from *Il Giustino*, RV 717 (1724)

“Armatae face et anguibas” from *Juditha triumphans*, RV 644 (1716)

Lute Concerto in C Major, *adaptation of the Trio Sonata in C Major*, RV 82 (c. 1730)

Allegro non molto

Larghetto

Allegro

“Cum dederit” from *Nisi Dominus*, RV 608 (1710s)

Lute Concerto in D Major, RV 93 (1730s)

Allegro giusto

Largo

Allegro

INTERMISSION

Violin Concerto in F Minor, “L’inverno” (“Winter”), RV 297 (1716–1725)

Allegro non molto

Largo

Allegro

“Gelido in ogni vena” from *Farnace*, RV 711 (1727)

“Gelosia, tu già rendi l’alma mia” from *Ottone in villa*, RV 729 (1713)

Cello Concerto in G Minor, RV 416 (c. 1708)

Allegro

Adagio [Largo]

Allegro

“Onde chiare che sussurrate” from *Ercole su’l Termodonte*, RV 710 (1723)

“Scenderò, volerò, griderò” from *Ercole su’l Termodonte*, RV 710 (1723)

For the health of our entire community of music lovers, masks at our performances are strongly encouraged.



About the Program

By Lucy Caplan © 2023 • Program Annotator

Lucy Caplan is a Lecturer on History and Literature at Harvard University. In 2016 she received the Rubin Prize for Music Criticism.

When describing their musical ethos, members of the Jupiter Ensemble tend to reach beyond the borders of genre. The group, says lutenist and director Thomas Dunford, is “as spontaneous as a jazz band.” Mezzo-soprano Lea Desandre has described its repertoire as “the ‘pop’ of the eighteenth century.” Dunford has also compared other collaborative projects with Baroque musicians as having “so much energy, like in rock ‘n’ roll.” What’s striking about these comparisons is that they have little to do with what this music sounds like (when was the last time you heard a jazz lute?) and much more to do with how it’s made. Emphasizing the music’s spirit, freedom, and appeal to listeners, these descriptions gesture toward an approach to music-making that is rooted less in recreating the past—so often presumed to be the goal of performers of early music—and more in creating something new in the present.

“ This evening’s program focuses less on the Vivaldi who is a stalwart of textbook examples and more on the Vivaldi who was a virtuoso violinist, an extroverted presence on the Italian musical scene, and an exuberant self-plagiarizer who borrowed freely from his own compositions to make new ones.

This imaginative approach is especially refreshing when it comes to so well known a composer as Antonio Vivaldi. Although Vivaldi’s music was largely ignored for centuries after his death, it has now become deeply familiar to modern audiences, a staple of music-education curricula, recordings, and performances. This evening’s program focuses less on the Vivaldi who is a stalwart of textbook examples and more on the Vivaldi who was a virtuoso violinist, an extroverted presence on the Italian musical scene, and an exuberant self-plagiarizer who borrowed freely from his own compositions to make new ones. His music is creative in the most fundamental sense: It doesn’t so much transport us to a distant past as it attunes us to the incomparable joy of making music with others.

(continued on page 6)



Alina Ibragimova Violin
Cédric Tiberghien Piano

Schumann, Mendelssohn, Webern

Thursday, April 6, 2023 | 7:30PM



TICKETS: 609.258.9220 • puc.princeton.edu

Richardson Auditorium, Alexander Hall



“Vedrò con mio diletto” from *Il Giustino*, RV 717 (1724)

An ultrapowerful goddesses, a Byzantine emperor, a marauding bear—Vivaldi’s 1724 opera *Il Giustino* has all the ingredients, and then some, for an epic work of musical theater. Written for the Rome carnival, the piece is ornate and extravagant on a vast scale. At its core, this aria is a love song, in which the emperor expresses his love for his companion and laments that they must soon part. Written in a classic ABA form, it allows the singer’s voice to soar over a rhythmic, staccato accompaniment.

“Armatae face et anguibus” from *Juditha triumphans*, RV 644 (1716)

Vivaldi wrote an enormous number of concertos and dozens of operas, but just four oratorios. *Juditha triumphans* is the only one that survives, making it a remarkable and atypical work within Vivaldi’s vast oeuvre. Written for the girls’ school where the composer worked at the time, the piece featured a Latin text, a Biblical story, four female soloists, and an unusually multifarious orchestra, which included such instruments as the mandolin, theorbo, and viola d’amore. In this bellicose aria, a servant demands retribution after discovering the decapitated body of the general he serves.

Lute Concerto in C Major, RV 82 (c. 1730)

Adapted from a trio sonata, this amiable “lute concerto” showcases the lute alongside a violin and basso continuo. Likely written for a Bohemian count, Johann Joseph Von Wrtby, who had a fondness for the lute, the work proceeds with elegance and cheer across its three movements. Two major-key allegro movements frame a more somber larghetto, in which the lute’s mournful dotted rhythms are juxtaposed with the violin’s steady, repeated melodic patterns.

“Cum dederit” from *Nisi Dominus*, RV 608 (1710s)

In the multi-movement solo cantata *Nisi Dominus*, Vivaldi sets varied texts from Psalm 127 for a mezzo-soprano and a group of strings. The swaying siciliana rhythms of this movement, “Cum dederit,” evoke and amplify the words of the text (“for so he giveth his beloved sleep”). Far from a simple lullaby, though, the piece mixes tranquility with flashes of dissonance, as the soloist lingers on chromatic passing tones to create a sense of pious gravity.

Lute Concerto in D Major, RV 93 (1730s)

By the 1730s, Vivaldi had the professional security and freedom to leave his home in Venice and travel across Europe. This concerto, which dates from that

(continued on page 8)

CONGRATULATIONS!



AUDIENCE VOICES

2022/23 Season
AWARD WINNERS

View the
winning
contest
entries:



CREATIVE WRITING CATEGORY

Grand Prize: Eugenio Monjeau

Grand Prize: Jacqueline Burkholder

Honorable Mention: Lorraine Goodman

DRAWING CATEGORY

Grand Prize: Janice Gossman

Honorable Mention: Amber Ameen

[PUC.PRINCETON.EDU/AUDIENCE-VOICES](https://puc.princeton.edu/audience-voices)

period, was likely written while the composer was traveling in Bohemia. Buoyant and animated, the first movement is propelled by an energetic bass line. The second movement melts into a more relaxed mood, with shimmering chords accompanying the lute's meditative melody. The final movement is a quick-paced dance in compound meter, bringing the piece to an exuberant close.

Violin Concerto in F Minor, “L’inverno” (Winter), RV 297 (1716–1725)

Among the best-known works not only by Vivaldi, but of the Western art music repertoire in general, *The Four Seasons* retain an enduring appeal. Unlike the vast majority of Vivaldi's instrumental works, they are programmatic, meant to illustrate four accompanying sonnets. In the final of the four concertos, *L'inverno*, the first movement evokes “shivering” and “bitter chill;” in the second movement, the solo violin rests peacefully indoors by a fire, while pizzicato figures in the orchestra remind us of the rainstorm outside. The third movement traverses an “icy path,” and the violin's ominous running figurations navigate the perilous conditions before finally finding safety.

“Gelido in ogni vena” from *Farnace*, RV 711 (1727)

The icy dissonances that introduce this aria seem to be taken straight from *L'inverno*, exemplifying Vivaldi's penchant for reusing musical material across various works. It is part of an opera whose layered tragedies—a defeated king, a captured princess—all ultimately resolve to a happy ending. The aria, in which the title character wrongly believes that he has caused his son's death, moves from trembling fear to deeply felt anguish.

“Gelosia, tu già rendi l'alma mia” from *Ottone in villa*, RV 729 (1713)

By the time he wrote his first opera, *Ottone in villa*, in 1713, Vivaldi was already an established figure on the Venetian musical scene, renowned as both a violinist and composer. The work, with its appealing music and intricate story of ancient Rome, was an immediate hit. It is rife with virtuosic showpieces like “Gelosia,” in which a case of mistaken identity prompts one character to seethe about his lover's apparent infidelity.

Cello Concerto in G Minor, RV 416 (c. 1708)

A prolific composer of concertos, Vivaldi wrote more than two dozen such works for the cello—an unusual decision at a time when solo works for the instrument were rare. In this concerto, the soloist and ensemble trade phrases at a

breakneck pace in the first movement, then let the cello take center stage for the openhearted Adagio. The final movement is joyful, bubbling over with energy and vigor.

**“Onde chiare che sussurrare” & “Scenderò, volerò, griderò”
from *Ercole su’l Termodonte*, RV 710 (1723)**

In *Ercole su’l Termodonte* (*Hercules on the Thermodon*), Vivaldi reinvents an ancient Greek story, in which Hercules is tasked with seizing the sword of an Amazon queen, for the operatic stage. In the pastoral aria “Onde chiare che sussurrare,” shimmering figures in the violins and a highly ornamented soprano line evoke a swiftly running river. The mood shifts abruptly in “Scenderò, volerò, griderò,” a fuming explosion of ire.

About THE ARTISTS



JUPITER ENSEMBLE

Thomas Dunford, Artistic Director / Lute

Founded in 2018 by lutenist Thomas Dunford, Jupiter Ensemble was born from the meeting and friendship between Mr. Dunford and young, brilliant musicians of his generation: mezzo-soprano Lea Desandre, harpsichordist Jean Rondeau, bassist Douglas Balliett, cellist Bruno Philippe, violinist Sophie Gent, guitarist Thibaut Garcia, and bassoonist Peter Whelan. The great freedom, energy, and listening and improvisational skills of each individual musician allow them to perform with passion, strength, and emotion as a virtuoso ensemble. Their mastery is on display in all genres from Vivaldi to Joaquín Rodrigo, through Handel, Destouches, Couperin, Mancini, to original compositions by Thomas Dunford and Douglas Balliett.

Jupiter Ensemble's first disc, released in autumn 2019 for the Alpha label, is dedicated to Vivaldi. Alternating extracts from operas and instrumental concerti, it highlights the different soloists of the ensemble. The disc received multiple awards: Diamant of *Opéra Magazine*, Caecilia Prize awarded by Union of the Belgian Music Press, International Classical Music Awards (ICMA), and France Musique "choice."

In September 2020, Jupiter Ensemble recorded its second album *Amazone*, a recital by Lea Desandre, for the Erato-Warner Classics label. Composed of arias from French and Italian operas, this disc features works from the 17th and 18th centuries. Conceived in collaboration with musicologist Yannis François, the program gives pride of place to unjustly forgotten pieces, some of which have never been played since their creation.

Recent highlights include performances at the Berlin Philharmonic, Wigmore Hall, Philharmonie de Paris, La Chaux-de-Fonds, Festival de Pâques d'Aix-en-Provence, Köln Philharmonie, Rouen Opera, and the Salle Gaveau in Paris.

Jupiter Ensemble is sponsored by La Caisse des Dépôts, its principal patron, and is in residence at the Singer-Polignac Foundation. Jupiter Ensemble is a member of FÉVIS (La Fédération Vocaux et Instrumentaux Spécialisés) and PROFEDIM (Syndicat Professionnel des Producteurs, Festivals, Ensembles, Diffuseurs Indépendants de Musique). This concert marks the Jupiter Ensemble's PUC debut.

THOMAS DUNFORD

Born in Paris in 1988, Thomas Dunford discovered the lute at the age of nine, thanks to his first teacher Claire Antonini. He completed his studies in 2006 at the Conservatoire de Paris (CRR), when he obtained a unanimous 1st Prize with honors in the class of Charles-Edouard Fantin. He continued his studies at the Schola Cantorum in Basel with Hopkinson Smith and participated in several master classes with artists including Rolf Lislevand, Paul O'Dette, and Julian Bream.

From 2003 to 2005, Thomas gave his first performances playing the role of the lutenist in Shakespeare's *Twelfth Night* on stage at the Comédie Française. Since then, Thomas has played recitals in New York's Carnegie Hall and Frick Collection, London's Wigmore Hall, Washington's Kennedy Center, the Vancouver Recital Society, Cal Performances at Berkeley, the Banff Center, and the Palau de la Musica in Barcelona. He has appeared in the most prestigious European festivals including Ambronay, Bozar, La Chaise-Dieu, Nantes, Saintes, and Utrecht.

Thomas Dunford's first solo CD *Lachrimae*, recorded for the French label Alpha in 2012, was unanimously acclaimed by critics and was awarded the Caecilia Prize of 2013, *BBC Magazine* calling him the "Eric Clapton of the lute." His second CD *Labirinto d'Amore* was awarded the "Choc" from *Classica* magazine.

Thomas Dunford is regularly in demand, playing a variety of early plucked string instruments with the ensembles including Les Arts Florissants, Amarillis, Les Ambassadeurs, Arcangelo, La Cappella Mediterranea, Capriccio Stravagante, Le Centre de musique baroque de Versailles, La Chapelle Rhénane, Collegium Vocale Gent, Le Concert Spirituel, The English Concert, l'Ensemble Baroque de Limoges, La Fenice, the Irish Baroque Orchestra, Les Musiciens du Louvre, La Serenissima, Les Siècles, the Scottish Chamber Orchestra, and La Simphonie du Marais.

In 2018, at the age of thirty, Thomas Dunford created his own ensemble: Jupiter, to which he invited all the musicians who had marked his career and with whom he wanted to lead a musical adventure as much as a friendly one.

LEA DESANDRE

French-Italian mezzo-soprano Lea Desandre studied in Venice with Sara Mingardo and was selected for William Christie's Jardin des Voix in 2015. She was awarded Vocal Discovery and Lyrical Artist of the Year at the Victoires de la Musique Awards in 2017 and 2021 respectively. In addition to her vocal talents, she is also a trained ballet dancer.

Most recently in 2021, she had huge success making her role debut as Cherubino in Mozart's *Le Nozze di Figaro* in Aix-en-Provence. She has since sung it at Opéra de Paris, Zurich Opera House, Liceu Barcelona, and Opéra de Lausanne.

In 2017, she made her debut in the title role of *Alcione* at the Opéra Comique and returned the following season for a one-woman show in Rameau's *Et in Arcadie ego*. She sang at Festival d'Aix-en-Provence in 2017 in *Erismena* (Cavalli) and made her debut at the Salzburg Festival in 2018 in Monteverdi's *L'incoronazione di Poppea*. She has been returning to Salzburg ever since: *Vénus (Orphée aux Enfers/Offenbach)* and *Abel (La Morte d'Abel/Caldara)* in 2019, *Despina (Cosi fan tutte/Mozart)* in 2020 and 2021, and *Annio (La Clemenza di Tito/Mozart)* in 2021, as well as numerous recitals of Mozart arias. Other roles have included Urbain (*Les Huguenots/Meyerbeer*) at Grand Théâtre de Genève; Idamante (*Idomeneo/Mozart*) at Staatsoper Berlin; Rosina (*Il Barbiere di Siviglia/Rossini*) at Opéra de Rouen; Amour (*Orphée/Gluck-Berlioz*) at Opéra Comique; and *Messaggiera (Orfeo/Monteverdi)* at Harris Theater in Chicago.

Concert appearances and song recitals have taken her to places such as New York's Carnegie Hall and Alice Tully Hall, London's Wigmore Hall, Vienna's Musikverein, Walt Disney Concert Hall in Los Angeles, Berlin Philharmonic, Théâtre des Champs-Élysées and Philharmonie de Paris, Mozarteum Salzburg, Sydney Opera House, Opéra National de Bordeaux, Tchaikovsky Concert Hall in Moscow, Shanghai Symphony Hall, and Opéra de Versailles.

She has collaborated with conductors including Gustavo Dudamel, Sir John Eliot Gardiner, Myung-Whun Chung, William Christie, Marc Minkowski, Jordi Savall, Emmanuelle Haïm, and Christophe Rousset, and directors such as Barrie Kosky, Christof Loy, Netia Jones, Lotte de Beer, Jan Lawryers, and Jean-Yves Ruf.

Lea's first solo recital CD, *Amazone* (awarded Gramophone Editor's Choice in 2021) was recorded with Erato Warner and features Jupiter Ensemble conducted by Thomas Dunford with guests sopranos Cecilia Bartoli and Véronique Gens, and William Christie.

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 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 puc.princeton.edu, or send a check payable to Princeton University Concerts to: Princeton University Concerts, Woolworth Center, Princeton, NJ 08544.

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22/23

SEASON



JESS GILLAM
Saxophone

CONCERT CLASSICS

Thursday, October 13 | 7:30PM

GENEVA LEWIS* Violin
AUDREY VARDANECA* Piano

Thursday, November 3 | 7:30PM

BRENTANO STRING QUARTET

Sunday, November 20 | 3PM

VIKINGUR ÓLAFSSON* Piano

Pre-concert talk by Professor Scott Burnham at 2PM

Thursday, February 16 | 7:30PM

ALEXI KENNEY Violin

Wednesday, March 8 | 7:30PM

LAWRENCE BROWNLEE Tenor
KEVIN J. MILLER* Piano

Thursday, March 30 | 7:30PM

JUPITER ENSEMBLE*

Thursday, April 6 | 7:30PM

ALINA IBRAGIMOVA* Violin
CÉDRIC TIBERGHEN* Piano

Thursday, April 27 | 7:30PM

EMERSON & CALIDORE STRING QUARTETS

PERFORMANCES UP CLOSE

Wednesday, October 26 | 6PM & 9PM

JESS GILLAM Saxophone
THOMAS WEAVER* Piano

Tuesday, December 13 | 6PM & 9PM

tenTHING BRASS ENSEMBLE*

Sunday, March 26 | 3PM & 6PM

CHIAROSCURO STRING QUARTET*

Wednesday, April 12 | 6PM & 9PM

CÉCILE McLORIN SALVANT* Vocals
SULLIVAN FORTNER* Piano

RICHARDSON CHAMBER PLAYERS

Sunday, November 13 & Sunday, March 5 | 3PM

SPECIAL EVENTS

Wednesday, February 1 | 7:30PM

JOYCE DiDONATO Mezzo-soprano
IL POMO d'ORO* Orchestra

Tuesday, February 21 | 7:30PM

MITSUKO UCHIDA Piano

HEALING WITH MUSIC

Thursday, September 29 | 7:30PM

INTRODUCING CLEMENCY BURTON-HILL
Exploring music's role in brain injury recovery

Wednesday, November 9 | 7:30PM

JOSHUA ROMAN Cello
Living with Long COVID as a musician

Thursday, February 9 | 7:30PM

FRED HERSCH* Piano
Exploring music's role after an AIDS-related coma

ALL IN THE FAMILY

Featuring The Chamber Music Society of Lincoln Center

Saturday, October 22 | 1PM

MEET THE MUSIC, for ages 6–12

Saturday, May 20 | 1PM & 3PM

CMS KIDS, for neurodiverse audiences ages 3–6

AT THE MOVIES

Tuesday, October 11 | 7:30PM

FALLING FOR STRADIVARI

Wednesday, February 8 | 7:30PM

THE BALLAD OF FRED HERSCH

LIVE MUSIC MEDITATION

Matthew Weiner, Meditation Instruction

Thursday, September 29 | 12:30PM

ALEXI KENNEY Violin

Wednesday, October 26 | 12:30PM

JESS GILLAM Saxophone

Thursday, February 9 | 12:30PM

FRED HERSCH Piano

*Princeton University Concerts debut

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