



Golda Schultz Soprano
Jonathan Ware Piano



2023/24 SEASON



Dear Friends,

As we gather to hear a remarkable program that was conceived as “a love-letter to women in music,” I invite you to extend that love to encompass the memory of Maida Pollock (1923–2023). Serving as PUC’s Director for an illustrious 22 years (1964–1986), Maida was a true force of nature who left an immeasurable impact on our concert series through her unwavering dedication, visionary programming, and insistence on excellence.

As someone who witnessed Princeton University’s shift to include women in the student body, Maida would have loved tonight’s program of songs composed by women that highlight the female experience, as sung by one of the most luminous mezzo-sopranos of our time. “I remember when girls were first admitted, and they walked by my door,” she shared in an interview for *Town Topics*. “My lovely assistant and I were looking at them like they were exotic animals. We were surprised!”

Though much has (thankfully) changed since those early days, Maida’s enduring legacy at PUC remains forever constant. I am deeply grateful and honored to walk in her footsteps, striving to uphold the high standard that she set.

Let us carry forward Maida’s passion for music and her commitment to celebrating the achievements of women in the field. Thank you for joining me in taking this moment to reflect on the indelible mark left by Maida Pollock, whose spirit continues to inspire us all.

Warmly,

A handwritten signature in black ink, appearing to read "Marna Seltzer". The signature is fluid and cursive, with a large, sweeping initial "M" and a long, horizontal flourish at the end.

Marna Seltzer
Director of Princeton University Concerts

Monday, April 8, 2024 at 7:30PM • Richardson Auditorium, Alexander Hall

This concert is dedicated to the memory of Maida Pollock

GOLDA SCHULTZ Soprano
JONATHAN WARE Piano

**CLARA
SCHUMANN**

(1819–1896)

Liebst du um Schönheit, Op. 12, No. 2
Warum willst du and're fragen, Op. 12, No. 3
Am Strande
Lorelei

**EMILIE
MAYER**

(1812–1883)

Wenn der Abendstern die Rosen, Op. 7, No. 3
Du bist wie eine Blume, Op. 7, No. 1
Der Erbkönig

**REBECCA
CLARKE**

(1886–1979)

Down by the Salley Gardens
The Tiger
Cradle Song
The Seal Man

INTERMISSION

**NADIA
BOULANGER**

(1887–1979)

La mer est plus belle
Prière
Élégie
Cantique

**KATHLEEN
TAGG**

(b. 1977)

This Be Her Verse
After Philip Larkin
Wedding
Single Bed



About the Program

By Lucy Caplan © 2024 • Program Annotator

Women are everywhere and nowhere in classical music's history. The stories we tell about the past (and, to an extent, the present) tend to exalt the talents of great female performers while minimizing women's contributions in other arenas, especially composition. Accounts of Mozart's life, for instance, often mention the great soprano Aloysia Weber, who sang in the premieres of many of his operas; yet we rarely hear much about Maria Theresia Paradis, a friend and contemporary of Mozart who composed piano sonatas, cantatas, and at least five operas.

“ [Tonight's program] illuminates the interconnections among different female composers...presented in all its complexity, women's composition emerges as a rich, multifaceted tradition.”

This evening's program troubles this convention by focusing exclusively on the work of female composers. The five featured composers offer an expansive sense of “the female perspective” as it relates to genres from German Romantic lieder to English art song to South African contemporary composition. In a world where most concert programs remain dominated by men's voices, programming a single work by a woman can sometimes appear to be a tokenizing gesture; by contrast, this collective approach illuminates the interconnections among different female composers. We can hear the contrast between Clara Schumann's intricate writing for the piano and Emilie Mayer's beautifully uncluttered approach, for instance; or the parallels between how Rebecca Clarke and Nadia Boulanger each create vibrant atmospheric effects. Presented in all its complexity, women's composition emerges as a rich, multifaceted tradition.

CLARA SCHUMANN

Liebst du um Schönheit, Op. 12, No. 2; Warum willst du and're fragen, Op. 12, No. 3 (1841); Am Strande (1841); Lorelei (1843)

Growing up in Leipzig, Clara Wieck was intimately acquainted with a rich musical culture. The child of two musicians, she began piano lessons around the age of 5 and soon added studies in violin, theory, harmony, and composition. By the time she was 11, she was offering solo concerts which included songs she had written, the beginning of a career in which her endeavors as both a composer and a pianist would productively shape one another.

Throughout her life, she developed strong personal and creative relationships with other eminent musicians, from the composers Johannes Brahms and Pauline Viardot-Garcia to the violinist Joseph Joachim. Her marriage to Robert Schumann, in 1840, shaped the course of her career: she adjusted her composing and performing schedule to accommodate his career; became a mother to eight children; and took on the role of primary breadwinner for their family.

Schumann's *Lieder*, Op. 12 were initially published in a joint collection with Robert Schumann's Op. 37 songs. "Liebst du um Schönheit" has an openhearted expressivity that reflects the warmth of its text (a meditation on the meaning of true love). "Warum willst du and're fragen" is more harmonically and melodically adventurous, with ascending phrases that mirror the singer's pleading tone. In "Am Strande," a densely undulating texture in the piano evokes the "roaring ocean" of the text, while the singer's melodically wide-ranging line conveys her inner turmoil as she waits upon the shore. "Lorelei" offers an extraordinary drama in compressed form: the triplet-filled piano part is intensely virtuosic, while the singer's line—which begins abruptly, sans piano introduction—veers into a declamatory, quasi-operatic style.

EMILIE MAYER

Wenn der Abendstern die Rosen, Op. 7, No. 3 (1848); Du bist wie eine Blume, Op. 7, No. 1 (1848); Der Erbkönig (1870)

Although many female composers in the nineteenth century tended to write songs, piano miniatures, or other small-scale and stereotypically "feminine" works, Emilie Mayer gravitated toward big genres: symphonies, overtures, even a *Singspiel*. This was in line with her unconventional approach: she did not begin studying music formally until she was nearly thirty years old, and she had parallel careers as a composer and sculptor. Her approach may have been unusual, but it paid off. Mayer's works, including her symphonies, were performed across Europe during her lifetime, and she was widely recognized as an important composer. It was only after her death, in 1883, that her music and legacy faded from public memory.

Although songs were not the primary genre in which Mayer composed, she had a versatile and creative approach to the form. Mayer's Op. 7 *Lieder* feature sparse textures and melodious singing. "Du bist wie eine Blume" is a charming piece which merges the simple form of a song with a vocal line that blossoms into operatic *bel canto*—an allusion which might be said to evoke the grand scale of the composer's ambitions. "Wenn der Abendstern die Rosen," set to a text by the poet and librettist Wilhelmina Christiane von Chézy, features ample dotted rhythms and a constant interplay between triplets

and eighth notes which anticipates Brahms' use of the same technique. She composed two settings of "Der Erlkönig" (a text which more than one hundred composers have set to music). This second setting, composed in 1870, takes a highly dramatic approach, beginning with menacing minor scales low in the piano's range. To tell the story of a boy whose soul is stolen as he rides through the forest on horseback alongside his father, the singer brilliantly embodies each character (the narrator, the boy, the father, and the erl-king).

REBECCA CLARKE

Down by the Salley Gardens (1919); The Tiger (1929); Cradle Song (1929); The Seal Man (1922)

After completing her song "The Seal Man" in the early 1920s, Rebecca Clarke decided to give it another try. She was revising the piece, she explained, because "I feel it is so good and I want it to be better and simpler." This mixture of confidence and ambition was characteristic of Clarke, a composer and violist with an international career. Born in England, she became one of the first women in the country to play in a professional orchestra; in 1927, she established the English Ensemble, a piano quartet comprised of four women. Clarke later moved to the United States, where she spent much of her adulthood.

Like Emilie Mayer, Clarke is best known for her instrumental music (especially her Viola Sonata, composed in 1919), so her songs add intriguing complexity to our sense of her identity as a composer. "Down by the Salley Gardens" is a setting of a well-loved poem by Yeats. Spaciously set chords and open fifths in the piano create an atmosphere of haunting simplicity. Far more dramatic is "The Tiger," in which a growling piano trills and trembles below the singer's agitated, unsettled line. "Cradle Song"—which, like "The Tiger," uses the poetry of William Blake—is soothing without being predictable. It merges lilting rhythms with chromatic harmonies, creating the sense of a beautiful but vaguely distorted lullaby. "The Seal Man," one of Clarke's most well-regarded songs, is based on the Celtic myth of a seal-like creature that assumes human form in order to lure women to their deaths. The piano and vocalist take on equally important storytelling roles at the outset, with atmospheric effects in the piano—swirling chords, rapid arpeggios—evoking the tumultuous sea. The complexity of the piano part makes the moments in which the singer breaks away to sing alone even more shocking, keeping the listener at rapt attention.

NADIA BOULANGER

La mer est plus belle (1910); Prière (1909); Élégie (1906); Cantique (1909)

The fame and heterogeneity of those twentieth-century composers who studied with Nadia Boulanger is nothing short of remarkable: a partial list includes Leonard Bernstein, Aaron Copland, Quincy Jones, Philip Glass, Astor Piazzolla, and Burt Bacharach. But because Boulanger was such an accomplished teacher, other elements of her musical life—including her work in more male-dominated domains as a composer, conductor, and intellectual—are frequently underemphasized.

These four songs date from Boulanger’s early career, during which she composed prolifically. Like Schumann and Clarke, she was drawn to imagery of the sea; “La mer est plus belle” is an impassioned setting of a text by the Symbolist poet Paul Verlaine, in which the sweeping range of the piano part conveys the grandeur and movement of the water. The virtuosic “Prière” begins with a melody set in the middle of the singer’s range before shooting upwards into the stratosphere. “Élégie” is a vivid setting of a mournful, opaque poem by Albert Victor Samain, also a Symbolist poet. The vocal line is rhythmically and melodically unpredictable, a calm but ultimately fruitless search for stability. In “Cantique,” Boulanger unleashes a stunning harmonic palette, with a beautifully elongated vocal line which floats above repeated chords in the piano.

KATHLEEN TAGG

This Be Her Verse (2020)

The South African-born, New York-based composer Kathleen Tagg and the British-American librettist Lila Palmer are the co-creators of *This Be Her Verse*, a song cycle which Palmer has described as “A celebration of feminine experience and a riposte to several hundred years of the male voice in classical music, [which] focuses on watershed moments in a woman’s life, from self-creation and singleness to the demands and pressures of marriage and family life, with crystalline clarity and dry wit.” Commissioned by Schultz and Ware, the piece is resolutely complex, refusing to settle into a predictable mood or pattern. “After Philip Larkin” begins with a percussive rhythmic gesture on the piano’s stopped strings. Encouraging women to maintain a sense of identity and ambition amid life’s challenges, it exhorts us to “Escape, resist, build up the wall - / Still body, Tribe, Bond, Love!” “Wedding” is delightfully ambivalent, with the singer offering a jumpy, syncopated melody only after an extended piano introduction. “Single Bed,” perhaps the most emotionally vulnerable of the cycle’s three songs, begins with an angular melody which gains confidence as the singer declares “I am not afraid.” Its triumphant final words—“Here will I be”—offer a fitting conclusion to a program which places women’s agency and subjectivity at its center.



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DENIS KOZHUKHIN* Piano

Brahms, Schumann

Thursday, January 30, 2025 | 7:30PM

CHRISTIAN GERHAHER* Baritone

GEROLD HUBER* Piano

Schumann Lieder

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MITSUKO UCHIDA Piano

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2024/25

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RAPHAËL FEUILLÂRTE* Guitar

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Thursday, September 26, 2024 | 7:30PM

KINAN AZMEH* Clarinet

KEVORK MOURAD* Illustrator

Home Within: A Response to the Syrian Revolution

"Home is the place you wish well for."

Sunday, November 3, 2024 | 3PM

IGOR LEVIT Piano

Citizen-European-Pianist-Activist

"I don't just want to be the man striking the keys."

Wednesday, February 12, 2025 | 7:30PM

KAYHAN KALHOR* Kamancheh

Music in the Aftermath of the Iranian Revolution

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I will refuse to perform in Iran."



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KALHOR**
Kamancheh
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2025



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November 3
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Sunday, March 2, 2025 | 3PM

About *the* Artists



GOLDA SCHULTZ Soprano

South African soprano trained at New York's Juilliard School and Bayerische Staatsoper's Opernstudio and found immediate success on both sides of the Atlantic through early operatic appearances like Sophie (*Der Rosenkavalier*) at Salzburger Festspiele, Contessa Almaviva (*Le nozze di Figaro*) at Glyndebourne Festival Opera, and Pamina (*Die Zauberflöte*) at the Metropolitan Opera and Wiener Staatsoper.

Operatic highlights of past seasons include Micaëla (*Carmen*) at Opéra National de Paris and Lyric Opera of Chicago, Contessa and Liù (*Le Nozze di Figaro*) at Wiener Staatsoper, Agathe (*Der Freischütz*) at Bayerische Staatsoper, Vitellia (*La clemenza di Tito*) at Salzburger Festspiele, Clara in Jake Heggie's *It's A Wonderful Life* at San Francisco Opera, Madame Lidoine in Barrie Kosky's highly acclaimed staging of *Dialogues des Carmélites* at Glyndebourne Festival Opera, and returning to the Metropolitan Opera each season since her debut in 2017/18, including Clara (*Porgy and Bess*), Nanetta (*Falstaff*), Sophie (*Der Rosenkavalier*), Contessa (*Le Nozze di Figaro*), and Anne Trulove (*The Rake's Progress*).

As part of the 2023/24 season, Golda Schultz further expands her existing repertoire with role debuts as both Juliette (*Roméo et Juliette*) at Dallas Opera and Donna Anna (*Don Giovanni*) at Opernhaus Zürich and makes house debuts at Royal Opera House, Covent Garden as Fiordiligi (*Così fan tutte*). She makes frequent appearances on the major concert stages on both sides of the Atlantic: joining Andris Nelsons and Gewandhausorchester Leipzig for commemorative performances of Beethoven's Symphony No. 9 marking the 200th anniversary of its premiere, Gianandrea Noseda and New York Philharmonic for

Mahler's Symphony No. 4, and Fabio Luisi and Dallas Symphony Orchestra for Brahms' *Ein deutsches Requiem*. Golda Schultz also featured as star soloist in the famous New Year concerts of the Staatskapelle Dresden.

Golda Schultz recently appeared with both Andris Nelsons conducting the Boston Symphony Orchestra and Esa-Pekka Salonen leading the San Francisco Symphony Orchestra, with Gustavo Dudamel and Los Angeles Philharmonic Orchestra in her first performances of Strauss' *Vier letzte Lieder*, and joined The Philadelphia Orchestra and Yannick Nézet-Séguin for Mozart Requiem. She appeared at the 2022 Salzburg Festival in Schubert's Mass No. 6 under Franz Welser-Möst, performed Mendelssohn's *Elias* with Gewandhausorchester Leipzig and Andris Nelsons, presented a program of Mahler songs with Danish National Symphony Orchestra under Fabio Luisi and debuted with the New York Philharmonic Orchestra in Strauss' Brentano Lieder under Santtu-Matias Rouvali. She performed Mahler's Symphony No. 2 with Orchestre Philharmonique de Radio France under Mikko Franck and joined Tonkünstler Orchester and conductor Ivor Bolton for Haydn's *Die Jahreszeiten*. In 2020, Golda Schultz was featured soloist of the BBC's Last Night of the Proms and, with Dalia Stasevska and BBC Symphony Orchestra, their specially curated program was broadcast live on radio and television to a global audience of millions.

Golda Schultz recently released her debut solo album, *This Be Her Verse*, on Alpha Classics, an innovative program that explores the world and inspirations of female composers from the Romantic era to present day, curated together with long-time collaborative pianist Jonathan Ware. Her recital partnership with Jonathan Ware has brought them to Berlin's Pierre Boulez Saal, London's Wigmore Hall, Kölner Philharmonie, San Francisco's Herbst Theater as well as at the Edinburgh, Aix-en-Provence, and Lucerne festivals. In addition to tonight's performance, they perform together this year at Staatstheater Darmstadt and The Schubert Club in St. Paul, Minnesota. Tonight's concert marks Golda Schultz' PUC debut.

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JONATHAN WARE Piano

Jonathan Ware is a regular guest in the world's leading recital venues, with recent appearances at Wigmore Hall, Carnegie Hall, the John F. Kennedy Center, Elbphilharmonie, Philharmonie Luxembourg, L'Auditori, the Concertgebouw, Théâtre des Champs-Élysées, and the Pierre Boulez Saal.

Appearing alongside some of today's most exciting Lieder singers, last season saw Jonathan Ware with soprano Elsa Dreisig at Bayerischer Rundfunk, Kölner Philharmonie, and Wigmore Hall in a new 1920s program; with countertenor Bejun Mehta at Elbphilharmonie Hamburg, Philharmonie Luxembourg, and Mozartfest Augsburg; with soprano Camilla Tilling at Spivey Hall in a Jenny Lind-inspired selection; and soprano Brenda Rae at Wigmore Hall in Schubert and Strauss. Following recent appearances at Verbier Festival and Lied Festival Würzburg with mezzo-soprano Ema Nikolovska, the pair reunited at Wigmore Hall this season, where he also collaborated with tenors Simon Bode and Kieran Carrel. Also in the UK, Jonathan Ware collaborated with violinist Randall Goosby, violist Timothy Ridout and cellist Maciej Julakowski, appearing at St David's Hall, Cardiff, St George's Hall, Bristol, Leeds Town Hall, and Wigmore Hall. Ware presented a Schumann and Franck program with Ridout, at the Lucerne festival last summer and will perform with the Vancouver Recital Society in 2023/24.

Further highlights in 2023/34 include a new collaboration with male soprano Samuel Mariño at the Sala Sinfonica Pablo Casals in Puerto Rico; a return to Carnegie Hall with tenor Simon Bode, a UK tour with clarinetist Jonathan Lebowitz taking them to West Wight Arts, Bath Mozart festival, and Falkirk.

Soprano Golda Schultz is a key collaborator, especially with tonight's program. This season the pair will appear at the Elbphilharmonie, Munich Festival, Schubertiade, and Staatstheater Darmstadt, as well as a North American tour the Schubert Club in St Paul, Minneapolis, in addition to Princeton.

Awards include the Pianist's Prize at both Das Lied and Wigmore Hall/Kohn Foundation International Song competitions, as well as First Prize with Ludwig Mittelhammer in the International Hugo Wolf Competition. Born in Texas, Jonathan now resides in Berlin where he teaches at Hochschule Hanns Eisler and Barenboim-Said Academy. He regularly attends Academia Vocalis and Samling Institute as a mentor. This is Jonathan Ware's PUC debut.

We are honored to present tonight's concert
in loving memory of Maida Pollock
1923–2023



This past summer, we bid farewell to Maida Pollock, who transformed Princeton University Concerts into the series it is today as its director from 1964 to 1986. Living just shy of her centenary celebration, Maida was a Holocaust survivor. Her son John shared that his mother's "deep background in music growing up in Hungary and rich talent as a pianist made the position of PUC's Director fit like a glove. So much in her life had been about overcoming adversity in its many dark incarnations and recognizing the value of 'paying it forward.'"

Leaving an indelible mark on our history, in the 20th year of her tenure Maida achieved a seemingly impossible feat: the metamorphosis of Alexander Hall from a convocation space to a concert hall. Richardson Auditorium in Alexander Hall, lovingly referred to by one patron as "a musical hug," transcends mere bricks and mortar. It stands as a testament to Maida's unwavering dedication to creating a space in which the magic of chamber music could envelop its audience in warmth and brilliance. Every time we enjoy the hall's exceptional acoustics and gorgeous elegance, we can be grateful for Maida's vision and tenacity.

We mourn the loss of a dear friend, mentor, and trailblazer who "paid it forward" in a way that reverberates to this day. Join us in continuing to savor Maida's bottomless love for music by clicking on the QR code below to listen to a playlist she curated for us during the pandemic—through this music, her spirit continues to thrive and inspire, always.



Princeton University Concerts

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2023–2024 Princeton University Concerts Committee

The first concert in what is known today as Princeton University Concerts was presented on October 29, 1894, thus establishing one of the oldest continuous series of musical events in the country. From 1894 to 1914, the “Ladies Musical Committee” presented concerts by the Kneisel Quartet. After 1914, the programs diversified. In 1929, the Ladies Committee became the Princeton University Concerts Committee—a town and gown group of interested and knowledgeable music lovers—which has guided the University Concerts to date.

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We are deeply grateful for the support we have received and thank all of our donors and volunteers. The list below acknowledges gifts of \$100 or more, received between May 1, 2023 and March 31, 2024. If you see an error or would like to make a change in your listing, please contact the Concert Office at 609-258-2800.

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(in memory of Maida Pollock)
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PRINCETON
UNIVERSITY
CONCERTS

23/24

SEASON



◀ **GOLDA SCHULTZ**
Soprano

CONCERT CLASSICS

Thursday, October 12, 2023 | 7:30PM
CHANTICLEER VOCAL ENSEMBLE*

Thursday, November 2, 2023 | 7:30PM
DANISH STRING QUARTET

Wednesday, January 24, 2024 | 7:30PM
HÉLÈNE GRIMAUD* Piano

Thursday, February 15, 2024 | 7:30PM
ISABELLE BISS Violin
JEAN-GUIHEN QUEYRAS Cello
ALEXANDER MELNIKOV Piano

Thursday, March 7, 2024 | 7:30PM
HAGEN STRING QUARTET

Wednesday, April 3, 2024 | 7:30PM
JONATHAN BISS Piano
MITSUKO UCHIDA Piano

Monday, April 8, 2024 | 7:30PM
GOLDA SCHULTZ* Soprano
JONATHAN WARE* Piano

Thursday, May 2, 2024 | 7:30PM
DORIC STRING QUARTET*

PERFORMANCES UP CLOSE

Sunday, October 8, 2023 | 3PM & 6PM
DREAMERS' CIRCUS* Violin, Cittern, Accordion

Thursday, October 26, 2023 | 6PM & 9PM
THÉOTIME LANGLOIS DE SWARTE* Baroque Violin
JUSTIN TAYLOR* Harpsichord

Wednesday, November 8, 2023 | 6PM & 9PM
JEAN RONDEAU* Harpsichord

Thursday–Sunday, January 18–21, 2024
MAHLER CHAMBER ORCHESTRA in virtual reality

RICHARDSON CHAMBER PLAYERS

Sunday, February 22, 2024 | 7:30PM: *Les Six*
Sunday, March 24, 2024 | 3PM: *A French Afternoon*

*Princeton University Concerts debut

SPECIAL EVENTS

Thursday, February 1, 2024 | 7:30PM
BRAD MEHLDAU Piano

Thursday, February 8, 2024 | 7:30PM
VÍKINGUR ÓLAFSSON Piano

HEALING WITH MUSIC

Wednesday, November 15, 2023 | 7:30PM
SULEIKA JAOUAD* Writer
JON BATISTE* Musician
Healing from Cancer through Music

Sunday, March 3, 2024 | 3PM
DANCE FOR PD® A Mark Morris Dance Group Program
Exploring the intersection of music, dance, and Parkinson's Disease.

Wednesday, April 24, 2024 | 7:30PM
JONATHAN BISS Piano
ADAM HASLETT* Writer
Anxiety, Depression, and Music

ALL IN THE FAMILY

Featuring **The Chamber Music Society of Lincoln Center**

Saturday, October 14, 2023 | 1PM & 3PM
CMS KIDS sensory-friendly program for ages 3–6

Saturday, March 16, 2024 | 1PM
ADVENTURES IN CHAMBER MUSIC for ages 6–12

AND THERE'S MORE...

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