



Benjamin Bernheim Tenor
Carrie-Ann Matheson Piano



25/26 SEASON



Dear Friends,

Welcome to a very special Princeton University Concerts debut by tenor Benjamin Bernheim. It is a joy to welcome an artist whose singing has earned international acclaim for its beauty, refinement, and emotional impact. In fact, those qualities made it remarkably easy to settle on this season's tagline—Swoon for Music—which tonight may feel less like a slogan and more like a friendly warning.

Mr. Bernheim's career has taken him to the world's great opera houses and concert halls, and we are thrilled to introduce him to you in this more intimate recital setting. Tonight's program offers a wonderful opportunity to experience not only the richness of his artistry, but also the expressive range and nuance that have made him such a compelling presence on the international stage.

At PUC, we take special pride in moments of introduction like this one—when an artist of extraordinary gifts meets an audience eager to listen closely. Thank you for joining us this evening and for being part of this very special debut.

Happy New Year and welcome back to PUC!

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 extending to the right.

Marna Seltzer
Director of Princeton University Concerts

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please turn off cell phones and other electronic devices before the concert.
Photographs and audio/video recording are prohibited during the performance.*

Thursday, February 5, 2026 at 7:30PM • Richardson Auditorium, Alexander Hall

BENJAMIN BERNHEIM Tenor
CARRIE-ANN MATHESON Piano

HENRI DUPARC
(1848–1933)

L'Invitation au voyage
Chanson triste
Phidylé

ERNEST CHAUSSON
(1855–1899)

Poème de l'amour et de la mer, Op. 19
La fleur des eaux
La mort de l'amour

INTERMISSION

FREDERIC MOMPOU
(1893–1987)

from *Combat del somni*
Damunt de tu només les flors

JOAQUÍN TURINA
(1882–1949)

from *Poema en forma de canciones*, Op.19
Los dos miedos

ALBERTO GINASTERA
(1916–1983)

from *Dos Canciones*, Op. 3
Canción al arbol del olvido

GIACOMO PUCCINI
(1858–1924)

Mentia l'avviso
Terra e mare
Sole e amore

JOSEPH KOSMA
(1905–1969)

Les feuilles mortes

CHARLES TRENET
(1913–2001)

Douce France

JACQUES BREL
(1929–1978)

Quand on n'a que l'amour



About the Program

By Lucy Caplan © 2026 • Program Annotator

Lucy Caplan is Assistant Professor of Music at Worcester Polytechnic Institute. She is the author of Dreaming in Ensemble: How Black Artists Transformed American Opera, published by Harvard University Press.

If this evening's program has a theme, it might be connection. Some of these connections are concrete: composers Henri Duparc and Ernest Chausson, for instance, were close friends; Chausson's *Poème de l'amour et de la mer* is even dedicated to Duparc. Others are more circumstantial, having to do with shared artistic paths: Two other featured composers, Frederic Mompou and Joaquín Turina, both pursued musical study in Paris, where they were introduced to the vibrancy of the city's artistic culture. The mid-century songs which conclude the program take connection as a point of thematic inspiration, emphasizing the enduring power of love. What's more, across their stylistic differences, these various songs share a commitment to emotional sincerity. From Romantic art songs to tuneful chansons, this is music that comes from the heart.

Henri Duparc, *L'Invitation au voyage* (1870); *Chanson triste* (1868); *Phidylé* (1882)

Tragedy befell Henri Duparc when he was only in his mid-thirties: he fell ill, stopped composing, and lost his vision. The songs he wrote prior to this series of misfortunes stand

“...across their stylistic differences, these various songs share a commitment to emotional sincerity. From Romantic art songs to tuneful chansons, this is music that comes from the heart.”

as a testament to the intensity and depth of his artistic vision. Each is based on a text by a French poet, evoking Duparc's immersion in nineteenth-century France's vibrant literary and musical culture. “*L'Invitation au voyage*” features a near-obsessive oscillating figure, which vanishes abruptly during the song's refrain. “*Chanson triste*” has a similarly atmospheric accompaniment, with near-continuous arpeggiated figures in the piano. (Duparc later returned to this song, crafting a lush orchestration for harps, horns, flutes, and strings.) “*Phidylé*” emphasizes harmonic variety, with the piano's rich chromaticism enveloping the delicate vocal line.

Ernest Chausson, *Poème de l'amour et de la mer* (1882–1893)

It took Chausson nearly a decade to complete his monumental *Poème de l'amour et de la mer*, a work for voice and piano on a grand scale. By the 1880s, he was well established in his musical career, and he benefited from close relationships with other French composers and a prominent position as secretary of the Société Nationale de Musique. He also sought out a deep knowledge of other European traditions; an aficionado of Wagner, he took his wife on an 1883 honeymoon to Bayreuth to hear *Parsifal*. Something of an operatic scale permeates the *Poème*, which was originally conceived as a song cycle for voice and orchestra. The work uses text by Chausson's friend Maurice Bouchor, a poet and sculptor who favored the mystical and natural imagery associated with Symbolism. A love story is told with scant reference to the actual people involved; instead, sand, sky, flowers, and birds, described in vivid detail, come to represent the inner emotional world of the narrator.

Chausson's music is layered, allusive, and frankly dramatic. Within “La fleur des eaux,” the first part of the cycle, the harmonies are complex and unstable, creating a sense of constant movement. Themes emerge, dissipate, and emerge again. The work's structure feels coherent even if it is not formally predictable. In “La mort de l'amour,” the work gains a new sense of confidence and momentum. Diatonic harmonies bloom, and the mood settles into one of growing—if not yet fully achieved—peace.

Frederic Mompou, *Damunt de tu només les flors* (1942–48)

The Catalan composer Frederic Mompou described his work using the term “primitivista”—a word meant to evoke both the simplicity of his notated music and its correspondingly direct emotions. He eschewed such details as bar lines and key signatures, preferring to let the performers figure things out themselves. Yet for all his stated commitments to simplicity, he was an extensively educated and well-connected figure who studied in Barcelona and Paris. He also drew upon a range of musical influences; Catalan folksong was an especially rich source of inspiration. “Damunt de tu només les flors” exemplifies these qualities. Part of the song cycle *Combat del Somni*, it is hauntingly beautiful: a somber melody with straightforward accompaniment briefly blossoms into something more complex before returning to its original, bare presentation.

Joaquín Turina, *Los dos miedos* (1923)

Unlike Mompou, who wrote almost exclusively for piano and voice, Joaquín Turina explored various musical forms: operas, symphonies, chamber music, and more. His songs reflect the breadth of his formal and stylistic influences, which encompassed

Andalusian folk music as well as French impressionistic composition. “Los dos miedos” is part of *Poema en forma de canciones*, a song cycle from 1923 on texts by the poet Ramón de Campoamor. The harmonies and ostinato-like figures of the piano introduction evoke Ravel, while the vocal line is arrestingly straightforward. The piano often recedes or disappears entirely upon a vocal entrance, allowing the melody to take center stage.

Alberto Ginastera, Canción al árbol del olvido (1938)

Part of an early set of two songs, “Canción al árbol del olvido” speaks to Ginastera’s celebration of nature and landscapes in music. It is a *vidalita*, a type of melancholic love song popular in northern Argentina and across South America. From beginning to end, a repeated rhythmic figure sounds in the piano—quiet and smooth, a gentle ground over which the voice can float. Right-hand melodic interjections from the piano comment gently on the vocal line, which tells of a mysterious “tree of forgetting” and its appeal to the lovelorn. A strange chord caps the brief song, leaving the listener with a sense of irresolution.

Giacomo Puccini, Mentì l’avviso (1883); Terra e mare (1902); Sole e amore (1899)

It can be difficult to think of Puccini as anything other than a composer of opera, but in fact he also composed art songs, a handful of piano pieces, and even a string quartet. The melodies of these art songs, however, will sound familiar to devotees of his operas—he often found new homes for them within larger-scale works. “Mentì l’avviso” reappears in *Manon Lescaut* as an expression of des Grieux’s love for Manon, while “**Sole e amore**” shows up in the Act 3 quartet of *La Bohème*. As an art song, “Mentì l’avviso” is deeply dramatic, foreshadowing the grandeur of the composer’s works for the stage. Just as ambitious is “Terra e mare,” an expansive portrayal of the natural world. Its vocal range is quite limited, but it requires a dense range of expression. “Sole e amore” is the cheeriest of the bunch. A joyful love song with a bouncy accompaniment, it was dedicated to the violin virtuoso Niccolò Paganini.

Joseph Kosma, Les feuilles mortes (1945)

Before it was a jazz standard, “Autumn Leaves” was “Les feuilles mortes.” Its composer was Joseph Kosma, a Hungarian Jew, who lived and worked in Berlin before fleeing to France in 1933. Kosma had an eclectic range: he wrote opera and film music, worked as a cabaret pianist, and collaborated closely with poets and writers. “Les feuilles mortes,” which first appeared in the 1946 film *Les portes de la nuit*, quickly became a sensation within and beyond France, beloved for its melancholic elegance.

Charles Trenet, Douce France (1943)

Singer-songwriter Charles Trenet wrote an astounding number of songs, close to one thousand in total. “Douce France” is among the most celebrated of them all. A nostalgic ode to his rural childhood, it rose to fame during World War II and was widely revered for its patriotic message.

Jacques Brel, Quand on n’a que l’amour (1956)

In 1952, Jacques Brel was just getting his start as a performer. By 1957, he was a household name in France and Belgium, widely regarded as a master of the chanson and in constant demand as a performer and recording artist. This transformation was due in large part to the success of “Quand on n’a que l’amour,” which he first recorded in 1956. Heartfelt and soaring, it became a sensation and has since been covered by artists from Dionne Warwick to Barry Manilow.

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Hosted by the Student Ambassadors of Princeton University Concerts.



BENJAMIN BERNHEIM, Tenor

French tenor Benjamin Bernheim is a regular guest artist at the world's leading opera houses, including the Opéra national de Paris, the Metropolitan Opera, Wiener Staatsoper, Staatsoper Berlin, Teatro alla Scala, and the Royal Opera House in London, where he performs leading tenor roles from the Romantic repertoire and specializes in French repertoire.

After delivering a much-praised performance at the closing ceremonies of the Paris 2024 Olympics, Mr. Bernheim released his first solo song album *Douce France: Mélodies & Chansons*. Inspired by his long study and experience of French song, he sings many of the works heard on tonight's program. In December 2024, he performed for the reopening of the Notre-Dame de Paris, and he was recently named male Singer of the Year in the Opus Klassik 2025 Awards.

This season, Mr. Bernheim returns to Zurich Opera as Le Chevalier des Grieux in *Manon*, Théâtre des Champs-Élysées for the titular role in *La damnation de Faust*, Wiener Staatsoper as Le Chevalier des Grieux in *Manon*, and Staatsoper Berlin in the titular role

of *Les contes d'Hoffmann*. Across the season, Mr. Bernheim will appear all over the world in recital alongside pianists Carrie-Ann Matheson and Edwige Herchenroder. He has performances at Victoria Hall in Geneva, Teatro de la Zarzuela, Tonhalle Zürich, Saint-Guillaume Strasbourg, Staatsoper Berlin, and two recital debuts in the United States, here at PUC and in Washington, DC. He performed in the Berlin Philharmonic New Year's Eve Concerts under Kirill Petrenko and appears at the Hong Kong Arts Festival with the Hong Kong Philharmonic and Victor Jacob. His season concludes with a European tour of Verdi's Requiem with the Staatskapelle Dresden conducted by Daniele Gatti.

Benjamin Bernheim studied with Gary Magby at the Lausanne Conservatory, and was a young artist and troop member at the Opernhaus Zürich. An active presence on social media, he can be found on Instagram, X, Facebook, and TikTok @benbernheimtenor.

This is Benjamin Bernheim's Princeton University Concerts debut. For his official biography, please visit benjaminbernheim.com.

CARRIE-ANN MATHESON, Piano

A native of Canada, Carrie-Ann Matheson began her career at the Metropolitan Opera, where she was a tenured member of the music staff, serving as assistant conductor, prompter, pianist, and vocal coach. The expansion of her European performing career began in 2014, when she was invited by Maestro Fabio Luisi to join the coaching and conducting staff at Opernhaus Zürich.

As a collaborative pianist, she has performed with many of the world's most celebrated opera singers, including Rolando Villazón, Jonas Kaufmann, Piotr Beczala, Diana Damrau, Thomas Hampson, and Joyce DiDonato.

Ms. Matheson made her conducting debut at Opernhaus Zürich. As assistant conductor, she has worked with luminaries including James Levine, Fabio Luisi, Yannick Nézet-Séguin, and Gianandrea Noseda, and has been engaged in that capacity by such renowned festivals as the Salzburger Festspiele and the Seiji Ozawa Matsumoto Festival.

Passionate about nurturing the next generation of opera singers and pianists, Ms. Matheson has worked with the world's leading young artist programs, including the International Opera Studio (Opernhaus Zürich), Atkins Young Artist Program (The Mariinsky Theatre,

St. Petersburg, Russia), Lindemann Young Artist Development Program (the Metropolitan Opera), Ryan Opera Center (Lyric Opera of Chicago), Music Academy of the West (Santa Barbara), Aspen Music Festival, and the International Vocal Arts Institute in New York City.

Ms. Matheson holds degrees from the University of Prince Edward Island (B.Mus.Ed), the Cleveland Institute of Music (M.Mus in Collaborative Piano), and the Manhattan School of Music (Professional Studies Diploma in Vocal Accompanying) and is a graduate of the Lindemann Young Artist Development Program.

This is Carrie-Ann Matheson's Princeton University Concerts debut. For her official biography, please visit carrieanmatheson.com.



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