

Saturday, October 20, 2018 at 7:30pm

Sunday, October 21, 2018 at 3pm

Richardson Auditorium in Alexander Hall

Princeton University Orchestra
Michael Pratt, *Music Director and Conductor*
Ruth Ochs, *Associate Conductor*

LEONARD BERNSTEIN

(1918-1990)

Suite from *Fancy Free*

Opening Dance

Scene at the Bar

Enter Two Girls

Three Dance Variations

Galop

Waltz

Danzón

Finale

EMMANUEL SÉJOURNÉ

(b. 1961)

Concerto for Marimba and String Orchestra

Avec force

Tempo souple

Rhythmique, énergique

Henry Peters '20, *Marimba*

- Intermission -

HECTOR BERLIOZ

(1803-1869)

Symphonie fantastique, Op. 14

Rêveries – Passions

A Ball

Scene in the Country

March to the Scaffold

Dream of a Witches' Sabbath

PRINCETON UNIVERSITY ORCHESTRA

*(winds, brass, and percussion listed alphabetically, *indicates principal player)*

Violin I

Haeun Jung*
Hyunnew Choi
Mary Kim
Evelyn Wu
Dane Jacobson
Sophia Winograd*
Janice Cheon
Alice Lin
Yinan Zheng
Ellie Shapiro
Katherine Park
Lawrence Chiang
Emiri Morita
Nicholas Schmeller
Connie Zhu
Nicholas Kim

Violin II

Katie Liu*
Fumika Mizuno*
Kathryn Leung
Elijah Ash
Nanako Shirai
Michelle Yoon
Cameron Lee
Binglun Shao
Allie Mangel
Sean Lee
Isabella Khan
Bryant So
Joanna Kuo
Allen Liu
Daniel Choo

Viola

Tess Jacobson*
Julia Pak*
Amy Zhang
Preston Johnston
Ethan Glattfelder
Caroline Holmes
Noah Pacis
Johanna Linna
Kevin Tsao
Edwina Xiong
David Ramirez

Violoncello

Calvin Van Zytveld*
Rohana Chase
Bartek Kaczmarek
Sophie Wheeler
David Kim
Simon Lee
Thomas Morris
David Basili
Daniel T Kim
Joyce Luo
Caleb Kim
Ian Kim
Daniel Wey

Contrabass

Megan Chung*
Andrea Reino
Daniel Strayer
Debby Park
Chaz Bethel-Brescia
Max Chan

Luke Begley
Jack Hill

Flute and Piccolo

Haeley Ahn*
Christine Deng
Nicholas Ioffreda*
Queenie Luo*
Gabriella Tummolo
Annie Zou

Oboe and English horn

Roshini Balasubramanian
Vedrana Ivezic
Christine Kwon*
Camille Liotine*

Clarinet

Henry Ando*
Joseph Gelb
Hanson Kang*
Michael Hauge*
Neerav Kumar
Yang Song

Bassoon

Emily de Jong*
Gabriel Levine*
Greg Rewoldt
Jack Thompson

French Horn

Thomas Jankovic*
 Parker Jones
 Colin Vega
 Linus Wang
 Oliver Whang
 Jacob Williams*

Trumpet and Cornet

Liz DiGennaro
 Arjun Guthal
 Stephan Ko
 Christian Venturella*

Trombone

Justin Bi
 Matthew Myers
 Kevin Nuckolls*
 Bradley Spicher*

Tuba

Cara Giovanetti*
 Sebastian Quiroga

Harp

An-Ya Olson*
 Allana Iwanicki

Timpani

Reilly Bova*
 Steven Chien

Percussion

Reilly Bova
 Steven Chien*
 Allen Dai
 Noah Kim
 Adam Petno*
 Madeline Song

Piano

Seho Young

PRINCETON UNIVERSITY ORCHESTRA COMMITTEE**Co-Presidents**

Megan Chung
 Mary Kim

Tour Committee

Hyunnew Choi
 Nicholas Ioffreda
 Emily de Jong
 Evelyn Wu

Treasurer

Bradley Spicher

Social Chair

Janice Cheon
 Ethan Glattfelder

Gear Chair

Lucas Makinen

Publicity Chairs

Nicholas Schmeller
 Yang Song

Members at Large

Reilly Bova
 Julia Ilhardt
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Katie Liu

Librarians

Greg Rewoldt
 Megan Chung

Orchestra Manager

Dan Hudson

ABOUT THE PERFORMERS

The **PRINCETON UNIVERSITY ORCHESTRA** began with a group of professional musicians from the New York Symphony and Philharmonic Societies who performed a series of concerts at Alexander Hall in 1896, the first on February 13. The proceeds were “devoted to the funds for the establishment of a School of Music for the study of Musical Composition, Theory, and History at Princeton University.” In the ensuing 123 years, the orchestra has come to be an almost exclusively student organization; some 90-100 undergraduate and graduate musicians representing a broad spectrum of academic departments come together for concerts in Richardson Auditorium in Alexander Hall.

Under the direction of Michael Pratt since 1977, the orchestra has in recent years taken an important place in the state’s concert calendar. *The Newark Star-Ledger* had high praise for the orchestra’s “passionate performance” of Mahler’s “Resurrection” Symphony and called the performance of Mahler’s Third Symphony one “that would make any orchestra proud.” The Princeton University Orchestra performs ten to fifteen concerts a year on campus, in addition to international tours. These concerts include both new music and works from the standard repertory. Audience members and critics alike have commented that even the most familiar works take on a new freshness in the enthusiastic, spirited, and precise performances given by the Princeton musicians.

The orchestra also serves an important role in Princeton’s Department of Music by both reading and performing new works by graduate composition students. In addition, the orchestra has also been invited to give command performances for special University events, such as the installation of President Harold Shapiro, and the celebration of Princeton’s 250th Anniversary. In April 2001, the Orchestra appeared at Lincoln Center for a special performance called “Beethoven and Homer, The Heroic Moment,” a program which combined the Fifth Symphony of Beethoven and Professor Robert Fagles reading from his translations of Homer’s *The Iliad* and *The Odyssey*. The Orchestra has represented Princeton on tours both of the United States and Europe. Recent tours have seen visits to London, Glasgow, Edinburgh, Madrid, Barcelona, Prague, Bratislava, Budapest, and Vienna. In January 2007, the Orchestra’s performance in Bratislava was taped for later broadcast on Slovak television. Participation in the orchestra is voluntary and extracurricular; students commit many hours to rehearsal above and beyond the time required for academic course work. Graduates of the orchestra have gone on to be performers, music teachers, and arts administrators, but the list of professions also includes lawyers, physicians, business executives, government officials, economists, architects, research scientists, and journalists. The Princeton University Orchestra offers an important opportunity for student instrumentalists to pursue musical interests in a way that significantly enhances their overall growth in a strong academic environment.

The 2018-2019 season marks 41 years since **MICHAEL PRATT** came to Princeton to conduct the Princeton University Orchestra—a relationship that has resulted in the ensemble’s reputation as one of the finest university orchestras in the United States.

Over the years, Pratt has guided many generations of Princeton students through a remarkable variety of orchestral and operatic literature, from early Baroque Italian opera, to Bach and Handel, to most of the Mozart canon, to Beethoven (both operatic and symphonic), through a broad range of 19th-century Romantic literature (including all but two of Mahler’s symphonies), to Strauss tone poems and early Stravinsky ballets, and much of the now classic 20th-century literature. He also has also conducted numerous performances of works by Princeton faculty, and literally dozens of student composers. He has led the Princeton University Orchestra on eleven European tours, performing in such musical centers as London, Dublin, Belfast, Prague, Vienna, Munich, Frankfurt, Amsterdam, Budapest, Barcelona, and Madrid, garnering stellar reviews. Under Pratt, PUO has also participated in major campus collaborations such as the premieres of Prokofiev’s *Le Pas d’Acier* and *Boris Godunov*, a revival of Richard Strauss’s setting of the Molière classic, *Le Bourgeois gentilhomme*, and a production of *A Midsummer Night’s Dream*, with all of Mendelssohn’s incidental music.

The chief architect of Princeton’s Certificate Program in Musical Performance, Pratt has served as its director since its inception in 1991. This unique Program has received

national attention, resulting in Princeton becoming a major destination for talented and academically gifted students. Pratt also established a partnership between Princeton and the Royal College of Music that every year sends Princeton students to study in London. He is also co-founder of the Richardson Chamber Players.

Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers included Gunther Schuller, Gustav Meier, and Otto Werner Mueller. He was a founder of the Opera Festival of New Jersey, and was also Music Director of the Delaware Valley Philharmonic for 21 years. He was Associate Conductor of the New Jersey Symphony, where he worked with major artists such as Garrick Ohlsson, Maureen Forrester, and Lynn Harrell. He has also conducted the orchestras of Boston, Atlanta, Buffalo, Detroit, Indianapolis, Odessa, Ukraine, and the Pennsylvania Ballet.

In March 2018, Michael Pratt was awarded an honorary membership to the Royal College of Music, London (HonRCM) by HRH The Prince of Wales.

RUTH OCHS has been conducting at Princeton since 2002. Soon after beginning graduate studies in the Department of Music at Princeton, she became director of the Princeton University Sinfonia and steered its growth from a chamber orchestra into a full-size symphonic orchestra performing repertory from the Baroque to the most recent. The orchestra regularly features student soloists and premieres new compositions by Princeton

University undergraduate composers. She has also been honored to work with the Princeton University Orchestra, including performances in Richardson Auditorium and in the orchestra's annual "Reunions Fireworks Concert" on Finney Field. Off the podium, her work in the classroom and as a pre-concert speaker for Princeton University Concerts puts into action her belief that performers and audiences alike benefit from closer understanding of a musical work's biography and inner workings.

Passionate about raising the bar among community and youth musicians, Dr. Ochs also shares her time with local musical initiatives. She is now in her thirteenth season as conductor and music director of the Westminster Community Orchestra, with whom she leads successful opera gala performances, collaborates with partner ensembles from the Westminster Conservatory of Music, and masterminds a popular series of children's and holiday concerts.

Music study has taken her beyond her roots on an apple orchard in Vermont, and she holds degrees in music, orchestral conducting, and music history, from Harvard University, the University of Texas at Austin, and Princeton University, respectively. As a Fulbright Scholar, she studied musicology at Humboldt Universität in Berlin, Germany, and as a student of the Polish language she studied at the Uniwersytet Jagielloński in Kraków, Poland. A student for many summers at the Pierre Monteux School in Hancock, Maine, she served as the School's first conducting associate in 2008. In 2015 she served as

clinician for the Texas Private School Music Educators Association All-State Orchestra.

Born and raised in Evanston, Illinois, **HENRY PETERS '20**, is a versatile percussionist with a passion for the marimba. A Computer Science major, he is enjoying the breadth of musical opportunities found at Princeton. As a member of the Princeton University Orchestra, Henry is thankful for the guidance he has received from Michael J. Pratt and Ruth Ochs. He studies privately with John Ferrari, exploring both classical and contemporary repertoire, while earning a certificate in music performance. He is an active member of the Princeton University Percussion Ensemble, coached by Eric Cha-Beach of Sō Percussion. Henry has also performed student compositions and musical theater at Princeton.

In high school, Henry was the co-principal percussionist of the Chicago Youth Symphony Orchestra, and held the Gordon B. Peters Principal Timpani Chair. He was also the co-principal percussionist of the Midwest Young Artists Conservatory Symphony Orchestra.

Henry has performed many solo and chamber works of Bach and other classical composers on marimba, but he is particularly interested in the contemporary and global aspects of the marimba repertoire. As a percussionist, he is always excited to try unconventional instruments. For example, he has fond memories of designing and building a massive box and hammer for Gustav Mahler's Sixth Symphony.

PROGRAM NOTES

Suite from *Fancy Free* (1944)

LEONARD BERNSTEIN (1918-1990)

By Ruth Ochs, ©2018

Recognized as one of the most outstanding American musicians of the twentieth century, Leonard Bernstein spent his early career cultivating his talents as composer, conductor, and pianist. In the early 1940s, Leonard Bernstein was on the move between acclaimed performances with America's major orchestras – he made his famous debut with the New York Philharmonic in 1943 – and performances of his own music. When, in 1943, Jerome Robbins sought a composer-collaborator for a ballet story about three sailors on shore leave in Manhattan, Bernstein's crossover, jazz-influenced style was the perfect match. An admirer of Copland's ballets, Bernstein saw the potential of the American ballet stage, especially one synthesizing the sounds of wartime New York City. Despite their busy schedules, Bernstein and Robbins prepared the ballet quickly and were ready for its premiere by the Ballet Theatre on April 18, 1944 at the old Metropolitan Opera House. Bernstein conducted and Robbins danced the part of one of the sailors. Well received, *Fancy Free* was taken on American tour the following season and was performed over 160 times.

The three sailors in the ballet story begin their shore leave by looking for action in a bar. There they entertain and vie for the attention of two girls, who eventually leave. After a final drink, the sailors leave the bar and spot another girl, whom they pursue as the

curtain falls. The music of the ballet breaks down into seven sections, five of which you will be hearing on this program. (The two sections omitted, the fourth and fifth, are the Pas de Deux and the Competition Scene.) The three dance variations, Galop, Waltz, and Danzón, accompany each sailor's dance to impress the two girls. Bernstein's music in *Fancy Free* is saturated with jazz rhythms and big band sonorities. While the music may at times betray Bernstein's absorption of other composer's styles such as Stravinsky, Shostakovich, and Copland, it is Bernstein's unmistakable style that predominates.

Soon after its première, *Fancy Free* became the springboard for the Robbins-Bernstein team's next collaboration, the Broadway musical *On the Town*. The two works share the common plot of three sailors on shore leave, but the story was expanded and Bernstein wrote entirely new music for Robbins's new choreography. The Robbins-Bernstein team went on to even greater fame with their immensely successful *West Side Story* in 1957.

Concerto for Marimba and String Orchestra (2015)

EMMANUEL SÉJOURNÉ (b. 1961)

By Henry Peters, ©2018

Emmanuel Séjourné was born on July 16, 1961 in Limoges, France. Séjourné is both a composer and a successful soloist, and he currently is the head teacher of percussion at the Strasbourg Academy of Music. His composing style is "rhythmic, romantic, energetic, and inspired by both Western

classical tradition and by popular culture.” (Séjourné) He has composed a number of concertos, solo works, and pieces for larger ensembles, which are regularly performed by renowned musicians around the world.

Séjourné’s Concerto for Marimba and String Orchestra was originally commissioned by marimbist Bogdan Bacanu in 2007 for the Linz International Marimba Competition. The original concerto was only two movements, composed of what now are the second and third movements of the work. In 2015, Bacanu commissioned Séjourné to write another movement for the piece, and the concerto was released with all three movements for the Linz competition in 2015.

The concerto begins with a brief introduction from the orchestra, followed by an expressive, yet rhythmic statement of the opening theme on the marimba. The piece then moves ahead to the main tempo of the movement, and builds toward the first appearance of the movement’s main theme. After more development, there is an extended cadenza, followed by an almost improvisatory section where the soloist makes brief, rhythmic interjections over an ostinato pattern played by the strings. After another statement of the main theme, the movement returns to its original tempo for a restatement of the opening and the conclusion of the movement.

The second movement begins with a purely orchestral introduction, before leading into a long cadenza and a chorale style section, in which the soloist takes on a more supportive role and lets the orchestra carry the melody.

The movement then introduces the main theme played by the soloist without any orchestral backing, before developing the theme and building toward the climax. The end of the movement is a recapitulation of the theme, but in a setting with the full orchestra, before calming down and ending on a quiet note.

The third and final movement of the piece begins with a heavily rhythmic introduction, in which the marimba solo plays short passages in between interjections from the orchestra. The time signature then switches to eleven-eight, with the low strings outlining the rhythmic pattern as the soloist grooves over top of them. After a brief switch back into common time, the movement returns to eleven-eight. This middle section feels like a tango, again with the strings accentuating the eleven-eight feel. The concerto then restates some of the material from the opening before bringing together elements from all parts of the third movement in an exciting conclusion to the work.

Symphonie fantastique, Op. 14 (1830)

HECTOR BERLIOZ (1803-1869)

By Laura Hedden, ©2005

The *Symphonie fantastique* of Hector Berlioz is the subject of several infamous – but very amusing – musical anecdotes. One such anecdote involves the inspiration for the symphony, the actress Harriet Smithson (1800-54). After seeing Ms. Smithson at a performance of *Hamlet* in Paris, Berlioz fell hopelessly in love with her (as he was wont to do with unattainable women throughout

his life), and decided to win her affections. Despite his best efforts, Harriet went home to England without even knowing of her admirer's existence. Berlioz supposedly began composing the *Symphonie fantastique* with the aim of making Harriet fall in love with him; but the plan of the symphony changed when he overheard a (spurious) rumor that she was involved with her manager. His subsequent anger and depression were supposed to have inspired the "March to the Scaffold" and the "Dream of a Witches' Sabbath." Interestingly, Harriet Smithson and Berlioz eventually did become acquainted, and they were married in less than a year. However, their relationship ended unhappily in separation after only a few years.

The other famous anecdote concerns the reception of the symphony. The Parisian premiere (1830) caused some dissent among the critics, and not without its reasons. The eccentric and pioneering composer made several unconventional decisions in this work that were to influence many later symphonic composers: the incorporation of five movements, rather than the traditional four movements of the "classical" symphony; the expansion of the orchestra to 130 members (exceptionally large for its day); and the inclusion of a specific printed program designed to accompany the symphony at each of its future performances. All of this was too new for the musically conservative Parisian audience, especially in combination with the sacrilegious mutilation of the Gregorian Funeral Mass sequence, the *Dies irae*, in the final movement. Berlioz describes the reception of the *Symphonie* in his memoirs: "A few days

later the watchdogs of the Press pronounced their verdicts, some for, some against, both equally vehement. The hostile critics nearly all blamed me for the wrong things...they attacked the absurd ideas I was supposed to have, though I never had them, the crudeness of certain modulations which were not there at all, the systematic failure to observe certain fundamental rules of music which I had faithfully observed..." Despite the seemingly harsh reviews of the symphony, Berlioz experienced a successful and influential career as a composer, and is also well known for his writings on orchestration.

Since Berlioz has noted specifically that "the distribution of this program to the audience, at concerts where this symphony is to be performed, is indispensable for a complete understanding of the dramatic outline of the work," Berlioz's very detailed program is reproduced here with inserted musical commentary by the author.

Part One: Rêveries – Passions

"The author imagines – that a young musician, afflicted with that moral disease that a well-known writer calls the *vague des passions*, sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and he falls desperately in love with her. Through an odd whim, whenever the beloved image appears before the mind's eye of the artist it is linked with a musical thought whose character, passionate but at the same time noble and shy, he finds similar to the one he attributes to his beloved. This melodic image and the model it reflects pursue him incessantly like a double *idée fixe*. That is the

reason for the constant appearance, in every moment of the symphony, of the melody that begins the first Allegro. The passage from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its movements of fury, of jealousy, its return of tenderness, its tears, its religious consolations – this is the subject of the first movement.”

The opening passage of this movement, according to Berlioz, was derived from a song he wrote at age 12 for a previous love (unrequited, of course), Estelle Gautier. Note that on its first appearance, the *idée fixe* is accompanied by agitated rhythms in the bass instruments, perhaps meant to reflect the quickening of the composer’s heart upon first seeing his “beloved.” The movement resembles sonata form, but only distantly; the *idée fixe* does not reappear in the same mood in the “recapitulation.”

Part Two: A Ball

“The artist finds himself in the most varied situations – in the midst of *the tumult of a party*, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the country, the beloved image appears before him and disturbs his peace of mind.”

In Berlioz’s original draft of the symphony, this movement was third, and the Scene in the Country was second. He later reversed the order, perhaps to better reflect the artist’s descent into depression, leading eventually to his attempted suicide. The *idée fixe* here is heard in triple meter: a waltz, the most popular dance form of the nineteenth century.

Part Three: Scene in the Country

“Finding himself one evening in the country, he hears in the distance two shepherds piping a *Ranz des Vaches* in dialogue. This pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain – all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. He reflects upon his isolation; he hopes that his loneliness will soon be over. – But what if she were deceiving him! – This mingling of hope and fear, these ideas of happiness disturbed by black presentiments, form the subject of the Adagio. At the end one of the shepherds again takes up the *Ranz des Vaches*; the other no longer replies. – Distant sound of thunder – loneliness – silence.”

The movement opens with a melody exchanged between an English horn and an offstage oboe. The sudden absence of the oboe at the end of the movement confirms the protagonist’s fears: his love is not reciprocated. The “distant thunder” is produced by four differently tuned timpani.

Part Four: March to the Scaffold

“Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and that he is witnessing *his own execution*. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without

transition to the noisiest clamor. At the end of the march the first four measures of the *idée fixe* reappear, like a last thought of love interrupted by the fatal blow.”

The source of the thematic material for this movement has actually been traced to Berlioz’s *Les Francs-juges*, an unfinished opera of the same period. The movement features two main themes: one a descending scale, and the other a grotesque march. Towards the end of this movement, the scale reappears in inverted form. The “fatal blow” of the guillotine is perhaps one of the most concrete extramusical moments in symphonic music. Listen for the return of the *idée fixe* in the clarinet, which is abruptly interrupted by a *fortissimo* chord. Following this chord are a few pizzicato notes in the strings, representing the bouncing of the severed head, and a military drumroll and fanfare. The crowd is cheering?

Part Five: Dream of a Witches’ Sabbath

“He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial and grotesque: it is she, coming to join the sabbath. – A roar of joy at her arrival. – She takes part in the devilish orgy. – Funeral knell, burlesque parody of the *Dies irae*, *Sabbath Round-Dance*. The sabbath round and the *Dies irae* combined.”

Berlioz’s unusual orchestration is at its best in this movement, including several coloristic techniques: for instance, muting of the brass and strings; *glissando* (sliding up and down between notes); and *col legno* (tapping the strings of an instrument with the back of the bow).

The 2018-2019 Princeton University Orchestra Season

*All concerts begin at 7:30pm in Richardson Auditorium
in Alexander Hall unless otherwise noted*

Tuesday, October 23, 2018

Princeton University Orchestra Presents:

Accademia Teatro alla Scala Orchestra

Iván Fischer, *Conductor*

Music of Rossini, Mendelssohn, and Tchaikovsky

Thursday, December 6 and Friday, December 7, 2018

Ruth Ochs, *Conductor*

Music of Copland, de Falla, Debussy,

and a world premiere by Calvin Van Zytveld '19

January 25-February 3, 2019

Tour of Spain

Michael Pratt, *Conductor*

Concert dates and details to be announced

Friday, March 8 and Saturday, March 9, 2019

Michael Pratt and Lou Chen '19, *Conductors*

Winners of the 2019 Concerto Competition

and Brahms Academic Festival Overture

Friday, April 26, 2019

presented by Princeton University Concerts

Gustavo Dudamel, *Artist-in-Residence, Conductor*

Music of Schubert, Tchaikovsky, and Mendelssohn

with the Princeton University Glee Club