

Thursday, December 6, 2018 at 7:30pm

Friday, December 7, 2018 at 7:30pm

Richardson Auditorium, Alexander Hall

**Princeton University Orchestra**

**Michael Pratt, *Music Director and Conductor***

**Ruth Ochs, *Associate Conductor***

**AARON COPLAND**

(1900-1990)

“Fanfare for the Common Man”

**CALVIN VAN ZYTVELD '19**

(b. 1997)

*Three Places in Grand Rapids (World Premiere)*

Eastown

Sylvan Avenue

Reeds Lake

**MANUEL DE FALLA**

(1876-1946)

Three Dances from *The Three-Cornered Hat*

The Neighbor's Dance (*Seguidillas*)

The Miller's Dance (*Farruca*)

Final Dance (*Jota*)

~ *Intermission* ~

**CLAUDE DEBUSSY**

(1862-1918)

*La mer*

De l'aube à midi sur la mer

“From Dawn to Noon on the Sea”

Jeux des Vagues

“Play of the Waves”

Dialogue du Vent et de la mer

“Dialogue of the Wind and Sea”

# PRINCETON UNIVERSITY ORCHESTRA

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

## **Violin I**

Fumika Mizuno\*  
Hyunnew Choi\*  
Evelyn Wu  
Janice Cheon  
Sophia Winograd  
Yinan Zheng  
Dane Jacobson  
Lawrence Chiang  
Ellie Shapiro  
Connie Zhu  
Katherine Park  
Emiri Morita  
Russell Kim  
Elijah Ash  
Nicholas Schmeller  
Alice Lin

## **Violin II**

Haeun Jung\*  
Mary Kim\*  
Nicholas Kim  
Kathryn Leung  
Isabella Khan  
Sean Lee  
Michelle Yoon  
Allen Liu  
Bryant So  
Binglun Shao  
Cameron Lee  
Daniel Choo  
Joanna Kuo  
Allie Mangel  
Philippa Marks

## **Viola**

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

## **Violoncello**

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

## **Contrabass**

Megan Chung\*  
Andrea Reino\*  
Chaz Bethel-Brescia  
Daniel Strayer  
Luke Begley  
Debby Park  
Max Chan  
Jack Hill

## **Flute and Piccolo**

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

## **Oboe and English horn**

Roshini Balasubramanian  
Vedrana Ivezić\*  
Christine Kwon\*  
Camille Liotine\*

## **Clarinet**

Henry Ando\*  
Joseph Gelb\*  
Michael Hauge  
Hanson Kang  
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**

Julia Ilhardt\*  
 Allana Iwanicki\*  
 An-Ya Olson

**Timpani**

Reilly Bova  
 Steven Chien  
 Henry Peters  
 Madeline Song

**Percussion**

Reilly Bova  
 Steven Chien  
 Allen Dai  
 Noah Kim  
 Henry Peters  
 Madeline Song

**Piano/Celeste**

Alex Chien (de Falla)  
 John Nydam (Van Zytveld)

**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

**Publicity Chairs**

Nicholas Schmeller  
 Yang Song

**Members at Large**

Reilly Bova  
 Julia Ilhardt  
 Nicholas Ioffreda  
 Gabriella Tummolo

**Alumni Chair**

David Basili

**Gear Chair**

Lucas Makinen

**Web Master**

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, 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 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.

Michael 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 pianist Garrick Ohlsson, contralto Maureen Forrester, and cellist 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. She is currently a lecturer in the Princeton University Department of Music and lives in Lawrenceville with her husband, cellist Tomasz Rzeczycki, and their sons Sebastian and Krystian. When not conducting, or playing with the family's English bulldog, Max, she

trains at the New Jersey Tae Kwon Do & Kickboxing Academy in West Windsor, where she currently is a blue belt and a student of Master Steven Phillips.

**CALVIN VAN ZYTVELD**, from Grand Rapids, Michigan, is currently a senior at Princeton University, with a major in music. He studies cello with Alberto Parrini, Baroque cello with Sarah Cunningham, and composition with Steven Mackey and Ninfea Cruttwell-Read. An active member of Princeton's music community, Calvin is involved with Opus 21, Early Music Princeton, Princeton Chamber Music Society (PCMS), Princeton Laptop Orchestra (PLOrk), the Undergraduate Composers Collective, Camerata, and PUO. He has won several competitions as a cellist, most recently the 2017 National Federation of Music Clubs Collegiate Competition. Last fall, he studied abroad at the Royal College of Music in London. In past summers, he has attended Meadowmount School of Music, the Aspen Music Festival and School, and the Shanghai Peking Opera Company Summer Immersion Program.

## **PROGRAM NOTES**

**By Ruth Ochs, ©2018**

### **AARON COPLAND (1900-1990)** **“Fanfare for the Common Man” (1942)**

While the United States was fighting abroad in World War II, support at home rang loud and strong, and included proud musical monuments to the entire effort. Aaron Copland, an engaged citizen and perhaps the quintessential “American” composer, accepted every opportunity to contribute his talents. The British conductor Eugene Goossens, then director of the Cincinnati Symphony Orchestra, commissioned eighteen composers to write fanfares for brass and percussion for the orchestra’s 1942-43 season. Copland entitled his contribution “Fanfare for the Common Man.” The music captured the sonic equivalents of strength, pride, and nobility, rather than dwelling on the militaristic. Several years later, Copland powerfully used the fanfare’s main theme in his Third Symphony. Reflecting back on the origin of his most recognized three minutes of music, Copland said, “I sort of remember how I got the idea of writing ‘A Fanfare for the Common Man’ – it was the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare.”

### **CALVIN VAN ZYTVELD (b. 1997)** ***Three Places in Grand Rapids* (2018)**

*Three Places in Grand Rapids* is a nostalgic glance at the Midwestern city I call my hometown. The seeds for this suite of miniatures come from modal jazz charts I

wrote for a class here at Princeton University, and the title is a nod to Charles Ives’ *Three Places in New England*. Eastown, the first movement’s namesake, is a fun and somewhat gritty area where many musicians and artists live. I tried to capture the essence of this place with amorphous and dissonant winds set against an effortlessly cool groove in the low strings. My family’s home sits on Sylvan Avenue, a quiet street in the inner-city. If you pass on a hot summer day when our windows are open, you may hear the roar of my brothers practicing trombone and tuba, or the sundry string sounds of my mom teaching violin. These sounds provide the backdrop for the second movement. Reeds Lake is a popular place to take a long contemplative walk. The edge of the lake is wooded. The third movement of this suite features one melody repeated several times, each time wrapped in different harmonies and textures. It reminds me of how one might walk around Reeds Lake many times, but the subjective experience of each excursion will be unrepeatably because of the wild vicissitudes of Michigan’s weather.

**By Calvin Van Zytveld, ©2018**

### **MANUEL DE FALLA (1876-1946)** ***Dances from The Three-Cornered Hat* (1917)**

During the first decades of the twentieth century, a group of Spanish composers including Isaac Albéniz, Manuel de Falla, Enrique Granados, and Joaquín Turina blended Spanish folk and popular idioms into innovative concert music. Each one prolific, their individual renown rests on a small number of works. Manuel de Falla’s legacy lies in three works: his early opera from 1905,

*La vida breve*; his first major symphonic work, *Noches en los jardines de España* (Nights in the Gardens of Spain), which he termed Symphonic Impressions for Piano and Orchestra; and the ballet *The Three-Cornered Hat*. Today the ballet is most often performed in excerpts with each of its two acts forming individual suites, or, as is the case tonight, its three lively Spanish dances performed as a set. After de Falla's prize-winning opera failed to be produced in Spain, he moved to Paris in 1907 hoping for more opportunity. There he associated closely with the composers Dukas, Debussy, and Ravel. Indeed, Debussy, fourteen years his senior, provided pivotal support, and de Falla's next compositions carried decisive fingerprints of his French experience. With the start of World War I, de Falla returned to Spain. What became the ballet *The Three-Cornered Hat* began as accompaniment to a theatrical pantomime on the popular nineteenth-century romance, *El corregidor y la molinera* (The Magistrate and the Miller's Wife). In the 1874 folk-based novel by Pedro de Alarcón, the resident magistrate, or corregidor, adorned in a tricorne hat marking his social rank, tries to seduce the beautiful young wife of the local miller. The miller and his wife tease the aged Don Juan, but not without consequence. In the end, the miller's wife remains faithful, and the poor corregidor is caught and forced to admit to his lecherous advances. Staged to great success in Madrid in 1917, the pantomime greatly impressed the *Ballets Russes* impresario Sergei Diaghilev. On Diaghilev's urging, de Falla expanded and adapted his original conception into the ballet. With flamenco-inspired choreography by Léonid Massine and sets and costumes by Pablo Picasso, Diaghilev brought *The Three-Cornered Hat*

to London where it opened on July 22, 1919 at the Alhambra Theatre. The first of the three dance excerpts, The Neighbor's Dance, is a *seguidillas* danced in the ballet story to celebrate Saint John's Eve. The Miller's Dance, or *farruca*, the set's central dance, captures the miller's rage and courage in defending his honor. Massine shared the apparent inspiration for his choreography: "The mental image of an enraged bull going into the attack unleashed some inner force which generated power within me." The final dance, a *jota*, a lively dance from the Aragon region of northern Spain typically performed with guitar and castanets, underscores the ballet plot's confusion—notably the music is pressed into many different meters and tempi—and the final resolution. In the end, the miller and his wife are happily reunited, and the neighbors toss the corregidor in the air with a blanket.

### **CLAUDE DEBUSSY (1862-1918)** ***La mer* (1905)**

Claude Debussy's *La mer*, composed from 1903 to 1905, roughly marks the middle point of his musical writing for orchestra, and, even more significantly, it stands as a landmark in the symphonic repertory. Carrying the subtitle "trois esquisses symphonique," or "three symphonic sketches," *La mer* was, on the surface, Debussy's tribute to the sea. During his early youth, his parents instilled in him the idea that he would become a sailor. Destiny unfolded differently, or, as in a 1903 letter to his friend, conductor and composer André Messager, Debussy announced his newest work by clarifying, "You perhaps do not know that I was destined for the beautiful career of

a sailor and it was only by chance that fate led me in another direction. Nevertheless, I have retained a sincere passion for Her [the Sea].” Scholars note, too, that during periods of his most focused composition of *La mer*, Debussy worked inland. Childhood memories of a family vacation on the Mediterranean and a day trip absorbing the coastal splendor of Brittany inspired, but so too did a copy of a woodblock print by the great Japanese artist Hokusai, *The Hollow of the Wave of Kanagawa*, which hung in Debussy’s Paris study. (Debussy requested his publisher use that image on the cover of the composition’s first edition.) With his score to *La mer*, Debussy accomplished something further: he unleashed unexplored sonic potential of the symphony orchestra. He established a new paradigm for the orchestral palette—notably, he reimagined the timbral potential of each instrument and section of the orchestra, and utilized new, unthought-of combinations of instruments. To be immersed in *La mer*, whether as a performer or audience member, is to be overcome by perfectly calibrated orchestral scoring meant to convey to the ear the continually shifting moods, rhythms, and intensity of the sea.

At first audiences did not fully appreciate *La mer*’s virtues. Camille Chevillard conducted the premiere on October 15, 1905 with the Orchestre Lamoureux (one of Paris’s two leading orchestras performing contemporary French music). The score nearly overwhelmed the first orchestra, hindered also by numerous mistakes in the orchestral parts. Ongoing effort to clarify Debussy’s intentions led to a modestly revised edition in 1909. In the meantime, orchestras around the world

introduced *La mer*’s new sounds. The Boston Symphony gave the first US performance in March 1907. Soon enough, musical circles came to understand what they first found to be elusive and convention defying.

Though they are only vague starting points, Debussy affixed titles to each of his three sea sketches. The first carries the words, “From Dawn to Noon on the Sea,” and opens with a gentle awakening, not specifically a sunrise, and the music offers a sense of fragmented reflections and increased awareness of the sea’s endless push and pull. Morning progresses, and the music shifts through several stages to conclude with the resplendent gleam of noontime sun. (Erik Satie quipped that he liked most the moment at “a quarter to eleven,” though no such hour indications exist from the composer.) The centerpiece is “Play of the Waves,” which is much like a symphonic scherzo with its underlying sense of a breathless, chimerical waltz. The woodwinds articulate the music’s flow with sinuous arabesques and splashy bursts of energy. *La mer*’s final sea sketch, “Dialogue of the Wind and Sea,” divides, basically, into two parts. At first, menacing roughness dominates until sudden stillness arrives, and then a great swell of forward momentum created by layer upon layer of interlaced rhythms and melodic motives propels *La mer* to a powerful end.

## ***Upcoming Princeton University Orchestra Concerts***

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

### **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*

[This benefit concert is Sold Out]

### **Saturday, April 27, 2019, 4pm**

presented by Princeton University Concerts

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

A reprise performance of the previous Friday night concert

Patriots Theater at the War Memorial in Trenton, NJ

FREE: tickets required

Tickets will be available at noon on Monday, April 1, 2019

# *Upcoming Music at Princeton Events*

Saturday, December 8, 1pm  
*African Music Symposium*  
Taplin Auditorium, Fine Hall

Sunday, December 9, 3pm  
*Princeton University Glee Club:  
Out of the Deep: Basso Profundo*  
Richardson Auditorium, Alexander Hall

Monday, December 10, 4:30pm  
*Musicology Colloquium Talk:  
Ellen Harris*  
Woolworth 102

Tuesday, December 11, 7:30pm  
*Princeton University Sinfonia*  
Richardson Auditorium, Alexander Hall

Thursday, December 13, 12:30pm  
*Live Music Meditation  
with Martin Fröst, Clarinet and  
Henrik Måwe, Piano*  
presented by Princeton University Concerts  
Richardson Auditorium, Alexander Hall

Thursday, December 13, 8pm  
*Martin Fröst, Clarinet  
and Henrik Måwe, Piano*  
presented by Princeton University Concerts  
Richardson Auditorium, Alexander Hall

Monday, January 7, 7pm  
*Gustavo Dudamel and  
Musicians from the Los Angeles  
Philharmonic*  
presented by Princeton University Concerts  
Richardson Auditorium, Alexander Hall

Thursday, January 10, 7:30pm  
*Jazz at Princeton:  
Small Group X*  
Lee Music Room, Lewis Arts complex

Friday, January 11, 7:30pm  
Saturday, January 12, 7:30pm  
*Die Gärtnerin aus Liebe*  
presented by MUS214: Opera Workshop  
Richardson Auditorium, Alexander Hall

Wednesday, February 6, 6pm & 9pm  
*Messiaen Quartet for the End of Time*  
presented by Princeton University Concerts  
Richardson Auditorium, Alexander Hall

Thursday, February 7, 8pm  
Friday, February 8, 8pm  
*Sō Percussion*  
Taplin Auditorium, Fine Hall

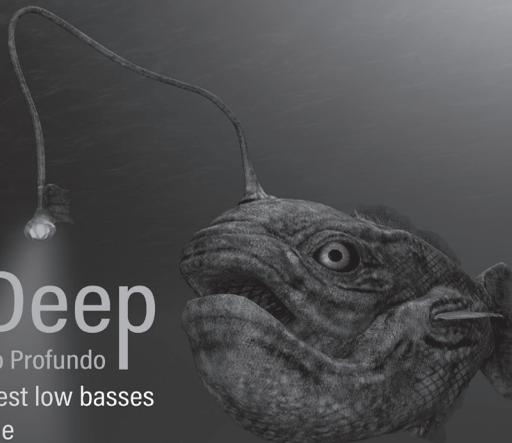
Saturday, February 9, 7:30pm  
*John Hoffmeyer '19, Piano*  
Taplin Auditorium, Fine Hall

For more information visit [music.princeton.edu](http://music.princeton.edu)



# Out of the Deep

Russian Choral Music and the Basso Profundo  
featuring three of the world's greatest low basses  
heard together for the very first time



The Princeton University Glee Club  
featuring *basso profundo* soloists

Vladimir Miller Russia Glenn Miller USA Adrian Peacock UK

Sunday December 9th, 2018

3:00 PM

Richardson Auditorium

Alexander Hall

Princeton University

Tickets: \$15/ \$5 students

[music.princeton.edu](http://music.princeton.edu)

609-258-9220



DEPARTMENT OF  
**MUSIC**  
AT PRINCETON