

Friday, October 18, 2019 at 7:30pm
Saturday, October 19, 2019 at 7:30pm
Richardson Auditorium, Alexander Hall

Princeton University Orchestra
Michael Pratt, *Conductor*

The Peter Westergaard Concerts

Concerto for Percussion and Orchestra

Con forza

'In Memoriam': Misterioso

Ritmico con moto (with restrained energy) con forza

Joseph Schwantner

(b. 1943)

Elijah Shina '22, Percussion
Co-winner, 2019 Concerto Competition

Intermission

Symphony No. 4 in E Minor, Op. 98

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

Johannes Brahms

(1833-1897)

PRINCETON UNIVERSITY ORCHESTRA

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

Violin I

Hana Mundiya*
Fumika Mizuno
Janice Cheon
Dane Jacobson
Lawrence Chiang
Binglun Shao
Sean Lee
Alice Lin
Nicholas Schmeller
Benjamin David
Isabella Khan
Joanna Kuo
Cameron Lee
Allen Liu
Myles McKnight
Lukas Mann

Violin II

Haeun Jung*
Sophia Winograd
Allie Mangel
Iroha Shirai
Yuqi Liang
Sophia Zheng
Jack Shigeta
Adrian Rogers
Sea Yoon
Brian Lin
Madeline Yu
Claire Schmeller
Victor Chu
Abby Nishiwaki
Rachel Hsu
Mayu Takeuchi

Viola

Katie Liu*
Ethan Glattfelder
Preston Johnston
Kevin Tsao
Noah Pacis
Michael Fording
Alexandra Hong
Ellie Chang
Gillian Hilscher
Rohan Jinturkar

Violoncello

Leland Ko*
Caleb Kim
Thomas Morris
Daniel Wey
David Basili
Joyce Luo
Phillip Shen
Jeremy Cha
Robin Park
Katherine Cappola
Allen Park
Matthew Kendall

Contrabass

Debbie Park*
Andrea Reino
Thomas Graul
Chaz Bethel-Brescia
Luke Begley
Daniel Strayer
Tyler Benson
Ewan Curtis
Cara Turnbull
Jacob Bleil

Flute and Piccolo

Haeley Ahn
Christine Deng *
Nicholas Ioffreda *
Irene Kim
Tracie Kwon
Alex Tsai
Annie Zou (*piccolo*)

Oboe and English horn

Roshini Balasubramanian
Alex Bound
Jeremy Chen
Leon Chen
Richard Huang
Vedrana Ivezić*
Ethan Petno*

Clarinet

Henry Ando
Joseph Gelb *
Michael Hauge
Hanson Kang *
Neerav Kumar
Kevin Mo
Audrey Shih

Bassoon

Taylor Akin *
Annie Jain
Conner Kim *
Greg Rewoldt

French Horn

Benjamin Edelson
 Selena Hostetler
 Parker Jones
 Colin Vega
 Linus Wang *
 Jacob Williams *

Trumpet

Arjun Guthal *
 Trevor Holmes
 Ayo Oguntola
 Devon Ulrich
 Christian Venturella *

Trombone

Justin Bi *
 Jack Isaac
 Matthew Myers
 Kevin Nuckolls
 Brad Spicher *

Tuba

Cara Giovanetti *

Timpani

Allen Dai
 Noah Kim

Percussion

Reilly Bova *
 Steven Chien
 Henry Peters
 Madeline Song *

Harp

Julia Ilhardt

Piano/Celeste

Kyrie McIntosh

Associate Conductor

Ruth Ochs

Assistant Conductor

Reilly Bova '20

PRINCETON UNIVERSITY ORCHESTRA COMMITTEE**Co-Presidents**

Ethan Glattfelder
 Yang Song

Tour Committee

Allen Liu
 Nanako Shirai
 Noah Pacis
 Daniel Strayer

Treasurer

David Basili

Social Chairs

Debby Park
 Andrea Reino

Publicity Chairs

Reilly Bova
 Allie Mangel

Members at Large

Sean Lee
 Madeline Song
 Daniel Wey

Alumni Chair

Preston Johnston

Gear Chair

Daniel Strayer

Web Master

Reilly Bova

Librarian

Greg Rewoldt

Orchestra Manager

Dan Hudson

ABOUT THE PROGRAM

JOSEPH SCHWANTNER (b. 1943) Concerto for Percussion and Orchestra

The Concerto for Percussion and Orchestra is a tour-de-force in energy and intensity. While there is a demarcated solo part, the piece is essentially a concerto for percussion section. One could also consider including the pianist and harpist in the concertante, who both receive significant attention and help form the core of the piece. The soloist retains the traditional role of establishing themes and leading their section while helping, as is common with Schwantner, to establish and develop the timbre.

The first movement opens with the soloist and the other percussionists, featuring the drums and keyboard most heavily. The second movement sees the soloist elaborate on the ringing sonorities of various metals and metallophones, embracing the “dark and solemn energy” of this elegiac movement. The third movement resumes the more thorough and percussive orchestration of the first, and features improvisation by the soloist. The piece concludes with a drum cadenza and high-energy reprise of the first movement’s drum material.

The soloist performs in two stations, one for the second movement and one for the first and third. The soloist is among the percussion section for the first and third movements, with an array of drums from high bongos to the low concert bass drum, as well as a collection of mallet instruments including the marimba, xylophone, and crotales. The variety of mallet instruments allows for additional timbral flexibility, with the bright and metallic crotales distinguished from the woods, and the bright clarity of the xylophone juxtaposed with the dark resonance of the marimba. The second movement features a similar variety of keyboard instruments, concentrating on the metallophones in the vibraphone, crotales, and amglocken. The amglocken (tuned cowbells) represent an unusual choice, with their pseudo-pitches entwining the sounds of the abstract metals of the triangle, cymbals, and water gong with the *misterioso* pitch sets of the rest of the ensemble.

From the composer:

The Concerto, cast in a three-movement arch-like design, opens with the soloist stationed near the other percussionists. A collaborative relationship develops between the soloist and his or her colleagues in an expanded ensemble that also includes the piano and the harp. The marimba and drums are most prominently featured in this movement.

Throughout the second movement, ‘In Memoriam,’ a slow, dark-hued elegy, the soloist is placed center stage while the other percussionists remain silent. Two principal ideas appear: a pair of recurrent ringing sonorities played on the vibraphone and an insistent “heartbeat” motif articulated on the bass drum.

The second movement leads directly into the fast and rhythmic third movement, which begins with an improvisatory section for the soloist. While continuing to improvise, the soloist walks back to the initial performance position of the first movement. As in that movement, the amplified marimba is again prominently featured. The final section, drawn from the drum motives of the first movement, proceeds to a high-energy cadenza and conclusion.

The piece premiered on January, 6th 1995. It was commissioned by the Philharmonic-Symphony Society of New York for the 150th Anniversary of the New York Philharmonic, with conductor Leonard Slatkin and principal percussionist, Chris Lamb. The score bears the dedication “To the memory of Stephen Albert.” The wind transcription was done by Andrew Boysen Jr.

by Elijah Shina, ©2019

JOHANNES BRAHMS (1833-1897) **Symphony No. 4 in E Minor, Op. 98**

For his final symphony, the Symphony No. 4 in E Minor, Johannes Brahms (1833-1897) chose a unique aesthetic trajectory. Rather than banish adversity by its end, Brahms concludes his Symphony with music evoking uncompromisingly tragic finality. Earlier in the nineteenth century, when starting a symphony in a minor key, a composer would work through the four movements to finish in the same key’s major. Such is the path of Beethoven’s two minor-key symphonies, the Fifth and Ninth. In Brahms’ Symphony No. 1 in C Minor, premiered in 1876, Brahms confronted and ultimately adopted Beethoven’s aesthetic archetype. When he began his Fourth Symphony over the summer of 1884, Brahms stood at the summit of his career, and he owned the opportunity to contemplate the symphonic form with fresh perspective. In his hands, the symphony lost nothing of its power, and its potential became dramatically diversified. The work’s outer movements evoke stern inevitability, as the inner two display idyllic beauty and joyfulness in music, respectively.

Brahms anticipated the reluctant reception of his new symphony, when he shared it with a small group of his trusted friends and colleagues in the work's two-piano version in September 1885. He had already twice joked in letters that the "cherries never ripen in this part of the world," alluding to the harsh climate of Mürzzuschlag, the Alpine resort village about fifty-five miles southwest of Vienna, where he composed the symphony during the summer holidays of 1884 and 1885. For its premiere, Brahms wisely turned to the talented Meiningen Court Orchestra, conducted by his friend and supporter, Hans von Bülow. Bülow prepared the orchestra, and let Brahms conduct the symphony's premiere on October 25, 1885 in Meiningen, where the audience received it triumphantly. Brahms subsequently toured with the orchestra, presenting the symphony throughout Germany and the Netherlands. Any lingering doubts that Brahms may have had about his new work were quickly dispelled.

The distinctly autumnal mood of the music arises, in part, from details embedded in the very first moments of the symphony. The first movement's main theme, played by the violins, is an elegant presentation of a chain of descending thirds; the rising intervals we hear are related through inversion. The initial four pitches of this series of thirds—B, G, E, and C—present all of the pitches of the E-minor and C-major triads. Both chords encompass the principal keys of the symphony's tonal plan: the first movement is in E minor, the third in C major, and fourth in E minor. The descending third theme, where melody and harmony serve each other, also defines the internal boundaries of the first movement's use of sonata form. Brahms suggests the conventional exposition repeat by quoting the opening of the symphony, yet there is no repeat written into the music. With the continuation of the theme (and a quick switch of harmony) the music rather veers off into the development. Playing with expectations further, the recapitulation does not simply quote that opening. The music settles into a dream-like state at the close of the development, and the woodwinds enter simply with the chain of thirds (B-G-E-C, etc.) in lengthened note values, without the rhythm, or sighing contour, of the opening.

The second movement moves into new emotional territory; the mood at first struggles to pull free of the previous movement's tragic tone. The resonant and bold horn call heralds solace and pastoral grace, and more voices join the gentle new energy. The horn motto becomes the main theme, carried forward by the clarinets, accompanied by string pizzicatos, and then heard in a simplified yet expressively intensified version for the violins. The cello section presents the secondary theme, this one more intimate and song-like. The third movement functions as the symphony's scherzo, and true to its "allegro giocoso" heading, it is full of play, as well as sparkling orchestral color. The piccolo and triangle are used in this movement only. The three-part form of the movement features rambunctious, propulsive rhythm, and the brash gnashing of themes and harmonies.

Brahms looked to the more distant past to inspire the finale, uniting an archaic compositional device with his belief in its effectiveness in current compositional practice. Intrigued by Johann Sebastian Bach's use of chaconne and passacaglia, Brahms transcribed (for piano left hand) the monumental Chaconne in D Minor for solo violin. In 1882 Brahms encountered Bach's Cantata BWV 150, *Nach dir, Herr, verlanget mich* (For you, Lord, is my Longing), and delightfully analyzed the chaconne of its final chorus. Brahms then remarked, "What would you think of a symphonic movement written on this theme some day? But it is too heavy, too straightforward. It would have to be chromatically altered in some way." Indeed, Brahms did virtually that and slightly reworked the cantata's ostinato bass line into the finale's main theme. The opening eight bars of the symphony's finale, the melody and harmonies, function as the basis for thirty variations that unfold to form the complete structure. As each variation adheres to the model, Brahms varied texture, instrumentation, and rhythm to create something new. He also organized the variations into three larger collections. Midway through the central group of variations, a slower section emerges featuring the orchestra's wind players. The passage's optimistic-sounding E major is shattered, when a restatement of the minor theme interrupts and returns the music to the original tempo. A faster coda, no longer confined to the theme, drives to the ultimate conclusion and the fateful, final chords in E minor.

by Ruth A. Ochs, ©2019

THE PETER WESTERGAARD CONCERTS

Welcome to the first Peter Westergaard Concert. These concerts will celebrate the life of an internationally renowned composer and theorist, a multi-term Chair of the Music Department, a Conductor of the Princeton University Orchestra, an opera designer, translator and director, and a professor who began the transformation of Princeton's performance wing from a marginal sideline activity to a living, vital part of higher music education that is now an international model.

For a fuller reflection of Professor Westergaard's impact on Princeton (and on me), please see my blog entry on the Orchestra's website, www.orchestra.princeton.edu. Those of us lucky enough to have known him will always miss his brilliance and his friendship.

~Michael Pratt

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, Dublin, Belfast, Edinburgh, Madrid, Barcelona, Prague, Bratislava, Budapest, Munich, Frankfurt, Amsterdam, and Vienna. In January 2007, the Orchestra's performance in Bratislava was taped for later broadcast on Slovak television. During the semester break of 2019, the orchestra toured Spain, performing for enthusiastic audiences in Zaragoza, Barcelona, and El Escorial under the direction of Associate Conductor Ruth Ochs.

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 2019-2020 season marks 42 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.

Credited by his colleagues and generations of students in being the architect of one of the finest music programs in the country, Princeton's Certificate Program in Music Performance, Pratt has served as its director since its inception in 1991. The international reputation the Program has earned has resulted in Princeton's becoming a major destination for talented and academically gifted students. He established a partnership between Princeton and the Royal College of Music that every year sends Princeton students to study in London, and is also co-founder of the Richardson Chamber Players, which affords opportunities for top students to perform with the performance faculty in chamber music concerts.

Over the years, Michael Pratt has guided many generations of Princeton University students through a remarkable variety of orchestral and operatic literature, from early Italian Baroque opera through symphonies of Mahler to the latest compositions by students and faculty. He has led the Princeton University Orchestra on eleven European tours. Under Pratt the PU Orchestra has also participated in major campus collaborations with the Theater and Dance programs in such works 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 full production of *A Midsummer Night's Dream*, with all of Mendelssohn's incidental music.

Michael Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers and mentors have included Gunther Schuller, Gustav Meier, and Otto Werner Mueller.

In March 2018, he was awarded an honorary membership to the Royal College of Music, London (HonRCM) by HRH The Prince of Wales. At Princeton's Commencement 2019, he was awarded the President's Award for Distinguished Teaching by President Christopher Eisgruber.

Percussionist **ELIJAH SHINA** was born and raised in Louisville, KY. He was principal percussionist of the Youth Performing Arts School and the Louisville Youth Orchestra, where he made his concerto debut with Emmanuel Sejourne's Concerto for Marimba and Strings. Throughout high school, he performed in honor ensembles including the Honor Orchestra of America and NAFME All-National Honor Orchestra, under the batons of Larry Livingston and Jeff Grogan, among others. He has performed in concerts and masterclasses with percussionists such as Michael Burritt, John Tafoya, Kevin Bobo, Jonathan Ovalle, and Julie Hill. He has participated in several music festivals, including the Chosen Vale Summer Percussion Seminar, where he cultivated a love of chamber music and performed in masterclasses and chamber concerts under the guidance of Colin Currie, Robyn Schulkowsky, Doug Perkins, Nancy Zeltsman, Tim Feeney, and Amy Garapic.

Elijah is a student of John Ferrari and Don Liuzzi, and a former student of Greg Byrne and Mark Tate. He has performed on campus with the Princeton University Sinfonia, Princeton Opera Company, and Princeton University Percussion Players Ensemble (Pupp-E), as well as with the tap dance company TapCats. Elijah is a student in the Math Department planning to pursue the Certificate in Music Performance.

Upcoming Princeton University Orchestra Concerts

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

Thursday, December 5, 2019 and Friday, December 6, 2019

Michael Pratt, *Conductor*
Music of Rachmaninoff and Bruckner

Friday, March 6, 2019 and Saturday, March 7, 2020

Michael Pratt and Reilly Bova '20, *Conductors*
Winners of the 2020 Concerto Competition
Music of von Weber and Annika Socolofsky

Friday, April 24, 2020 and Saturday, April 25, 2020

Michael Pratt, *Conductor*
Music of Mahler

Saturday, May 30, 2020 at 9:00pm

Michael Pratt, *Conductor*
Reunions Firework Concert
Finney Field

Upcoming Music at Princeton Events

Sunday, October 20, 3:00pm
Richardson Chamber Players
Richardson Auditorium, Alexander Hall

Tuesday, October 22, 12:30pm
Live Music Meditation
with Brad Mehldau, Piano
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Tuesday, October 22, 8:00pm
Ian Bostridge, Tenor
Brad Mehldau, Piano
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Saturday, November 2, 1:00pm
Meet the Music: Oceanophony
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Thursday, November 7, 12:30pm
Live Music Meditation
with Stefan Jackiw, Violin
Jeremy Denk, Piano
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Thursday, November 7, 8:00pm
Stefan Jackiw, Violin
Jeremy Denk, Piano
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Friday, November 8, 11:00am
Donna Weng Friedman '80 Master Class:
Jeremy Denk, Piano
Taplin Auditorium, Fine Hall

Friday, November 8, 7:30pm
Jazz at Princeton and African Studies:
Sara Serpa, Vocalist-Composer
Emmanuel Iduma, Author
Taplin Auditorium, Fine Hall

Saturday, November 9, 7:30pm
Rembrandt 350th
presented by Early Music Princeton
McAlpin Hall, Woolworth Center

Sunday, November 10, 3:00pm
A Tribute to Paul Lansky
Richardson Auditorium, Alexander Hall

For more information visit **music.princeton.edu**