

Thursday, December 5, 2019 at 6:30pm\*  
Thursday, December 5, 2019 at 7:30pm  
Friday, December 6, 2019 at 7:30pm  
Richardson Auditorium, Alexander Hall

**Princeton University Orchestra**  
**Michael Pratt, *Conductor***

*Rhapsody on a Theme Paganini*, Op. 43

Sergei Rachmaninoff  
(1873-1943)

Francine Kay, Piano

*Intermission*

Symphony No. 4 in E-flat Major “Romantic”

Anton Bruckner  
(1824-1896)

Bewegt, nicht zu schnell (With movement, not too fast)

Andante, quasi allegretto (Walking rather quickly)

Scherzo: Bewegt (With movement)

Finale: Bewegt, doch nicht zu schnell (With movement, but not too fast)

\*Special Pre-Concert Performance:  
Maestro Michael Pratt will talk on Romanticism  
PUO members will play Richard Wagner’s *Siegfried Idyll*

# PRINCETON UNIVERSITY ORCHESTRA

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

+ indicates player in the Thursday evening performance of Wagner's *Siegfried* *Idle*

## **Violin I**

Haeun Jung \*  
Janice Cheon  
Sophia Winograd  
Lawrence Chiang  
Binglun Shao  
Benjamin David  
Isabella Khan  
Cameron Lee  
Allen Liu  
Nicholas Schmeller  
Joanna Kuo  
Allie Mangel  
Jack Shigeta  
Victor Chu  
Lukas Mann  
Hana Mundiya

## **Violin II**

Fumika Mizuno  
Dane Jacobson  
Claire Schmeller +  
Rachel Hsu  
Mayu Takeuchi  
Brian Lin  
Sea Yoon  
Madeline Yu  
Yuqi Liang +  
Myles McKnight  
Abby Nishiwaki  
Sophia Zheng  
Iroha Shirai  
Adrian Rogers

## **Viola**

Katie Liu \*  
Preston Johnston  
Ethan Glattfelder  
Noah Pacis  
Gillian Hilscher  
Alexandra Hong  
Rohan Jinturkar  
Kevin Tsao  
Michael Fording +  
Beth Meyers

## **Violoncello**

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

## **Contrabass**

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

## **Flute and Piccolo**

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

## **Oboe and English horn**

Roshini Balasubramanian  
Jeremy Chen +  
Leon Chen  
Richard Huang  
Vedrana Ivezic\*  
Ethan Petno\*

## **Clarinet**

Henry Ando \* (Friday)  
Joseph Gelb (Friday)  
Michael Hauge  
Hanson Kang (Thursday)  
Neerav Kumar \* (Thursday) +  
Kevin Mo  
Audrey Shih +  
Yang Song \*

## **Bassoon**

Taylor Akin  
Annie Jain \*  
Conner Kim \* +  
Greg Rewoldt

**French Horn**

Benjamin Edelson \* +  
 Selena Hostetler  
 Parker Jones +  
 Linus Wang \*  
 Jacob Williams

**Trumpet**

Arjun Guthal  
 Trevor Holmes  
 Lucas Makinen \*  
 Ayo Oguntola +  
 Devon Ulrich  
 Christian Venturella \*

**Trombone**

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

**Tuba**

Sebastian Quiroga \*

**Timpani**

Steven Chien (Thursday)  
 Henry Peters (Friday)  
 Reilly Bova

**Percussion**

Allen Dai  
 Noah Kim  
 Elijah Shina \*  
 Madeline Song

**Harp**

An-Ya Olson (Thursday)  
 Allana Iwanicki (Friday)

**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

### SERGEI RACHMANINOFF (1873-1943)

#### *Rhapsody on a Theme Paganini, Op. 43*

Sergei Rachmaninoff was clearly a bundle of talent, but the early years of his career nonetheless proceeded rather by fits and starts. He was not at first a standout at the Moscow Conservatory, but by the time he graduated, in 1892, he was deemed worthy of the “Great Gold Medal,” an honor that had been bestowed on only two students previously. Then in 1897 he was dealt a major setback with the public failure of his First Symphony, which a particularly prominent review (by fellow-composer César Cui) likened to “a program symphony on the ‘Seven Plagues of Egypt’” that “would bring delight to the inhabitants of Hell.”

The failure of that First Symphony threatened to undo Rachmaninoff, and for the next three years he didn’t write a note. His talent was such that, in the psychological aftermath of his public failure, he simply turned to a different musical pursuit and focused on conducting for the next few years. Before long, he also sought the help of a physician who was investigating psychological therapy through hypnosis, and by 1901 Rachmaninoff was back on track as a composer. A few years later he would add the obligations of a touring concert pianist to his schedule, and his numerous recordings reveal that his outstanding reputation as a performer—refined, precise, impressive of technique and analytical of approach—was fully merited.

He composed four piano concertos spread throughout his career—in 1890-91, 1900-01, 1909, and 1926—and was the soloist at the premiere of each. Standing as a pendant to these is a fifth work for piano and orchestra, the *Rhapsody on a Theme of Paganini*, composed during the summer of 1934 and premiered that November. It does not pretend to be a concerto, and it will not serve any purpose to argue that it actually is one, even though it displays dramatic balance between soloist and orchestra and, what’s more, is structured in a way that evokes the three-movement form of most Romantic concertos.

The “theme of Paganini” on which Rachmaninoff based this work was Paganini’s “Caprice” No. 24, which that master of the violin had composed in the early 19th century, and which composers of ensuing generations found unusually intriguing. Schumann, Liszt, and Brahms all wrote compositions that tackled the possibilities inherent in this melody, and, in the years since Rachmaninoff, such composers as Witold Lutosławski, Boris Blacher, and George

Rochberg have kept the tune in play. It is a striking and memorable theme, and listeners will have only occasional trouble spotting it as Rachmaninoff pokes and massages it through the 24 variations that make up this piece (not counting a short introduction and, at the other end, a short coda).

The variations of the Rhapsody are all connected without punctuation-like breaks, but they fall into groups that give the piece an unflinching logic and momentum as it unrolls. The first ten variations show off the piano to tremendous effect, and in their growing sense of the demonic, seem to be playing with the legend, widely circulated in Paganini's day, that the violinist was in league with the devil. In the seventh variation, Rachmaninoff therefore introduces another borrowed theme, which plays a secondary role to Paganini's: the "Dies irae" chant from the Roman Catholic Mass for the Dead. (This theme has also proved a favorite of composers, putting in famous appearances in Berlioz's *Symphonie fantastique*, Liszt's *Totentanz*, and Sondheim's *Sweeney Todd*, to name only three well-known titles from a very long list.) After a few variations investigate how those melodies might work together, the first section winds down in Variation Eleven, a sort of cadenza that serves as transition to the second section.

On the whole, this second, middle section (the composer referred to it as "love episodes") adheres to a slower tempo than the first, but parts of it skip along quickly all the same. After that, Rachmaninoff embarks on the last six variations, effectively his "finale," tying everything together by revisiting the "Dies irae" in the final climactic pages of this justly popular masterwork.

—by James M. Keller

*(This note originally appeared in the programs of the New York Philharmonic and is used with permission. © 2018 New York Philharmonic.)*

## **ANTON BRUCKNER (1824-1896)** **Symphony No. 4 in E-flat Major "Romantic"**

The majority of Bruckner's eleven symphonies underwent significant revision at the composer's own hand at various times during his lifetime, and the Fourth is no exception. Directly after completing the first version of his Symphony No. 3 in D Minor in late 1873, Bruckner began work on a new symphony, which would become the Fourth and the only symphony given a subtitle – "Romantic" – by the composer himself. The Fourth was in fact Bruckner's *sixth* symphony in sequence of composition and the first to be written in a major key. This first version of the Fourth was finished in November 1874, but Bruckner was unable to arrange for a premiere performance. The Vienna Philharmonic took the new symphony into rehearsals, but ended up rejecting it as "unplayable" – much to Bruckner's chagrin.

Thus, in 1878, it underwent the first major revision in which it received a completely new Scherzo, the "hunting scene," and a new Finale, the "Volksfest" or "Folk Festival." After this stage of the work's evolution, Bruckner returned once again to the Fourth in 1879/1880 with a complete rewrite of the Finale. It is in this version that the Fourth received its premiere on 20

February 1881 under the baton of the distinguished conductor Hans Richter and that we hear in today's concert. Unlike the first performance of the earlier Third, which was a public disaster for Bruckner, the premiere of the Fourth under Richter was favorably received by audience and critics alike. It should be noted that during Bruckner's lifetime, this work and the later Symphony No. 7 were his two acknowledged symphonic successes, gaining multiple performances throughout Europe, and also reaching both England and the United States.

In his Symphony No. 4 Bruckner appears to reflect bucolic experiences of the Austrian countryside, as evidenced from the descriptive titles he gave various sections after the fact, including "Scene from the Hunt" for the Scherzo, "Dance Tune played during the Picnic" for the Trio and, of course, the overall title of "Romantic" placed on the manuscript title page. Even so, it would be beside the point to place too much importance on such extra-musical associations beyond the composer's willingness to satisfy requests for "a program" for his newest symphony. Considering his symphonic legacy as a whole, it is clear that Bruckner wrote *absolute music*, very much in the aesthetic of his great predecessor Beethoven; and that the "Romantic" Symphony, much like Beethoven's "Pastorale," stands as pure music irrespective of any program of literary or visual descriptions attached at a later date.

The first movement, marked simply *Bewegt, nicht zu schnell* (With movement, but not too fast), is in Bruckner's typical sonata form, with three main themes introduced in the exposition. Just as the trumpet plays a pivotal role in the opening of the Third, the French horn introduces the wide-ranging first theme of the Fourth over a shimmering string tremolo in the key of E-flat. A contemporary of Bruckner, the Viennese critic Theodore Helm who admired, and befriended, the composer, wrote that Bruckner described this music as follows: "...medieval city – dawn – from the castle towers sound the early morning calls – the gates open – the knights ride forth on their proud mounts – the magic of the forest receives them, with forest sounds and bird calls..."

The horns, along with the rest of the brass, will dominate the entire symphony, usually deployed in blocks of sound much like stops drawn on a pipe organ – the characteristic technique of an organist and one that Bruckner absorbed at an early age playing the pipe organ in various churches. Also, in the massed brass, we first hear the signature "Bruckner Rhythm" which alternates duplets and triplets (One, Two – One, Two, Three – One, Two) and reappears at various times throughout the symphony.

The second theme in D-flat Major is labeled by Bruckner as the "Gesangs-Periode" ("Song Period") and changes the mood from one of monumentality to more subdued lyricism: "forest murmurs," in the composer's description. The third thematic group in B-flat Major returns to powerful statements in the brass, with the movement ending in repeated French horn calls that reprise the opening theme, once again in a resplendent, fortissimo E-flat.

The second movement Andante, a “funeral march,” is marked “quasi allegretto” to emphasize that its slowish tempo *not* be allowed to drag. In this movement the legacy of Schubert’s symphonic writing is notable.

The so-called “Hunt” Scherzo, marked *Bewegt* (With movement), was newly composed for the 1878 revision of the Fourth Symphony. Here, the Bruckner- rhythm is proclaimed fortissimo in a (for the musicians, literally!) breathtaking tour de force for the full orchestral brass. Before the reprise/repeat of the Scherzo, a brief Trio relaxes into a bucolic, folk-like Ländler, or country dance.

The monumental Finale begins with a B-flat Minor ostinato in the strings, out of which emerges the dramatic first theme in the woodwinds and brass. As the movement progresses, recollections of the Scherzo appear in the horns, as the music intensifies to a fortissimo tutti statement in the full orchestra, pealing forth in unison with great force. Although the performance version used this evening is Bruckner’s revised score of 1878/80, as edited by Leopold Nowak, one significant orchestral effect at this initial climax – a spectacular cymbal crash – is added from the first published edition of 1889. (Cymbal crashes are found in several scores from Bruckner’s late period, including the Seventh and Eighth Symphonies and his final completed work, *Helgoland*. In the instances of the Seventh and Fourth, there is scholarly disagreement as to the source of the idea of added percussion – quite possibly the conductor – but without question Bruckner embraced this effect in both versions of the Eighth Symphony and *Helgoland*, so it is not unreasonable to conclude that he liked it once he heard it in performance. And given that this use of the cymbal in the Fourth Symphony originates in this period of Bruckner’s compositions, it should not be judged *a priori* as “un-Bruckner” as was the case in Nowak’s edition.)

The further elaboration of the movement includes once again a lyrical “Song Period” in the strings, redolent of a walk in the countryside along with woodwinds imitative of birds chirping about. After the third theme group, Bruckner proceeds through his own individualistic development and recapitulation of these materials, with reappearance of the “Bruckner Rhythm” and noble chorales in the brass. Complex counterpoint leads finally through a lengthy crescendo into the movement’s Coda. The closing pages restate the Fourth’s opening theme in a radiant, affirmative E-flat Major, bringing Bruckner’s masterpiece to a powerful and triumphant conclusion. As mentioned above, Bruckner’s Fourth was – and remains – one of his most popular and accessible works.

by John Proffitt  
*Member, Board of Directors, the Bruckner Society of America*

## 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 University 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.

Noted for “an extraordinary range of color” (*Montréal Gazette*), and “poetic brilliance” (*Toronto Star*), New York City-based Canadian pianist **FRANCINE KAY** has performed extensively as a soloist and chamber musician in Europe, North America, and Asia, at venues such as Carnegie Hall’s Stern Auditorium and Weill Recital Hall, Lincoln Center Rose Studio, Salle Gaveau, The National Gallery, Roy Thomson Hall, The Dame Myra Hess Memorial Concerts, and Bargemusic. Francine Kay made her New York debut at Carnegie Hall’s Weill Recital Hall as the winner and Recitalist of the Year of the New York Pro Piano Competition.

She has been soloist with orchestras such as the Toronto Symphony, the Princeton Symphony, the Manitoba Chamber Orchestra, Orchestra London, the Kitchener-Waterloo Symphony, Symphony Nova Scotia, the Victoria Symphony and Sinfonia Toronto among others, under conductors such as Georg Tintner, Mark Laycock, Nurhan Arman, Agnes Grossman, Kevin Mallon, Ermanno Florio, Arpad Joo, Jonathan Yates, and Simon Streatfeild. She has performed at festivals such as the Saratoga Performing Arts Center, Music Mountain, the Banff Summer Festival, the International Course of Interpretation in Poland and the Chopin Festival in Czechia. Francine Kay’s recordings have received international acclaim, including a Juno Award nomination and a Star of the Month from Fono Forum, Germany. Ms. Kay’s performances have been broadcast on NPR, the BBC, WFMT, Radio France, and the CBC.

Ms. Kay enjoys collaborations with such groups such as the Penderecki, Avalon, Harlem and Arianna String Quartets, Trio Arkel, Cantata Profana, and the Richardson Chamber Players. Ms. Kay received her Bachelors and Masters degrees at The Juilliard School, the Artist Diploma from the Glenn Gould School, and the Doctor of Musical Arts at the State University of New York at Stony Brook. Her principal mentors include Gilbert Kalish, Marek Jablonski, György Sebók, and Leon Fleisher.

She was the recipient of the Women’s Musical Club of Toronto Career Development Award, the Chalmers Award, and grants from the Canada Council.

Francine Kay is a member of the performance faculty of Princeton University. She is also a piano faculty artist at the Zodiac Academy and Festival held in the south of France every summer.

## *Upcoming Princeton University Orchestra Concerts*

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

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

Michael Pratt and Reilly Bova '20, *Conductors*

*Winners of the 2020 Concerto Competition*

*Music of Carl Maria von Weber and Annika Socolofsky, GS*

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

Stuart B. Mindlin Memorial Concerts

Michael Pratt, *Conductor*

*Music of Gustav Mahler*

### **Saturday, May 30, 2020 at 9:00pm**

Michael Pratt, *Conductor*

*Reunions Firework Concert*

*Finney Field*

# *Upcoming Music at Princeton Events*

Saturday, December 7, 7:30pm  
***African Drumming and Dance Ensemble***  
Taplin Auditorium, Fine Hall

Sunday, December 8, 3:00pm  
***Princeton University Glee Club***  
Richardson Auditorium, Alexander Hall

Sunday, December 8, 6:00pm  
***Jessica Thompson, Viola***  
***Andrea Lam, Piano***  
Taplin Auditorium, Fine Hall

Wednesday, December 11, 3:00pm  
***Steel Drums***  
McAlpin Rehearsal Hall

Wednesday, December 11, 8:00pm  
***Joyce DiDonato, Mezzo-soprano***  
***Yannick Nézet-Séguin, Piano***  
presented by Princeton University Concerts  
Richardson Auditorium, Alexander Hall

Thursday, December 12, 7:30pm  
***Princeton University Sinfonia***  
Richardson Auditorium, Alexander Hall

Wednesday, January 8, 7:30pm  
***MUS 215: Projects in Jazz Performance  
Course Concert***  
Taplin Auditorium, Fine Hall

Saturday, January 11, 7:30pm  
***Music 214: Projects in Vocal Performance  
The Ancient and Modern Consort***  
Richardson Auditorium, Alexander Hall

Sunday, January 12, 3:00pm  
***Trego Singers***  
Forum, Lewis Center for the Arts

Sunday, January 12, 4:00pm  
***House of Sound***  
Woolworth Music Building

Monday, February 3, 7:30pm  
***Katie Liu '20, Viola***  
Taplin Auditorium, Fine Hall

Tuesday, February 4, 8:00pm  
***Princeton Sound Kitchen:  
New Graduate Student Compositions***  
Taplin Auditorium, Fine Hall

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