

Friday, March 6, 2020 at 7:30pm
Saturday, March 7, 2020 at 7:30pm
Richardson Auditorium, Alexander Hall

Princeton University Orchestra
Michael Pratt, *Conductor*

Winners of the 2020 Concerto Competition

Overture to *Der Freischütz* (1821)

Carl Maria von Weber
(1786-1826)

Reilly Bova '20, *Conductor*

Gaze (2018, rev. 2019)

Annika K. Socolofsky 'GS

~~~Intermission~~~

Piano Concerto No. 21 in C Major, K. 467 (1785)

Allegro maestoso

Andante

Allegro vivace assai

Wolfgang Amadeus Mozart  
(1756-1791)

Vian Wagatsuma '23, *Piano*

Violin Concerto Op. 14 (1940, rev. 1948)

Allegro

Andante

Presto in moto perpetuo

Samuel Barber  
(1910-1981)

Fumika Mizuno '21, *Violin*

# PRINCETON UNIVERSITY ORCHESTRA

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

## **Violin I**

Dane Jacobson \*  
Nicholas Schmeller  
Michelle Yoon  
Lukas Mann  
Claire Schmeller  
Allie Mangel  
Benjamin David  
Alan Liu  
Adrian Rogers  
Sea Yoon  
Isabella Khan  
Yuqi Liang  
Joanna Kuo

## **Violin II**

Lawrence Chiang \*  
Bryant So  
Victor Chu  
Rachel Hsu  
Brian Lin  
Cameron Lee  
Mayu Takeuchi  
Madeline Yu  
Iroha Shirai  
Nanako Shirai  
Abby Nishiwaki  
Caroline Hochman

## **Viola**

Noah Pacis \*  
Preston Johnston  
Johanna Linna  
Jack Shigeta  
Michael Fording  
Myles McKnight  
Rohan Jinturkar  
Edwina Xiong  
Watson Jia  
Alisa Seavey  
tbd

## **Violoncello**

Jeremy Cha \*  
Katherine Cappola \*  
Ian Kim  
Thomas Morris  
David Basili  
Robin Park  
Joyce Luo  
Phillip Shen  
Caleb Kim  
Allen Park  
Matthew Kendall  
William Gu

## **Contrabass**

Andrea Reino \*  
Ewan Curtis  
Luke Begley  
Daniel Strayer\*  
Cara Turnbull  
Tyler Benson  
Jacob Bleil

## **Flute and Piccolo**

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

## **Oboe and English horn**

Roshini Balasubramanian  
Jeremy Chen \*  
Leon Chen  
Richard Huang \*  
Vedrana Ivezic \*

## **Clarinet**

Henry Ando  
Joseph Gelb  
Michael Hauge \*  
Neerav Kumar \*  
Kevin Mo  
Audrey Shih  
Yang Song \*

## **Bassoon**

Taylor Akin \*  
Conner Kim \*  
Greg Rewoldt

## **French Horn**

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

**Trumpet**

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

**Trombone**

Justin Bi \*  
Jack Isaac \*  
Matthew Myers

**Tuba**

Cara Giovanetti \*

**Timpani**

Steven Chien  
Allen Dai  
Henry Peters  
Elijah Shina

**Percussion**

Steven Chien \*  
Allen Dai  
Noah Kim  
Madeline Song

**Harp**

An-Ya Olson

**Piano**

Kyrie McIntosh

**Associate Conductor**

Ruth Ochs

**Assistant Conductor**

Reilly Bova '20

**PRINCETON UNIVERSITY ORCHESTRA COMMITTEE****Co-Presidents**

David Basili  
Jeremy Cha

**Tour Committee**

Allen Liu  
Nanako Shirai  
Noah Pacis  
Daniel Strayer

**Treasurer**

Claire Schmeller

**Social Chairs**

Ewan Curtis  
Jack Shigeta

**Publicity Chairs**

Adrian Rogers  
Sea Yoon

**Members at Large**

Richard Huang  
Allie Mangel  
Kevin Mo

**Alumni Chair**

Preston Johnston

**Gear Chair**

Nicholas Schmeller

**Web Master**

Reilly Bova

**Librarian**

Greg Rewoldt

**Orchestra Manager**

Dan Hudson

## ABOUT THE PROGRAM

### CARL MARIA VON WEBER (1786-1826)

#### Overture to *Der Freischütz* (1821)

*Der Freischütz* was composed by Carl Maria Friedrich Ernst von Weber (November 18, 1786 – June 5, 1826) and premiered in Berlin on June 18, 1821 to immediate critical and popular acclaim. In Weber’s day, Italian opera and Italian music—not German—were the most popular musical styles across European stages; however, as the director of an important opera house in Dresden while composing *Der Freischütz*, Weber was actively seeking to shift popular tastes in favor of the national (German) sound. Weber himself was born into a musical family from South Germany, and after demonstrating significant musical talent at a very young age, his parents initially hoped to raise him as a child prodigy, just as his cousin-in-law Mozart was raised twenty years prior. Alas, Weber was too slow to bloom—his first works were not published until he was twelve—but in time he still grew into one of the more brilliant pianists of his day. Following the successful premiere of *Der Freischütz*, Weber quickly became an international star, and today, *Der Freischütz* is widely regarded as the first important opera of the Romantic Era.

*Der Freischütz*, which is often translated as “The Free Shot” or “The Marksman,” is based on German folklore about a hunter—Max in the opera—who obtains seven magic bullets through a contract with the hunting devil, Samiel. The first six bullets go where the hunter wants; the seventh bullet goes where Samiel wants. The overture to *Der Freischütz* that you will hear today borrows most of its material from the triumphant finale of the opera, from fragments of arias at the end of the first act and the beginning of the second, as well as from the tempestuous final scene of the opera’s second act—commonly known as “The Wolf’s Glen.” This gruesome scene, as well as its foreshadowing that you will hear in the opera’s overture, is notable for its musical representation of Samiel: three knocks in the timpani and basses over a diminished seventh chord. This recurring musical fragment for the hunting devil is one of the first notable uses of *leitmotif* (a brief theme associated with an object, idea, or person), and is widely considered to have influenced Richard Wagner’s further exploitation of the *leitmotif* technique in his Ring cycle.

Although *Der Freischütz* quickly made its way around the world following its premiere, today the full opera is rarely staged outside of Germany. For this reason, I hope that by programming the opera’s overture for this concert, I am bringing some relatively fresh material to Richardson Auditorium. Additionally, the common theme of the Princeton University Orchestra’s current season is the “German sound,” as the symphonies of Brahms,

Bruckner, and Mahler all form the cornerstones of this season's repertoire. When these works were written, *Der Freischütz* was still one of the most popular operas in Germany (supposedly, it was a young Mahler's favorite opera), and the opera is considered to have paved the road for the great German sound of the Romantic era in the first place. Thus, it was only suitable that I program this opera's overture to extend this season's journey through German Romanticism back in time to its origins in the dark German forests of *Der Freischütz*.

—by Reilly Bova ©2020

**ANNIKA K. SOCOLOFSKY**

***Gaze* (2018, rev. 2019)**

The number one influence on my philosophy, music, world view, life, liberty, the pursuit of happiness—the reason I get out of bed in the morning—is all for Dolly Parton. An incredible songwriter and human being, Dolly is also a vocal virtuoso in every sense of the word. She has a way of taking a bare melody and twisting it just so, so that it lilts, swells, morphs, blooms, transports us deep into layer upon layer of text and story. Her meticulous inflections tell tales that are immensely rich—oral histories that reveal deeper meaning and hurt and healing through a cascade of tiny little pangs of emotion through vocal nuance. She never fails to hit me straight in the heart.

And so, I've attempted to construct a piece entirely out of these Dollyisms—these potent little pangs of emotion and inflection. The result sounds nothing like Country music, but I'd like to think there's an essence of Dolly in there nonetheless.

This piece was commissioned and premiered by David Alan Miller and the Albany Symphony Orchestra for their 2018-19 season and was revised and adapted for Michael Pratt and the Princeton University Orchestra. It is dedicated to my partner in life Jane, who knows a thing or two about these heart pangs I keep going on about.

—by Annika K. Socolofsky ©2018

## **WOLFGANG AMADEUS. MOZART (1756-1791)**

### **Piano Concerto No. 21 in C Major, K. 467 (1785)**

During the early months of 1785, when both his musical career and personal life (recently having been married) were at its peaks, Mozart managed to compose a new piano concerto, No. 21 in C Major, only four weeks after completing the D Minor concerto. Despite their composition dates being so close, they truly differ in character.

The first movement of the piece is majestic and grand, but subtle. The solo piano has a hesitant entrance, preceded by the oboe, bassoon, and flute. It is also a very decorative part, rich with dialogue between the soloist and the orchestra. The second movement, in F Major, is very operatic. The piano traces a melody that seems to float over a quiet accompaniment with its rises and falls, one instance being the drop from the high C to low A. In contrast, the final movement of the work is more joyous, incorporating a lot of the excitement in the details that the first movement holds.

—by Vian Wagatsuma ©2020

## **SAMUEL BARBER (1910-1981)**

### **Violin Concerto Op. 14 (1940, rev. 1948)**

When Samuel Barber was eight years old, he left a note on his mother's dresser: "I was not meant to be an athlete [sic] I was meant to be a composer. And I will be, I'm sure. . . . Don't ask me to try to forget this . . . and go play football." At age fourteen, he joined the first graduating class at the Curtis Institute of Music. Arturo Toscanini performed two of his works with the NBC Symphony, bringing the composer to prominence before he turned 30. The violin concerto was Barber's first major commission. Samuel Fels, who served on the Curtis board of directors, offered him \$1,000 to write a concerto for his adopted son, a violinist. Barber began composing the piece in Switzerland, but the outbreak of the war brought him back to America.

The first movement opens with a lush melody in the solo violin, contrasting with a syncopated, almost jazz-like motif first introduced by the clarinet. An expansive oboe solo opens the second movement, followed by a sweet line in the solo violin that builds to an expressive climax. The finale is only three and a half minutes long, but its aggressive rhythm and dissonance leaves a striking impression.

—by Fumika Mizuno ©2020

## 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.

Raised in the suburbs of Philadelphia, **Reilly Bova** is a senior at Princeton University concentrating in Computer Science and pursuing a Certificate in Musical Performance for orchestral conducting. In addition to his conducting duties, Reilly is the Principal Timpanist of the Princeton University Orchestra and has served as an officer for the ensemble since

Freshman year. In January 2019, Reilly participated in a conducting masterclass with Gustavo Dudamel as part of the Maestro's residency program with Princeton University Concerts. Outside of PUO, Reilly is proud to serve as the Assistant Conductor for Princeton Camerata, a student-run chamber ensemble, and he is also a member of En Bois Percussion, an undergraduate percussion quartet. When not making music, Reilly enjoys cooking, building websites, and spending time with friends.

Reilly would like to thank the many teachers and friends from throughout his life who have inspired him to pursue classical music and who have helped guide him to the podium today. In particular, Reilly would like to thank his conducting teacher, Maestro Michael Pratt, and his percussion teachers, BJ Capelli, David Nelson, and Don Liuzzi. After graduation, Reilly will begin the next chapter of his life in Seattle, WA as a software engineer at Microsoft.

**Annika Socolofsky** is a US composer and avant folk vocalist based in Princeton, New Jersey. Her music erupts from the embodied power of the human voice and is communicated through mediums ranging from orchestral and operatic works to unaccompanied folk ballads. Annika writes extensively for her own voice with chamber ensemble, including composing a growing repertoire of “feminist rager-lullabies” titled *Don't say a word*, which serves to confront centuries of damaging lessons taught to young children by retelling old lullaby texts for a new, queer era. Annika has taken *Don't say a word* on the road, performing with a number of ensembles including Eighth Blackbird, Albany Symphony Dogs of Desire, Knoxville Symphony, Latitude 49, Mizzou New Music Ensemble, Carnegie Mellon Contemporary Ensemble, Contemporaneous, and Girlnoise.

As a composer, Annika has collaborated with artists such as the Rochester Philharmonic, Albany Symphony, Knoxville Symphony Orchestra, Eighth Blackbird, Third Coast Percussion, Sō Percussion, Möbius Percussion, Latitude 49, Music from Copland House, Emissary Quartet, Donald Sinta Quartet, Shepherdess, and sean-nós singer Iarla Ó Lionáird, and will be writing new works for Quince Ensemble, ~Nois, and the New Works for Percussion Project. Her music has been presented at Carnegie Hall, Bang on a Can, The Italian Society of Contemporary Music, American Music Festival, Northwestern New Music Institute, Strange Beautiful Music Detroit, Listening to Ladies, and the Princeton Sound Kitchen.

Annika is a 2020 Gaudeamus Award Nominee and recipient of a Fromm Foundation Commission, The Cortona Prize, and a BMI Student Composer Award. She has been awarded fellowships to the Blackbird Creative Lab, Banff Centre for the Arts, Cabrillo Festival of Contemporary Music, Bang on a Can Summer Festival, CULTIVATE at Copland House, Brevard Music Center, and the European American Musical Alliance, and has served as Stone Composer Fellow to the Great Lakes Chamber Music Festival. Her research focuses on the music of Dolly Parton to create a pedagogical approach to composition that is inclusive of many vocal timbres, inflections, and techniques, evading the age-old false dichotomy of straight tone vs. bel canto vocal style. She is a doctoral candidate and fellow in composition at Princeton University. Annika received her master's in composition at the University of Michigan. She received her BFA in composition from Carnegie Mellon University. Annika plays a Norwegian hardanger d'amore fiddle made by Salve Håkedal.  
[www.aksocolofsky.com](http://www.aksocolofsky.com)

**Vian Wagatsuma** has been playing the piano for 13 years. Her musical journey took off when she enrolled in New York City's Special Music School, where she studied with Natela Mchedlishvili. She was also a student at The Juilliard School Pre-College Division where she studied with Hung-Kuan Chen and Helen Huang. Throughout her musical career, she has attended music festivals in Cremona, Italy and Aspen, Colorado, and has participated in masterclasses with renowned artists including Inon Barnatan, Yoheved Kaplinsky, and Robert Levin. She also received prizes in the Kaufman Center International Youth Piano Competition and Cremona International Piano Competition, in addition to placing in Aspen Music Festival and Juilliard Pre-College concerto competitions. She was chosen to appear on the radio show, *From the Top* with host Christopher O'Riley, and was named Jack Kent Cooke Young Artist in the summer of 2016. At Princeton University, Vian studies with Francine Kay and intends on pursuing a Certificate in Musical Performance.

**Fumika Mizuno** is a junior studying Politics with a Certificate in East Asian Studies. She is a member of the Princeton University Orchestra and Opus 21 chamber music ensemble, and currently studies with Anna Lim. Previously, she served as concertmaster of the National Youth Orchestra of the USA and the Portland Youth Philharmonic, and has performed under the baton of Valery Gergiev, Charles Dutoit, and Christoph Eschenbach. She is a recipient of the Shapiro Prize for Academic Excellence, the Humanities Council's Haarlow Prize, and the PIIRS Undergraduate Fellowship. Her writing has been published in *The Japan Times* and *The Diplomat*. Fumika also serves as an assistant residential college adviser and on the Politics Undergraduate Committee, and enjoys dancing with the Princeton HighSteppers.

*Upcoming Princeton University Orchestra Concerts*

**Friday, April 24, 2020 and Saturday, April 25, 2020 at 7:30pm**

**Richardson Auditorium, Alexander Hall**

Stuart B. Mindlin Memorial Concerts

Michael Pratt, *Conductor*

*Gustav Mahler: Symphony No. 6 in A Minor*

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

**Finney Field**

Michael Pratt, *Conductor*

*Reunions Firework Concert*

# *Upcoming Music at Princeton Events*

Sunday, March 8, 3:00pm  
***Richardson Chamber Players***  
Richardson Auditorium, Alexander Hall

Thursday, March 12, 7:30pm  
***Danielle Stephenson '20, Jazz Vocalist***  
Taplin Auditorium, Fine Hall

Saturday, March 14, 1:00pm  
***Orli Shaham's Bach Yard***  
presented by Princeton University Concerts  
Richardson Auditorium, Alexander Hall

Sunday, March 22, 4:00pm  
***Faculty Chamber Music Recital***  
Taplin Auditorium, Fine Hall

Tuesday, March 24, 8:00pm  
***Princeton Sound Kitchen:  
Aizuri Quartet***  
Taplin Auditorium, Fine Hall

Thursday, March 26, 8:00pm  
***Mahler Chamber Orchestra with  
Mitsuko Uchida, Piano***  
presented by Princeton University Concerts  
Richardson Auditorium, Alexander Hall

Sunday, March 29, 3:00pm  
***Caoimhín Ó Raghallaigh and  
Dan Trueman, Hardanger d'amore***  
Taplin Auditorium, Fine Hall

Wednesday, April 1, 7:30pm  
***Henry Peters '20, Percussion***  
Taplin Auditorium, Fine Hall

Thursday, April 2, 8:00pm  
***Benjamin Beilman, Violin  
Andrew Tyson, Piano***  
presented by Princeton University Concerts  
Richardson Auditorium, Alexander Hall

Friday, April 3, 7:30pm  
***William Steidl '20, Trombone***  
Taplin Auditorium, Fine Hall

Saturday, April 4, 7:30pm  
***Princeton University Chamber Choir***  
Richardson Auditorium, Alexander Hall

Sunday, April 5, 4:00pm  
***Donna Weng Friedman '80 Master Class:  
Marya Martin, Flute***  
Taplin Auditorium, Fine Hall

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