Princeton University Orchestra
Michael Pratt, conductor

Saturday, October 16, 2004 • 8 p.m.
Sunday, October 17, 2004 • 3 p.m.

Glinka
Overture to Ruslan and Ludmila

Shostakovich
Violin Concerto No. 1
Lauren Sarah Carpenter '06, violin

Prokofiev
Suite from Le Pas D'Acier
(The Steel Step)

Richardson Auditorium
in Alexander Hall
The
Princeton University Orchestra
Michael Pratt, conductor

Mikhail
GLINKA
(1804-1857)

Overture to Ruslan and Ludmila

Sergei
PROKOFIEV
(1891-1953)

Le Pas d'Acier (The Steel Step)
Participants' parade
People with sacks on the train
Commissars
Toffee and cigarette peddlars
Speaker
Sailor with a bracelet and woman worker
Scene change
Factory
Hammers
Finale

--- INTERMISSION ---

Dmitri
SHOSTAKOVICH
(1906-1975)

Concerto No. 1 in A Minor for Violin and Orchestra, Opus 99
Nocturne
Scherzo
Passacaglia
Burlesque

LAUREN SARAH CARPENTER '06, violin
Co-Winner, 2004 Concerto Competition

No audio or video recording or photography is permitted in Richardson Auditorium
No one will be admitted into the Auditorium during the performance of a piece.

Saturday, October 17th, 2004 at 8:00 p.m. • Sunday, October 18th, 2004 at 3:00 p.m.
RICHARDSON AUDITORIUM IN ALEXANDER HALL • PRINCETON UNIVERSITY
Notes on The Program
by Ruth A. Ochs GS and Prof. Simon Morrison

GLINKA: Overture to Ruslan and Ludmila
Mikhail Ivanovich Glinka's second opera, Ruslan and Ludmila, begun in 1836 and first performed in 1842, calls to mind several noteworthy historical details. Generations of composers from Tchaikovsky to Stravinsky and beyond honored Glinka as the harbinger of a new era in Russian music. Ruslan and Ludmila, in particular, offered composers a variety of suggestions for future developments in Russian musical composition. The alignment of the whole-tone scale with the evil dwarf Chernomor to demarcate the supernatural in the musical fabric is one such example. Glinka's use of Pushkin's eponymous fairy-tale poem as the basis for the scenario was also the first of many adaptations of that author for the operatic stage. Yet, apart from the positive reception by many composers, the opera has had a checkered reception in performance and within critical literature. Some have pointed to issues in the plot's pacing. Pushkin, a close friend of Glinka's, did not prepare the libretto; he died in a duel in 1837. In the end, Glinka relied on several collaborators to create a less than seamless libretto. In general, critics have overlooked Glinka's skillful handling of the opera's large-scale form and masterful use of orchestral sonorities.

The opera's story outlines a tale in which supernatural characters interfere with and intercede on the behalf of the human characters. Ludmila is the beautiful daughter of the duke of Kiev and is betrothed to the knight Ruslan, one of three former suitors. During a party in their honor, the lights go out and the evil dwarf Chernomor abducts Ludmila. The Duke promises his daughter's hand to the suitor who brings her safely back and several fantastic adventures ensue. Ruslan succeeds in defeating Chernomor, but not before the dwarf places Ludmila in a magic slumber. While Ruslan is bringing her back to Kiev, she is abducted by one of the competing suitors. However, since she does not awaken until Ruslan enters the Duke's hall with a magic ring, Ruslan wins her hand. Ruslan and Ludmila's wedding festivities resume and the entire city rejoices.

The overture introduces the music that accompanies the characters rejoicing at the opera's end. Joyful excitement and fast string scales quickly drive the music forward. The 'cello, viola, and wind chords, all of which suggest the realm of the supernatural. This is particularly the case in the coda, in which Chernomor's descending whole-tone scale is played by the trombones and the low strings in an accompaniment to a tune associated with Ruslan. Certainly, the interaction between the whole-tone scale and the underlying harmonic structure could be heard as a kind of musical wizardry. The exuberance of Ruslan's themes quickly propels the overture to the same happy ending that mirrors the opera's conclusion.

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PROKOFIEV: The Steel Step
The Steel Step (Le Pas d'acier), Sergei Prokofiev's third ballet score, was conceived in 1925 for Paris, London, and, it was hoped, Moscow audiences. An itinerant musician, Prokofiev had left his native Russia (actually, he was born in Ukraine, but always viewed himself as a Russian artist) in 1918 for the United States and, subsequently, France. Irrespective of the disastrous consequences of the Russian Revolution and the establishment of the Soviet regime, Prokofiev maintained an interest in returning to his homeland throughout the years of his exile. In 1925, he teamed up with the Soviet artist Georgy Yakulov to create a "Soviet" ballet, one that, he hoped would prove a hit with audiences on both sides of the ideological divide in Europe.

The ballet was commissioned by Sergei Diaghilev for the Ballets Russes, a troupe that specialized in presenting Russian exotic to foreign audiences, and that, from the time of its founding, sought to astound its patrons with provocative music, choreography, and décor. Diaghilev imagined that, for French critics, a ballet about Soviet life would be just as exotic as the fairy-tale and folkloric ballets that had accorded him fame and notoriety. His conception of The Steel Step, however, contradicted that of Prokofiev (and Yakulov) and caused the composer no end of trouble in 1929, when he tried to arrange a production in Moscow.

Prokofiev and Yakulov conceived the ballet in two acts. The first was set in pre-revolutionary Russia, and featured: 1) a procession of peasants, hawkers, and various ne'er-do-wells along a railway station platform; 2) the arrival of a train; 3) a group of Commissars; 4) petty thieves; 5) an orator (who reads to the crowd from a book that falls from his hand, only to bounce back on a rubber band); and 6) a love intrigue between a sailor and a cigarette girl. The entr'acte would symbolize the transition from a rural economy into an industrial one; accordingly, the dancers would transform the railway station platform into the outlines of a factory. Act 2 of the ballet, a depiction of Soviet factory life, would involve the performers in various machine dances, these culminating in the dramatic reunion of the sailor and cigarette girl in their new, proletarian costumes. The ballet would be a celebration of harmonious labor, with individual desire subordinated to the collective good.

That, at any rate, was the plan. Once Prokofiev wrote the music—which he described as an exercise in "lyricism" and "simplicity," irrespective of the various factory noises thrown into the mix—Yakulov worked out detailed plans for the décor and choreography. These in turn were turned over to Diaghilev, who, fatefully decided that the storyline might not appeal to Parisian audiences, and thus needed to be recast. He rearranged the scenes in such a manner that the ballet became a condemnation, rather than a celebration of industrial development. Following its stormy 1927 premiere in Paris, critics described it as a satire of Soviet life.

Two years later, and with gritted teeth, Prokofiev traveled from Paris to Moscow to discuss staging the ballet as he and Yakulov had intended it. He came in for a storm of abuse, with a pro-proletarian arts organization chiding him for trying to depict Soviet society without firsthand knowledge of it. He was also reprimanded for representing Soviet laborers as "slaves" rather than "masters" of the workplace. To this Prokofiev coolly responded: "This issue concerns politics rather than music, and so I will not address it."

On April 7, 8, and 9, 2005, the Princeton University Music Department, in collaboration with...
the Program in Theater and Dance, will mount a full production of The Steal Step at the Berlind Theater.

— © 2004, Simon Morrison

SHOSTAKOVICH: Concerto No. 1 in A Minor for Violin and Orchestra, Opus 99

References to the harrowing political scrutiny Dmitri Shostakovich endured during his career are hard to filter out of discussions concerning his musical masterpieces — the Violin Concerto is no exception. Its composition coincided with the second of two censureous blows Shostakovich received from Stalin's cultural henchmen. The first occurred in 1936 over Shostakovich's opera, Lady Macbeth of the Mtsensk District. While Shostakovich did recover his reputation and stature with works like the Fifth Symphony and the "Leningrad" Symphony, his position was not wholly secure. The immediate post-war years saw another wave of artistic scrutiny in the Soviet Union. Shostakovich preferred to conceal from the public; a performance risked certain condemnation. It was the inspiration for the Concerto, gave the first performance and subsequently made the first recordings of the work.

It is difficult to discern what imprint these career-threatening attacks left on the Concerto. Most scholars agree that no stylistic change occurred, but Shostakovich's style, often rich in irony and parody, is purposefully elusive. Nonetheless, the Concerto was among several pieces that Shostakovich preferred to conceal from the public; a performance risked certain condemnation. It remained unperformed until 1955, two years after Stalin's death. David Oistrakh, whose playing was the inspiration for the Concerto, gave the first performance and subsequently made the first recordings of the work.

The musical scope of the Concerto is far-reaching. The slow-fast-slow-fast movement sequence is not a very common outlay for a concerto and the diversity of moods and manner of expression fit together as a modernist portrayal of a multi-faceted personality. The first and third movements offer deeply expressive, oftentimes quite personal, points of view, whereas the second and fourth turn to brisk, extroverted idioms. The cadenza that falls between the third and fourth movements is extensive enough to be considered a movement of its own.

Shostakovich titled the first movement Nocturne, perhaps to evoke the night world of dreams and the subconscious. However, the low 'cello and bass opening sets a rather somber and pensive tone. The soloist takes over the melody, coaxing it into the theme of a meditative cantilena. The obsessive, soul-searching manner of the soloist is paired with sensitive deep-toned orchestral textures that subvert the conventional distance between the soloist and the orchestral accompaniment of a concerto. The solo line traces two climactic arches over the course of the movement, while the orchestra sympathetically resonates beneath. A glimmer of optimism does intrude for a fleeting moment near the movement's close with the appearance of a D-major chord. Still, the momentary relief quickly slips away as the soloist falls from an F-sharp to an F-natural.

The second movement moves immediately to the opposite extreme as measured, deliberate speech gives way to a fiery, even sardonic, chase. Two theme groups dominate the overall form. The first is presented by the principal flute in 3/8 while the bass clarinet plays it in 2/4. The initial theme is set against a rather strident bass line played by the solo violin. As the second section continues yet another layer of counterpoint thickens the texture. At several points Shostakovich wittily encodes his own musical calling card: D-E-flat-C-B, or D-A-C-H using German musical note names. This motive spells out his initials using the German spelling of D. Schostakowitch. In this case it is transposed to a different pitch level. The 2/4 theme is a jerky, sarcastic dance; the strings play pizzicato notes and the winds have spiky, short articulations. The movement comes full swing with a wild tutti orchestral version of the theme, this time with strong off-beats, and flattened scale degrees characteristic of Jewish music. The xylophone forms a piercing timbre that cuts through the entire texture. The 3/8 Scherzo returns with maximum contrapuntal diablerie. While Shostakovich seems to be pitting different instrumental combinations against the soloist, he is really just warming up to the grand climax: a three-voice canon in which each presentation of the 3/8 scherzo theme enters after only an eighth note!

The third movement pays homage to another method of contrapuntal technique: the passacaglia. The theme, presented first by the 'cellos and basses, continues to be repeated by the lower voices of the orchestra while variations are superimposed above it. The music cycles through a heroic, defiant fanfare and a chorale before the soloist offers a heart-wrenching trill spun around exquisite chords over the passacaglia bass. The stubborn momentum and defiant power of the passacaglia, a throwback to a favorite Baroque form, makes this the heart of the Concerto.

As he would also do in the 'Cello Concerto No. 1, Shostakovich appends the cadenza directly to the third movement. Quotes of the fanfare and the theme of the second movement become way stations on a journey of discovery that catapults right into the finale. The Burlesque is another play on dance-idioms, sounding at times folk-like, Jewish, and Russian. The torrent of energy and display that the title suggests is not entirely cheerful and sanguine. In between the refrain of the rondo form, snippets of the second movement and of the passacaglia bass line continue to return. The unending, breathless swirl of vigor charges right to the final bar, leaving one with the feeling that Shostakovich was characteristically thumbing his nose at the authorities.

— © 2004, Ruth A. Ochs
The Soloist and Conductor

Lauren Sarah Carpenter '06, a 2002 Presidential Scholar Lauren Sarah Carpenter, began her violin studies at the age of four under the tutelage of Nicole DiCecco. She attended the Manhattan School of Music in New York City from 1997 to 2002 and was the violin student of Christina Khimm and conducting student of Jonathan Strasser. Lauren has given numerous solo performances and recitals throughout Europe and at Manhattan School of Music's Hubbard Recital Hall as well as in Carnegie Hall's Weill Recital Hall, the Kennedy Center, Avery Fisher Hall, Steinway Hall, Donnell Library, Hillwood Commons. She was the recipient of the Kate Bambarger and the Conrad Strasser Memorial Awards at the Manhattan School of Music. Lauren won the Manhattan School of Music Concerto Competition and was the featured violin soloist with the Manhattan School of Music Philharmonic Orchestra in the Sibelius Concerto. Her other awards include First Prize in the Long Island Philharmonic's Young Artist Competition, First Prize in the Young Performers Competition with the Island Symphony Orchestra, First Prize in the Cultural Heritage Young Performers Competition, First Prize in the Great Neck Young Artist Musicians Competition, and Third Prize in the Friday Woodmere Music Club Young Artists Auditions. She was also awarded the Mary Lenon Award, Manhattan School of Music's highest honor to a graduating senior. Lauren was a selected Soloist and medal winner in the Washington Chamber Symphony's Viva Vivaldi Competition at the Manhattan School of Music. Lauren was selected as concertmaster for the Manhattan School of Music Philharmonic Orchestra. In 2002, she soloed with the Long Island Philharmonic, the Jupiter Symphony, and the Manhattan Philharmonic Orchestra. In 2002, she soloed in the Brahms Concerto and conducted Vivaldi's Gloria at Avery Fisher Hall. She was named Concertmaster for the Nassau Music Educators Association Music Festival in 1995, 1999 and 2001 and performed at Tilles Center. She was selected Concertmaster for the Nassau Music Educators Association Music Festival in 1995, 1999 and 2001 and performed at Tilles Center. She was selected Concertmaster for the Manhattan School of Music Philharmonic Orchestra in 2002. She has soloed with conductors such as David Lockington, Gisele Ben-Dor, and the late Jens Nygaard, and has studied with violinists Boris Belkin, Ani Kavafian, Arnold Steinhardt, Charles Avsharian, Aaron Rosand, Nobuko Imai, and Emmanuel Borok.

Lauren greatly enjoys playing in chamber groups and in 2001 was part of a winning quartet for the Chamber Music Society of Lincoln Center Young Musicians Competition that was featured at Carnegie Hall and Alice Tully Hall. She won the same competition the following year as a part of a violin duo with her brother, David. She was also selected Concertmaster for the Field Studies International Secondary Schools Music Festival and performed at Carnegie Hall under the direction of Joseph Rutkowski. She was a featured soloist on Bob Sherman's Young Artist Showcase on WQXR 96.3FM in 2002.

Graduating a year early from John L. Miller Great Neck North High School, Lauren was named a 2002 Presidential Scholar by the U.S. Department of Education, resulting in another solo performance at the Kennedy Center during National Recognition Week. Lauren was the Tri-M Music Honor Society co-President, the Chamber Music Society co-President, received numerous awards including sixth place nationwide in the National French Contest, an Outstanding Achievement English Award, a National Scholar Athlete, the President's Gold Medal Award for Academic Achievement, as well as several senior awards in chemistry, French, history, and math. Her hobbies include conducting, singing, and playing tennis. For the past three summers she has attended the Accademia Musicale Chigiana in Siena, Italy, to study with Boris Belkin. A junior at Princeton, she is a Politics major receiving certificates in Political Economics, Finance, Germanic Language, and Music Performance. She is currently a violin student of Anna Lim and Boris Belkin.

Michael Pratt joined the Princeton faculty in 1977. Over the past twenty-seven seasons, he has helped to engineer a major expansion of performance activities at Princeton, currently serving as Director of the Certificate Program in Musical Performance. Mr. Pratt also co-directs both the Composers' Ensemble and The Richardson Chamber Players, and teaches conducting and other performance courses. Michael Pratt is Co-Founder and was Music Director of the Opera Festival of New Jersey from 1984 to 1995. With the Opera Festival, he conducted eighteen new productions of works ranging from Mozart's The Marriage of Figaro to Verdi's Falstaff to the world premiere of Peter Westergard's The Tempest. Under Mr. Pratt, the Opera Festival achieved international recognition. Music Director of the Delaware Valley Philharmonic since 1990, Mr. Pratt has appeared as guest conductor with the Concerto Soloists of Philadelphia, the Boston Symphony Chamber Players, the orchestras of Detroit, Rochester, Atlanta, Long Island, and Indianapolis, the Aspen Music Festival, and Opera Delaware. From 1985 to 1990, he also served as Associate Conductor of the New Jersey Symphony Orchestra.
The Princeton University Orchestra

The Princeton University Orchestra began as 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."

During the ensuing century, the Orchestra has come to be an almost exclusively student organization: some 90 to 100 undergraduate and graduate musicians representing a broad spectrum of academic departments come together for concerts in Richardson Auditorium in Alexander Hall. The Orchestra performs eight to ten concerts on campus each year; programs include both new music and works from the standard repertory.

The Orchestra also serves an important role in Princeton's Music Department by both reading and performing new works by graduate composers. In addition, the Orchestra has been invited to perform for special University events, such as the celebrations of Princeton's 250th Anniversary which included world premiere performances of Ringing Changes by Princeton Professor Peter Westergaard, on campus and at New York's Alice Tully Hall.

Under the direction of Michael Pratt since 1977, the Orchestra has played some of the most ambitious works in the symphonic and operatic repertories, including Mahler's Das Lied von der Erde, and his First, Second, Third, and Fourth Symphonies; Stravinsky's Le Sacre du Printemps, Firebird Suite, and Petrushka; Weber's Der Freischiitz, and Wagner's Tristan und Isolde in a concert version. The Orchestra has also made successful tours of the United States, the United Kingdom, Central and Eastern Europe, and Spain.

In recent years, the Orchestra has taken an important place in the concert calendar of the State of New Jersey: the Newark Star-Ledger called the performance of Mahler's Third Symphony "one that would make any orchestra proud."

Participation in the Orchestra is voluntary and extracurricular: students commit many hours to rehearsal above and beyond the time required for academic coursework. 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.

Violin I
John Kang '06
Concertmaster
James Shin '05
Alexis Kende '06
Johanna Chen '05
James Park '07
Patxi Chao '07
Leo Janiv '07
Ania Dabrowski '07
Sydney Yao Reed '07
Jim Tai '07
Jennifer HSiao '07
Steven Chen '08
Rachel Lyon '05
Binna Lieh '07
Desiree Fowler '06
Alexandra Svoronos '07

Violin II
Janice Chik '05
David Sheng '06
Sarah Dabby '07
Brooke Stokljar '05
Ted Joon '07
Clara Botstein '07
Amie Ko '07
David Levine '07
Kieran Ledwidge '08
Annie Liu '07
Marcus Lumbert '07
Daniel Wickner '07
Dan-meng Chan '08
Lauren Waltz '08
Tiffany Wey '07
Megan Lee '08
Caryn Wu '08
Taihle Geronson '08
Jessica Wey '07

Viola
Jonathan Epstein '06
Crista Kende '07
Nikki Federman '07
Dan Ruccio '05
David Aaron Carpenter '08
Matt Piazza '07
Amanda Menco '06
Eun-Jeong Lee '05
Janet Lee '06
Madeleine Walsh '08
Jessica Liu '08
Sarah Vandersloeg '08

Violoncello
Ami Connolly '07
Diana Rosenblum '05
Geoff McDonald '07
Jenny Tsi '05
Larissa Kochler '07
Sarah Silfka '07
Charles Melby-Thompson '05
Daniel Hawkins '07
Ben Zweibel GS
Gary Li '08
Cecile Leroy '08
Maureen Hough '07

Bass
Joe Kachinske '06
Laurie Elachi '07
Andris Vangalis '08
John Halble '07
Maureen Llert
Jack Hill
Steve Fillo
Matt Roberts

Viola da Gamba
Roshan Jain GS
Nicole Rowsey '06
Evan Schaldow '08

Flute/Piccolo
Laura Hard '07
Alisa Levy '07
Katharine Moore '05
Haemi Shin '07
Ben Smolen '07

Oboe
Katherine Anderson '08
Justin Furuta '08
Connie Ross '07
Peter Varda '08
Allison Williams

English Horn
Justin Furuta '08
Allison Williams

Clarinet
Ayan Chatterjee '06
Louis Epstein '06
Jian Shen '07
Charlie Tarver '05
Anna Thomas '05

E-flat Clarinet
Suzanne Westbrook '08

Bass Clarinet
Charlie Tarver '06

Bassoon
Roshan Jain GS
Nicole Rowsey '06
Evan Schaldow '08

Contrabassoon
Roshan Jain GS
Evan Schaldow '08

*Principal or Co-Principal
Horn
Sihda Arora '05
Ellen Duncan '07
Gustav Eyler '05
Rebecca Garr '06
Sarah Murphy '06
Darin Sleiter '06

Trumpet
Elizabeth Brittle '07
Brian Nowakowski '08
Chris Pollock '08
Corrie Sack '05
Jon Walsh '05

Trombone
Sarah Medrek '05
Emmet Truxes '06
Erik Williamson '05

Tuba
Tom Zychinski '05
Erik Williamson '05

Timpani
Nicholas Stroustrup '05
Ram Rathore '08
Paul Yancich '07

Percussion
Lydia Holt '05
Jamie Jeanne '05
Bryan Schwenk '07
Nicholas Stroustrup '05

Harp
Allison Cheung '05

Piano/Celeste
Daniela Suslow '06

2004-2005
Princeton University
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Larissa Koehler '07
Janet Lee '06

2004-2005 Season Schedule

Friday, December 3, 2004 at 8:00 p.m.
Saturday, December 4, 2004 at 8:00 p.m.
Kiri Murakami '04 — Reflections
Dan Trueman OS — Three Pieces for Hardanger Fiddle and Orchestra
Ludwig van Beethoven — Symphony No. 6 in F Major, Opus 68, “Pastoral”

Dan Trueman, Hardanger fiddle
Michael Pratt, Conductor

Friday, March 4, 2005 at 8:00 p.m.
Saturday, March 5, 2005 at 8:00 p.m.
Concerto Competition Winners
Richard Wagner — Finalé to Die Walküre
Michael Pratt, Conductor
Jonathan Prescott, bass

Thursday, April 21, 2005 at 8:00 p.m. (please note day and date)
Friday, April 22, 2005 at 8:00 p.m.
The Annual Stuart B. Mindlin Memorial Concerts
Work TBA
Sergei Rachmaninoff — Symphony No. 2 in E Minor, Opus 27
Michael Pratt, Conductor

Tickets to Princeton University Orchestra Concerts may be reserved by calling the Richardson Auditorium Box Office (609.258.5000) with Visa, MasterCard, American Express.

Reunions 2005
Reunions Fireworks Concert