THE STUART B. MINDLIN MEMORIAL CONCERTS

SCHUMANN
PIANO CONCERTO
IVAN MORAVEC, PIANO
PECHIAWSKI MEMORIAL ARTIST

R. STRAUSS
EIN HELDENLEBEN (A HERO)

FRIDAY
APRIL 24
8 P
This year's April concerts mark the twentieth time that we have honored the life and memory of Stuart B. Mindlin. Several generations of Princeton students have now passed since the last of those who were fortunate enough to have known Stu and to have made music with him. He was a Princeton business man who also happened to be a first-rate timpanist and percussionist, and he brought to the Orchestra a spirit of utter musical dedication and capacity for friendship that is still the hallmark of what it means to play in this ensemble. His family started an endowment fund in his name that both sponsors this concert and provides additional financial aid for our members for our bi-annual tours. I am grateful for having known him, and grateful to his family for their help.

— Michael Pratt

The Paderewski Memorial Artist

The Paderewski Memorial Artist is funded, in part, by an endowment from The Paderewski Foundation, Edward and Jeannette Witkowski, Founders, honoring the memory of Ignacy Jan Paderewski: Polish pianist, composer, and statesman. Born in Poland in 1860, Paderewski was a student of Leschetizky, and rapidly rose to international fame — indeed, his name is still synonymous with virtuosity.

Following World War I, he laid aside his concert career, holding the office of Prime Minister and Minister of Foreign Affairs of Poland. As such, he was a signer of the Treaty of Versailles. In this role, he became friendly with Woodrow Wilson, whose support had been influential in the establishment of Poland as an independent state.

On Tuesday, November 10, 1925, Paderewski performed here in Alexander Hall in tribute to Wilson, who had died the previous year.

The Paderewski Memorial Artist is

Ivan Moravec, Piano
Paderewski Memorial Artist

Robert Schumann (1810-1856)

Piano Concerto in A minor, Op. 54

Allegro affettuoso
Intermezzo. Andantino grazioso
Allegro vivace

Ivan Moravec, Piano
Paderewski Memorial Artist

Intermission

Richard Strauss (1864-1949)

Ein Heldenleben (A Hero’s Life)

The Hero
The Hero's Adversaries
The Hero's Companion
The Hero's Battlefield
The Hero's Works of Peace
The Hero's Retreat from the World and Fulfillmen

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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.
The Conductor and Soloist

Michael Pratt, conductor, joined the Princeton faculty in 1977. Over the past 30 seasons, he has helped to engineer a major expansion of performance activities at Princeton, and currently serves as the director of the Program in Musical Performance. Pratt also codirects both the Composers' Ensemble and Richardson Chamber Players, and teaches several performance courses. He has led Princeton performances of some of the most demanding works in the repertory, including symphonies of Mahler and Stravinsky's Le Sacre du Printemps. Other highlights from his Princeton tenure include the United States stage premiere of the original 1805 version of Beethoven's Fidelio, which was subsequently invited to appear at Lincoln Center, and performances of Weber's Der Freischütz and Wagner's Tristan und Isolde, the latter in a concert version. He has conducted numerous new works at Princeton, including music by faculty composers Paul Lansky, Steve Mackey, Barbara White, Dan Trueman, Peter Westergaard, and Milton Babbitt. In recent years he has turned to operas of the early Baroque, leading performances of works of Cavalli and Monteverdi.

Under Pratt, the Princeton University Orchestra also has collaborated with the Princeton Shakespeare Company and the Program in Theater and Dance for productions, respectively, of A Midsummer Night's Dream with Mendelssohn's incidental music, Prokofiev's ballet Le Pas D'Acier, and the world premiere of the Pushkin/Prokofiev Boris Godunov. Pratt and the orchestra also presented Beethoven and Homer: The Heroic Moment in collaboration with Professor (Emeritus) Robert Fagles. The orchestra has toured the U.S., Great Britain, Spain, Portugal, the Czech Republic, Hungary, Poland, and Slovakia.

Pratt is a founder and was the music director of the Opera Festival of New Jersey from 1984 to 1995. With the Opera Festival, he conducted 18 new productions of works ranging in style from Mozart's The Marriage of Figaro to Verdi's Falstaff to the world premiere of Peter Westergaard's The Tempest.

Pratt also holds the position of music director of the Delaware Valley Philharmonic, having led that ensemble since 1990. He has appeared as a guest conductor with some of the leading ensembles in the United States, including 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. Pratt was educated at the Eastman School and Tanglewood, and his teachers include Gustav Meier, Gunther Schuller, and Otto Werner Mueller. He lives in Skillman with his wife Martha, a member of Princeton's voice faculty.

Ivan Moravec, piano

Long recognized as one of the century's great pianists, Ivan Moravec's performances and recordings alike have prompted critics in search of parallels to call up such names as Gieseking and Richter. Yet his musicianship, while it challenges comparison with these masters, is riveting and penetratingly individual in style.

Mr. Moravec was born in Prague in 1930 and until the age of 15 his main musical interest was in opera. He later studied piano at the Prague Conservatory and the Prague Academy, performing during his student years in Poland and Hungary. In 1957 Arturo Benedetti Michelangeli heard Mr. Moravec perform in Prague and invited him to Italy for further study, where he participated in Michelangeli's master classes in Arezzo in 1957 and 1958. Mr. Moravec made his American debut in January 1964 with The Cleveland Orchestra and George Szell at Severance Hall; the following month he made his New York debut at Carnegie Hall during Cleveland's annual week of appearances there. Since then he has performed with the New York Philharmonic, the Philadelphia, Cleveland and Minnesota Orchestras, the Chicago, Boston, San Francisco, Toronto and Pittsburgh symphonies and the Los Angeles and Orpheus chamber orchestras among many others. As one of the world's most acclaimed recitalists, Mr. Moravec has appeared in recital at Carnegie Hall and the Kennedy Center and on the major recital series in Boston, Chicago, San Francisco, Cleveland and Philadelphia. His festival appearances in the United States include Tanglewood, Blossom, Ravinia, the Hollywood Bowl, Mostly Mozart and Caramoor.

Recent and upcoming performance highlights in North America include appearances with the St. Louis, Detroit, Seattle, Baltimore, Atlanta, Dallas, Indianapolis and Colorado symphonies; the St. Paul Chamber Orchestra and the National Arts Centre Orchestra in Ottawa; performances in Carnegie Hall in recital on the Keyboard Virtuoso Series and with the Orchestras of St. Luke's; and solo recitals in Philadelphia, Atlanta, Kansas City, Princeton, Fort Worth for the Van Cliburn Piano Foundation and at the Metropolitan Museum in New York. During the 07/08 season, Ivan Moravec was The Belknap Visitor in the Humanities at Princeton University and while on campus appeared in recital, with the University Orchestra and taught master classes. The Belknap Visitors program was created to recognize distinguished individuals in the arts and letters and previous visitors have included Isaac Bashevis Singer, John Updike, Edward Albee, Arthur Miller, Roy Lichtenstein and Merce Cunningham.

In Europe, Mr. Moravec has appeared in recital and as concerto soloist in the major music capitals, including Vienna, Amsterdam, Paris, Berlin, Leipzig, Munich, Oslo, Rome, Milan and twice on the prestigious International Piano Series at Queen Elizabeth Hall in London. His international festival appearances include the Salzburg, Edinburgh, Ruhr, Schleswig-Holstein and Prague Spring Festivals.

In October 2000, Vaclav Havel, then President of the Czech Republic, awarded Ivan Moravec the Medal of Merit for Outstanding Artistic Achievement. That same month Mr. Moravec was
also honored by being the recipient of the Prize of Charles the Fourth, the Czech Republic’s most prestigious acknowledgement of outstanding service to humanity. In January 2002, he was honored with a Cannes Classical Award for Lifetime Achievement, an award given by several international music magazines to recognize the universal appeal of classical music.

Ivan Moravec has recorded for the Nonesuch, Supraphon, Connoisseur Society, Dorian, Pro Arte, Quintessence, Vox and the Moss Music labels and a number of his many recordings have appeared in “Record of the Year” listings in High Fidelity, Stereo Review, the New York Times, Time Magazine and Newsweek. In November 2000, Supraphon presented Mr. Moravec with their Platinum Disc in honor of having sold more than 250,000 recordings on that label. His legendary Connoisseur Society recordings of music by Chopin, Ravel, Debussy, Beethoven, Brahms and Mozart were released by VAI Audio and again most recently in a four CD set by Supraphon. He is also one of the pianists included on Philips’ historic series Great Pianists of the 20th Century. One of his recordings of the Mozart Concerti with Sir Neville Marriner and the Academy of St. Martin in the Fields on the Hänssler label was awarded a Cannes Classical Award for Solo with Orchestra 18th Century. Mr. Moravec’s most recent recordings are a live recital recorded at the 2000 Prague Spring Festival for Hänssler; an all-Chopin CD for Vox; and piano concertos by Ravel, Beethoven and Franck with the Prague Philharmonic Orchestra/Belohlavék for Supraphon.

Notes on the Program

Robert Schumann (1810-1856): Piano Concerto in A minor, Op. 54
The Romantic composer and music critic Robert Schumann is perhaps best remembered for his prolific output of songs; his piano works, however, are held in equally high esteem among music lovers and performers. Schumann initially aspired to become a piano virtuoso, not a composer, and his keyboard skills were indeed prodigious. He began taking lessons with Friedrich Wieck in 1828. His career came to an abrupt end, however, when a prosthetic device Schumann created to prevent improper technique actually resulted in permanent damage to his hands. One positive development did come from Schumann’s piano study, however: the 9-year-old daughter of his piano teacher, Clara, would eventually become the great love of his life. Although Friedrich initially opposed the match, Robert and Clara were married in 1840, a year that inspired the greatest creative output in Schumann’s compositional career.

Although the composer’s injury had already inhibited his piano playing by the time he wrote the Concerto in A minor, Clara Schumann was herself a proficient performer. The work premiered with Clara as soloist in 1846. Originally, the work was conceived as a one-movement Phantasie in 1841, but due to Clara’s desire for a full-scale concerto, two additional movements were added in 1845 to complete the work as we know it today (a three-movement structure is typical, but not required, of the concerto genre). Listeners, hearing the work in its completed form, might be surprised to learn that Robert had been trying to compose a piano concerto for 20 years prior to this and never succeeded in finishing one.

The first movement, entitled Allegro affettuoso, establishes the primary key of A minor. The orchestra assumes almost equal weight to the soloist in places during this movement; the orchestral writing seems strangely prescient of the texture in the First Piano Concerto of Brahms, a younger composer Schumann would later endorse in an 1853 critical review. (This is not to suggest that Brahms’ music was in any way derivative; the influence was perhaps more mutual than I have implied.) The movement ends with a brilliant cadenza, or solo passage intended to highlight the performer’s skills.

The second movement is an Intermezzo – a title usually given to a short contrasting piece performed during the break between acts in early operas. The rhetorical strategy employed here is an imagined conversation between the piano and the orchestra,
hin at first, but eventually bursting into an elaborate dialogue. In the course of the “discussion,” Schumann varies the poignant main theme. The key of this movement is F major, which prepares the listener for the eventual transformation of the main key of the concerto in the last movement. There is no break between the Intermezzo movement and the last movement, entitled simply Allegro vivace; here, the minor key represented in the title of the concerto has been transformed into vibrant A major. The form of the movement is a “rondo,” alternating repetitions of a main theme with other contrasting themes. Near the middle of the movement, a new theme employs a type of rhythmic syncopation called hemiola: we suddenly hear a strongly emphasized metrical pattern of three beats in opposition to the 2-beat pattern that was established in the opening. This passage, when it is repeated later in the movement, will bring about the climax.

Even though the last two movements were written at a later date from the first, a descending four-note motive appears throughout the concerto, creating a coherent whole. This motive in Schumann’s music is typically associated with “farewell,” although in this case, there is no trace of unhappiness or regret. The Piano Concerto was written during one of the most productive and inspired periods of Schumann’s life. He would later succumb to a degenerative mental illness and spend his last days in an asylum – a future that, as the Concerto suggests, was completely unforseen at this time.

Richard Strauss (1864-1949): Ein Heldenleben (A Hero’s Life)

In 1898, Richard Strauss – German composer and conductor, heir to the symphonic legacy of Brahms and Wagner – had an unprecedented idea for a new tone poem. With characteristic narcissism, and perhaps more than a little ironic humor, he set out to compose a work about the life of a legendary hero: himself. Far removed from the weighty metaphysical concerns of his contemporary (and friendly rival) Gustav Mahler, Strauss’ compositions often dealt with the trials and tribulations of everyday life. But Ein Heldenleben, when it appeared, was a totally different matter. Here, the composer’s deeds are enumerated in a musical tribute comprising six sections: “The Hero,” “The Hero’s Adversaries,” “His Life’s Companion” (in this case, Strauss’ wife Pauline), “His Deeds in Battle,” “His Works of Peace,” and “His Withdrawal from the World and Fulfillment.” When critics called into question the thinly concealed subject of Strauss’ program, he remarked, “I do not see why I should not compose a symphony about myself; I find myself quite as interesting as Napoleon or Alexander.”

Ein Heldenleben is not technically a symphony, however. It is a symphonic poem, a one-movement work bound closely to a literary “program” or story. In this case, the story is only implied by the suggestive section titles, rather than explicitly stated in a literary concert program. Strauss is remembered for his symphonic poems, including Don Quixote, a work that has close ties with this one. Strauss considered Quixote and Heldenleben a pair, even suggesting that they be performed together at concerts (the subject of one is literary; the other, autobiographical). Heldenleben has connections not only to Don Quixote, but some of Strauss’ other tone poems as well: the texture is littered with quotations from Till Eulenspiegel’s Merry Pranks and Also Sprach Zarathustra, to name just a few. The proliferation of musical themes and motives in Heldenleben make it a very active and engaging piece to listen to.

The six sections of the work are continuous, with only a slight break between the first section and the one that follows. They are distinguished clearly from one another by diverse thematic material, however. In “The Hero,” Strauss represents himself with a boldly ascending theme full of bravado. In “The Hero’s Adversaries,” Strauss’ critics (particularly the Viennese critic Eduard Hanslick) are parodied with dissonant, chromatic woodwind outbursts. A four-note motive in particular is associated with the critics, and it will be heard in several of the other movements. “His Life’s Companion” is a portrait of Strauss’ wife, depicted by a solo violin. At times the music is actually un-flattering, marked “flippant” and “nagging” in the score. (Fortunately, she did not take these remarks too seriously.) “The Hero’s Deeds in Battle” stages (complete with a military trumpet fanfare) a showdown between the composer and his critics, represented by their respective themes. It is the theme of Strauss’ wife, however, that brings about his ultimate victory. “His Works of Peace” feature, of course, quotations of each of Strauss’ previous compositions – quite a musical collage. And finally, in “His Withdrawal from the World and Fulfillment,” Strauss illustrates not the glorious death of the hero in battle, as one might expect, but rather his retiring to bed and “fulfillment” of his marriage. Heldenleben wouldn’t be the last time Strauss would depict his personal life in such graphic detail. In 1903, he would produce the Domestic Symphony, a multi-movement work including what seemed to many listeners as a too literal representation of arguments, lovemaking, and even child-rearing in the Strauss household.

© 2009, Laura Hedden
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 century, the orchestra has come to be an almost exclusively student organization; some 90 undergraduate and graduate musicians representing a broad spectrum of academic departments come together for concerts in Richardson Auditorium in 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." And at a recent tour concert, the Glasgow Scotland Herald noted "the terrific attack, the alert rhythms and dynamics, the fiercely committed, driving performance which the orchestra gave..." The Princeton University Orchestra performs some 10 to 15 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 music department by both reading and performing new works by graduate composition students. In addition, it also has 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, it appeared in Lincoln Center for a special performance called Beethoven and Homer: The Heroic Moment—a program that combined the Fifth Symphony of Beethoven and Professor Robert Fagles's reading from his translation of The Iliad and The Odyssey.

The orchestra has represented Princeton on tours both of the U.S. and Europe. Recent tours have seen visits to the London, Glasgow, Edinburgh, Madrid, Barcelona, Prague, Budapest, and Vienna. In January 2007, the orchestra's performance in Bratislava was taped for later broadcast on Slovak television.

Participation in the orchestra is voluntary and extracurricular; students commit many hours to rehearsal above and beyond the time required for academic course work. Graduates of the orchestra have gone on to be performers, music teachers, and arts administrators, but the list of professions also includes lawyers, physicians, business executives, government officials, economists, architects, research scientists, and journalists. The Princeton University Orchestra offers an important opportunity for student instrumentalists to pursue musical interests in a way that significantly enhances their overall growth in a strong academic environment.

### 2009-2010 Princeton University Orchestra Committee

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Dan Jaffe '10  
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**Member at Large**  
Alexandra Jerez-Fernandez '12  
Jeff Cheng '12  
Miyuki Miyagi '12

**Webmaster**  
Mark Gray '11
Members of the 2008-09 Princeton University Orchestra

**Violin I**

- Alyse Wheelock '11, Concertmaster
- Tiffany Lu '10
- Brian Zhao '09
- Meghan Todt '11
- Owen Kelley '09
- Eddie Skolnick '12
- Yudai Chiba '10
- Krishnan Mody '11
- Trevor Ochieng '10
- Ian Wong '12
- Wensheen Tong '12

**Violin II**

- Sara Kim '10*
- Yun-en Liu '09
- Vanessa Folkerts '10
- Rachel Nesbitt '10
- Justin Yeh '12
- Julianna Traicoff '12
- Max Li '12
- Joanne Chong '12
- Catherine Hsieh '12
- Miyuki Miyagi '12
- Natalie Kostinski GS
- Anna Wuttig '12
- Alexandra Maguire '11

**Viola**

- Emily Miller '09*
- Steven Kim '09
- Catherine Yang '11
- Will Sullivan '09
- Ken Schwartz '09
- Marty Piazza '10
- Russell O'Rourke '11
- Yu-Hsuan Lin
- Elizabeth Maliszewski

**Cello**

- Anna Wittstruck '09*
- Jeremy Amon '09
- Joe Gotoff '11
- Sam Leachman '09
- Jonathan Atkins '11
- Han-wei Kantzer '11
- Rob Day '12
- Andrew Jones '10
- Diana Robinson '12
- Francesca McNeely '12
- Nathan Pell '12
- Sonya Chao '11

**Bass**

- Theo Beers '09*
- Suleika Jaouad '10
- Allison Wood '10
- Mark Lock '11
- Ben Siegfried '12
- Rob Sicurelli '12
- Jon Surany '12
- Jack Hill

**Flute**

- Jessica Anastasio '11*
- Clare Herceg '11
- Ruth Chang '12
- Sojung Yi '12*
- Ji Yeon Son '12

**Piccolo**

- Sojung Yi '12

**Oboe**

- Lija Treibergs '11*
- Justin Knutson '11
- Emily Kirkegaard '12
- Liz Jensen GS*

**English Horn**

- Brian Gurewitz '09*

**Clarinet**

- Raaj Mehta '10*
- Jeff Hodes '12
- Matt Goff '12
- Alison Carey '11*

**Bassoon**

- Noah Brown '12*
- Greg Rewoldt *
- Ivy Haga

**Contrabassoon**

- Donald Rolle

**Horn**

- James Marvel '09*
- Neil Katuma '09
- Ian Arnold '11
- Alexandra Jerez-Fernandez '12
- Isaac Julien '12*
- Bryan Locascio '11
- Jeff Campbell '10
- Jeff Cherng '12

**Trumpet**

- Kevin Halenda '12*
- Chloe Bordewich '12
- Greg Ketcham-Colwill '12
- Ryan Dahn '11*
- Peter Ketcham-Colwill '09

**Tuba**

- Ram Shankar '10

**Tenor Tuba**

- Hannah Pavlovich '09

**Percussion**

- Abby Bowman '11
- Mike DiStefano '11
- Mark Gray '11
- Kevin Laskey '12

**Timpani**

- Andrew Schran '09

**Harp**

- Annabelle Beaver '09
- Joy Wan '12

**Personnel Manager and Librarian**

- Jose Mena '11

* Co-principal
2008–09 PUO Season Schedule

Saturday May 30
Reunions Fireworks Concert

Upcoming Department of Music Events

Sunday, April 26
Musica Alta: “Opus 1: A Celebration of Musical Debuts”
with selections from debut publications and operas by Vivaldi, Handel, Purcell, Lully, Legrenzi, Buxtehude, Dowland and others. The recital will conclude with a short Q & A session.
Woolworth Music Center McAlpin Rehearsal Hall, 3:00 p.m., free admission

Monday, April 27
Musicology Colloquium
Melanie Lowe (Vanderbilt University)
“Difference and Exclusion as Enlightened Values in Haydn’s Instrumental Music”
Cone Seminar Room, 4:30 p.m., free admission

Certificate Program in Musical Performance Recital
Tyler Pines, jazz drums
with Jason Weinreb, Allison Wood, James Krendle-Clark and Peter Ketcham-Colwill
Works by Dexter Gordon, Miles Davis, Herbie Hancock, Tyler Pines, and others
Taplin Auditorium in Fine Hall, 8:00 p.m., free admission

Tuesday, April 28
Composition Generals Concert
New music for early instruments: Tina Chancey (vielle, rebec, etc), Christa Patton (harp, shawm, flutes, etc...)
and Glen Velez (percussion) perform a set of medieval dance pieces followed by new works by Jascha Narveson,
Lainie Fefferman, N. Cameron Britt, and Sean Friar
Taplin Auditorium in Fine Hall, 8:00 p.m., free admission

Wednesday, April 29
Certificate Program in Musical Performance Recital
Holger Staude, piano
Works by Schumann and Prokofiev
Taplin Auditorium in Fine Hall, 8:00 p.m., free admission

If you would like to receive a monthly calendar of department events, please send an e-mail to ernestc@princeton.edu with “Add to list” in the subject line.

Richardson Auditorium Staff
Delia Vayansky, director
Jennifer Harper, assistant director
Gina Madore, assistant director
Christopher Gorzelnik, production supervisor
John Burton, production technician
Liz Lammer, production technician
Bill Pierce, production technician
James Allington, audio engineer
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Sharon Maselli, ticket manager

Princeton University Department of Music
Steven Mackey, chair
Ernest Clark, concert coordinator
Marilyn Ham, department manager
Alexander Kass, technical director
Cynthia Masterson, office assistant
Gregory Smith, academic programs manager
Kyle Subramaniam, business manager
Joseph Vizzini, piano technician
Andrew Sehran is a computer science major from Randolph, NJ. He has played percussion for the Princeton University Orchestra for four years. He has also played at Princeton for the Richardson Chamber Players, Sinfonia, and the Princeton Laptop Orchestra. He plans to join Google Inc. as a software engineer after graduation.

Ken Schwartz (violin/viola) is a Woodrow Wilson School concentrator from Syosset, NY. He has served as the co-chair, tour manager and alumni chair of PUO and first violist of the Princeton University String Quartet. Ken has also been an active member of the Triangle Club's pit orchestra and business team and the Chair of the 2008 Daily Princetonian Editorial Board. Outside the orange bubble, Ken spent a semester in Oxford, a summer at an archeological dig in France and two intercessions in Europe on tour with the orchestra. He will be working for McKinsey & Company next year.

Will Sullivan is a Classics concentrator and Linguistics minor from Alexandria, Virginia, and a loyal member of the viola section. Next year he will be teaching Latin at Phillips Exeter Academy in Exeter, New Hampshire.

Anna Wittstruck is a music major pursuing certificates in creative writing and musical performance for conducting. This is her fourth year in the PUO cello section and her second year as Assistant Conductor. She also served on the PUO committee as Co-Chair, Publicity Chair, and Member-at-Large, and is Associate Conductor for the Princeton Sinfonia. On campus, she has also enjoyed playing lots of chamber music, being a social chair of the Princeton Charter Club, and writing fiction. For her senior thesis, she wrote a novel about Maurice Ravel. Next fall, she will attend Stanford University for a PhD program in musicology.

Brian Bixiao Zhao has played with the orchestra for 4 years. He started violin at the age of 7. He wishes to thank Michael for his guidance and tutelage, his fellow orchestra members for their companionship, and the people in the Richardson Auditorium stage crew for their time and effort over the past several years. Brian has been on two incredible orchestra tours to Europe, both of which have been highlights of his time at Princeton. When he is not playing the violin, Brian loves to play ice hockey, write poems, and travel across the country interviewing for medical school. At Princeton, he is a molecular biology concentrator, but lacks certificates of any kind. His thesis, a 70-page report on cell-to-cell communication mechanisms in bacteria, was due yesterday. Next year (and for the 7 years after that one), Brian will be pursuing an MD/PhD at the Baylor College of Medicine in Houston.

Jeremy Amon started his musical career at age five thinking he was going to play colorful blobs of jello. After nearly a decade of disappointment, he wired up and started practicing for real around the age of 14. He will be pursuing a PhD in Molecular and Cell Biology at the University of California, Berkeley after taking a year off to do...things. Many thanks to everyone, but especially to Andrew Jones for his presence in this acknowledgement.

Annabelle Beaver is an English major and she will be receiving Certificates in Theater and in Creative Writing (poetry). Annabelle began her harp studies with Park Stickney and also attended the Preparatory Division of Mannes College of Music. At Princeton, she is a student of Elaine Christy. She has thoroughly enjoyed her years as harpist with the Princeton University Orchestra, although she is often seen more than heard. In any case, she feels, with Shelley: "...music by the night wind send Through strings of some still instrument/Or moonlight on a midnight stream/ Gives grace and truth to life's unquiet dream."

Theo Beer is a Near Eastern Studies concentrator with certificates in Music Performance and Persian Language and Literature. He has been playing the double bass for twelve years, in a number of styles and contexts. Ever since his first semester at Princeton, Theo has been an active member of both the Orchestra and the Jazz Ensembles. After graduation, he plans to work at a research institute in Kabul, Afghanistan, but he hopes to find some way of continuing to perform as a musician while abroad.

Brian Gurewitz, English horn & oboe, began playing the oboe at the age of 10, but fell in love with its lower cousin about half a decade later. Fortunately, his high school owned a very good English horn, which allowed him to specialize in the instrument while taking part in various orchestras in the Chicago suburbs, before being able to buy his own. Brian is a music major with certificates in music performance and neuroscience. Beyond the classical music scene, he has been involved in PUP musical theater productions as an actor, music director, and accompanist, and is the music director of the Princeton Nassoons. SFC.

Christopher Inniss is a senior in the religion department where he concentrates in African American Christianity. When not playing the trombone, he spends his time acting and singing and enjoys long afternoon naps. Next, he will pursue a masters degree in music education from the Teachers College at Columbia.

Neil Katuna first picked up a horn in fifth grade, mesmerized that someone could produce a sound with as much as 12 feet of coiled pipe and three keys. Moreover, he knew that playing a challenging instrument that few could name would help him gain admission to a top college. He started taking lessons after pleading with his mother for a year, though within months he began begging his mother to let him stop. He had learned of the organ, an instrument with roughly 32,000 linear feet of pipe and 300 keys. Young children in the audience know this: it pays to do your research. Neil would like to thank his mother and father, Georgette and Jeff Katuna, and his horn teachers, Al Spaulier and Nina Gainsforth, for their support.
Owen Kelly has been a PUO member since his freshman year. When not in rehearsal or diligently practicing his orchestra music, this diehard Orange basketball fan from Syracuse, New York can be found watching sports with his roommates, perfecting with them the art of throwing ping-pong balls into cups, or cutting up the dance floor at Cottage Club. An Economics major, he will put the knowledge gleaned from Princeton to use post-graduation as an investment banker in New York. Owen would like to thank his family for their continual support and encouragement. To Michael Pratt, thank you for the opportunity to perform with an ensemble of this caliber. And to his best friends, thank you for your attendance at every concert, and for making the past four years the best of his life.

Peter Ketcham-Collwill is a Woodrow Wilson School concentrator with a certificate in Music Performance. He has been playing the trumpet since 4th grade, and despite many trials and tribulations has remained convinced of the inherent superiority of the instrument over all others (especially the trombone). A member of the Orchestra during the 2006-07 season, he is extremely happy to have returned after being picked up off waivers to play Ein Heldenleben. Also a four-year member of the Concert Jazz Ensemble, the Sensemaya Afrobeat All-stars, and Clockwork Ultimate, Peter is looking forward to a brief period of having nothing to do, after which he will miss it all and want to come back. Peter wishes to close with a pretentious literary quote, and so in the words of Victor Hugo: Ce qu'on ne peut dire et ce qu'on ne peut dire, la musique l'exprime.

Steven Kim is a Chemistry concentrator with a Certificate in Music Performance from Huntsville, AL. A member since his freshman year, Steven plays violin and viola in the Princeton University Orchestra. Steven also plays guitar, synthesizer, and programs electronic beats for his band on campus. For three years, Steven was a student DJ at the campus radio station, WPVB, and is currently involved in a number of other groups on campus including Princeton for Workers' Rights and the Princeton Bike Co-op. In his spare time, Steven enjoys playing music with his band, riding his bike, and skateboarding. Next year, he plans to attend Emory University School of Medicine in Atlanta, GA.

Sam Leachman, cello, chemistry, turned in his thesis today and won't be thinking about macromolecular structure until the fall, when he starts Ph.D. studies in the chemistry department at the University of California, Berkeley. (Note to Anna: Stanford sucks.) A four-year member and co-chair emeritus of PUO, Sam will escape Princeton with a certificate in Quantitative and Computational Biology to return to the sunnier climes of his home state. Sam would like to thank his parents and three brothers for their continued support, as well as any friends from the PU Band, Chapel Choir, or Integrated Science that are attending this concert.

Yun-en Liu is a computer science major, specializing in artificial intelligence, and will be attending the University of Washington as a CS graduate student next year. He has been playing violin now for fifteen years, and his favorite composer is Bartok.

James Marvel is a fictional comic book superhero, originally published by Fawcett Comics and later by DC Comics. Created in 1939 by artist C. C. Beck and writer Bill Parker, the character first appeared in Whiz Comics #2 (February 1940). With a premise that taps adolescent fantasy, Captain Marvel is the alter ego of Billy Batson, a youth who works as a radio news reporter and was chosen to be a champion of good by the wizard Shazam. Whenever Billy speaks the wizard's name, he is instantly struck by a magic lightning bolt that transforms him into an adult superhero empowered with the abilities of six mythical figures.

Emily Miller began her musical studies at the age of three, when her mother endeavored to teach her the piano. It wasn’t until she was eleven that she saw the light and switched to the viola. She quickly became a viola devotee, taking part in all the ensembles and festivals possible, when not dancing around on the balance beam, flying into the air with a twelve-foot pole, or eating ice cream. Inexplicably, she then ended up at Princeton and decided to major in the study of people. Next year, Emily will be working with the United Nations World Food Programme in Maputo, Mozambique, and hopes to use her viola as a fast-pass into the world of Afro-Portuguese music.

Hannah Pavlovich is excited to play in her final spring concert. Although she is a Civil Engineering major with a certificate in Architecture and Engineering, she likes to think she’s actually an architecture major. Her time at Princeton and playing trombone, bass trumpet, and euphonium with the orchestra have been enjoyable, and looks forward to whatever lies ahead.

Matt Rich just finished his Thesis (no really, he turned it in yesterday). He loved the four years he spent at Princeton, especially all the hours spent sitting in the back of the orchestra making fun of everyone in front of and around him (especially those trumpets...what doofuses). Splitting his time between science (with a major in Molecular Biology and certificate in Quantitative and Computational Biology) and music (a certificate in Music Performance) sometimes led to busy days and nights, but it has been all worth it in the end. Matt will be attending graduate school at the University of Washington studying Genome Science, and he hopes that he can find time to continue playing.