Friday, March 8, 2013 at 7:30PM and
Saturday, March 9, 2013 at 7:30PM
Richardson Auditorium in Alexander Hall

PRINCETON UNIVERSITY ORCHESTRA
Michael Pratt, Conductor
Ruth Ochs, Conductor

Featuring the 2013 Concerto Competition Winners

BACH
(1685-1750)

Piano Concerto No. 5 in F Minor, BWV 1056
I. Allegro
II. Largo
III. Presto

Paul von Autenried, piano

VIVALDI
(1678-1741)

Bassoon Concerto in E Minor, RV 484
I. Allegro poco
II. Andante
III. Allegro

Louisa Slosar, bassoon

— INTERMISSION —

BEETHOVEN
(1770-1827)

Piano Concerto No. 1 in C Major
I. Allegro con brio
II. Largo
III. Rondo: Allegro scherzando

Jeff Li, piano

WAGNER
(1813-1883)

Excerpts from Tristan und Isolde
Prelude to Act I
Prelude to Act III
Liebestod (Isolde's Love-death)

princeton.edu/music
**PRINCETON UNIVERSITY ORCHESTRA 2012-2013 PERSONNEL**

**Violin I**
- Elliot Pearl-Sacks
- Spencer Shen
- James Stonehart

**Bass**
- Austin Gengos*
- Amy Ellington
- Jack Hill
- Dan Hudson
- Rishi Khera
- Robert Peterson
- Gabby Watts

**Timpani and Percussion**
- Trevor Bannard
- Karis Schneider

**Harp**
- Melody Lindsay
- Connie Wang

*denotes principal player

**2013-2014 OFFICERS**

**Violin I**
- Kari Schneider

**Violin II**
- Jenna Nogues

**Viola**
- Kate Dreyfuss

**Cello**
- Nathan Haley*

**Clarinet, E-flat, and Bass**
- Frederick Allen*
- Ryan Budnick*
- Jeff Liu
- Kevin Mizes

**Flute and Piccolo**
- Jamie Chong
- Marcelo Rochabrun*
- Lilia Xie*
- June Yoon

**Oboe and English Horn**
- Bo-won Keum*
- Katrina Maxcy
- Alexa McCall*

**Clarinet, E-flat, and Bass**
- Clarinet:
  - Frederick Allen*
  - Ryan Budnick*
  - Jeff Liu
  - Kevin Mizes

**Bassoon and Contra Bass**
- Bassoon:
  - Tiffany Huang*
  - Dan Mossing
  - Greg Rewoldt
  - Alex Witowski
  - Lulu Zhong*

**Bassoon**
- Julia Bumke
- Kim Freid
- Sophie Guigere
- Max Jacobson*
- Gabe Peterson*
- Michael Wagner

**Horn**
- Julia Bumke
- Kim Freid
- Sophie Guigere
- Max Jacobson*
- Gabe Peterson*
- Michael Wagner

**Trumpet**
- Emily Bobrick*
- Drew Boik
- Nicolas Crowell*
- Jun Takahashi

**Trombone and Bass**
- Trombone:
  - Peyton Cline*
  - Peter Gustafson
  - Miles Yucht
  - Tuba
  - Alex Smith

**2013-2014 OFFICERS**

**Co-President:**
- Kendra Nealon
  - Flute and Piccolo:
  - Kate Dreyfuss

**Tour Committee:**
- Caitlin Wood
- Elliot Pearl-Sacks
- Hannah Kronenberg
- Miles Yucht

**Treasurer:**
- Stephanie Liu

**Publicity Chairs:**
- Dana Ramirez
  - Lydia Cornett

**Video Chair:**
- Gabbie Watts

**Members at Large:**
- Alexa McCall
- Alex Witowski
- Aarin Engström

**Alumni Chairs:**
- Katrina Maxcy
- June Yoon

**Social Chairs:**
- Lulu Zhong
- Kerith Wang

**Webmaster:**
- Wenley Tong

**Librarians:**
- Karis Schneider
  - Shira Turkson

**Personnel Manager:**
- Jeannette Yu
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. In the ensuing century, 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 in Alexander Hall. Participation in the orchestra is voluntary and extracurricular; students commit many hours to rehearsal above and beyond the time required for academic course work.

During the 2011-2012 season, the Princeton University Orchestra celebrated 35 years of leadership by its conductor Michael Pratt — a relationship that has resulted in the ensemble’s reputation as one of the finest university orchestras in the United States. He has led the orchestra on ten European tours, including Prague, Vienna, and Madrid, and most recently, concerts in the Netherlands and Germany in January and February of this year. As Director of the Princeton University Opera Theater, Pratt has conducted operas from Mozart to Ravel, and in the past decade has focused on the early Baroque operas of Monteverdi and Cavalli. One of the chief architects of Princeton’s Certificate Program in Musical Performance, Pratt has served as its director for over twenty years, and is co-director of the Composers Ensemble and Richardson Chamber Players. Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers have included Gunther Schuller, Gustav Meier, Leonard Bernstein and Otto Werner Mueller. He also holds the posts of Music Director of the Delaware Valley Philharmonic and Principal Conductor of American Repertory Ballet. He has also conducted the orchestras of Boston, Atlanta, Buffalo, Detroit, Indianapolis, and Odessa, Ukraine.

Ruth Ochs has conducted at Princeton University since 2002. As music director of the Princeton University Sinfonia, she has led its growth from a chamber orchestra into a full-size symphony orchestra. She frequently assists with the Princeton University Orchestra, including working as guest conductor of the orchestra in the Fall of 2011. Passionate about raising the bar for collegiate, community, and youth orchestras, she works with several local ensembles, including the Westminster Community Orchestra and the Princeton Charter School/ Westminister Conservatory Youth Orchestra. She holds degrees in music and conducting from Harvard University and the University of Texas at Austin.

Jeff Li ’13, from Mystic, Connecticut, is an Economics major and is completing the Certificate in Musical Performance. He currently studies piano with Francine Kay and previously studied under Jonathan Bass and Marilyn Roth at the New England Conservatory Preparatory Division, where he was awarded the Piano Department Prize as a senior. He has performed in Austria, Germany, England, and The Netherlands and last summer taught piano in Uganda while studying the effects of East African music festivals on the region’s creative sector. An active performer on campus, Jeff has appeared and collaborated with the Princeton University Orchestra, Princeton Composer’s Collective, Princeton Opera Company, Princeton University Chamber Ensemble and Princeton Laptop Orchestra (PLOrk). His performance credits have ranged from the premiere of works for the theremin and piano (with Theo Popov ’11) to opening for a recital by violinist Julia Fischer (alongside Anna Wuttig ‘13 and Francesca McNeeley ’12).

Louisa Slosar ’15 of Massachusetts is a Psychology major and is pursuing certificates in Musical Performance, Neuroscience, and Computer Science. She began playing the bassoon in the sixth grade with an instrument on loan from school and has continued her studies with Suzanne Nelsen of the Boston Symphony Orchestra. She has appeared with several chamber music ensembles and was the Principal Bassoonist of the Massachusetts Youth Wind Ensemble and the Youth Philharmonic Orchestra (YPO) of the New England Conservatory. With YPO she performed Mahler’s Symphony No. 9 in a tour of Central Europe that included concerts at Prague’s Rudolfinum and Vienna’s Musikverein. Louisa was the recipient of the 2011 NEC Youth Philharmonic Orchestra Award and NEC Woodwind Chamber Music Award, as well as the winner of the Lexington Symphony Orchestra Concerto Competition. She is a member of the Student Conductors’ Board of Princeton University Concerts and plays in a woodwind quintet coached by Mark Steinberg. Louisa currently studies with Robert Wagner, Principal Bassoonist of the New Jersey Symphony Orchestra.

Paul von Autenried, Jr. ’16 of West Windsor, NJ has studied piano for the past ten years with Chiu-Tze Lin of Manalapan, NJ and was previously a student of Dr. Ray Landers of Yardley, PA. Paul has twice represented New Jersey at the 13-state Eastern Division Conference of the Music Teachers National Association and is a three-time First Place winner of both the New Jersey Music Teachers Association Young Musician’s Competition and the Steinway Society Scholarship Competition. He has performed as a concerto soloist with the Bravura Philharmonic Orchestra, the Manalapan Battleground Symphony, the Shanghai Musicians Chamber Orchestra, and the West Windsor-Plainsboro High School South Philharmonia Orchestra. He has attended the International Institute for Young Musicians, the Vianden International Music Festival, and the Bowdoin International Music Festival, where he studied under Dr. Jack Winerock, Dr. Sylvia Wang, and Yong Hi Moon, respectively. He has performed in master classes for Boris Berman, Enrique Graf, Victor Rosenbaum, and Marvin Blickenstaff. A freshman, Paul is considering a concentration in politics or public policy with a Certificate in Musical Performance. He sings bass in the Glee Club and is founder and President of the Princeton Pianists Ensemble.

NOTES ON THE PROGRAM

During J. S. Bach’s tenure as cantor of the St. Thomas Church in Leipzig he served for twelve years as director of the Collegium Musicum, an organization of composers and performers that presented weekly concerts and other special musical events. The Concerto No. 5 in F Minor comes from a series of seven concertos for harpsichord likely performed as part of Collegium events between 1734–39. The song-like melodies, the middle Largo movement in particular, number among Bach’s most beautiful passages for keyboard. The Largo is framed by a joyous opening Allegro and final Presto movement, in which keyboard and ensemble engage in a lively exchange in ritornello form.

The majority of Antonio Vivaldi’s instrumental works were composed to be performed by the girls of Venice’s famous Seminario musicale dell’ Ospedale della Pietà, one of several civic-religious institutions that cared for orphaned or otherwise neglected children. Vivaldi’s student performers were proficient on all manner of instruments, with one visitor remarking that, “they play violin, recorder, organ, oboe, cello, bassoon; in short, there is no instrument large enough to frighten them.” Tonight’s work is exemplary of the fast/slow/fast, three-movement format that Vivaldi helped make a standard practice in concerto.
Iew composers have been as influential and controversial as Richard Wagner, and few of Wagner's operas have loomed larger than Tristan und Isolde. Claude Debussy had a love-hate relationship with Wagner throughout his career but reportedly once won a bet as to whether he could play the entire score of Tristan from memory. The opera has had its detractors as well, with no less than Clara Schumann pronouncing it "the most disgusting thing I have heard or seen in my entire life," while Nietzsche dryly observed, "Who dare say the word, the actual word for the ardors of the Tristan music — I put on gloves when I read the score." As to the effects of Tristan on audiences, there is no cannier witness than Mark Twain, who visited Bayreuth in 1891: "Yesterday the opera was Tristan und Isolde. I have seen all sorts of audiences — at theatres, operas, concerts, lectures, sermons, funerals — but none which was twin to the Wagner audience of Bayreuth for fixed and reverential attention. Absolute attention and petrified retention to the end of an act of the attitude assumed at the beginning of it. [...] This opera broke the hearts of all witnesses who were of the faith, and I know of some who have heard of many who could not sleep after it, but cried the night away. I feel strongly out of place here."

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The Princeton University Orchestra wishes to thank the Judges of the 2013 Concerto Competition:

KIRI MURAKAMI, General Manager and Artistic Administrator, Princeton Symphony Orchestra

PHYLLIS LEHRER, Professor of Piano, Westminster Choir College of Rider University

NEXT PRINCETON UNIVERSITY ORCHESTRA AND GLEE CLUB CONCERT
Friday, April 26, 7:30PM
Saturday, April 27, 7:30PM

POULENC Gloria
RAVEL Daphnis et Chloë (complete)
Michael Pratt and Gabriel Crouch, Conductors