Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert tonight.

This performance represents only a small portion of the richness and diversity of activities that take place in the Department of Music every year. Composition, scholarship and performance are the central activities of our students and faculty and many of the performances we present represent more than one of those areas. Scholarly seminars often reconstruct and present performances of ancient, lost, or unfinished work. The Composers Ensemble presents music newly composed by our faculty and students performed by some of the world’s most skilled and adventurous musicians.

Our two certificate programs – Program in Jazz Studies and Program in Musical Performance – also integrate the stage, the studio and the classroom. Participants in both of those programs take private lessons, master classes, and academic courses en route to solo and ensemble concerts.

We hope you will attend many more events presented by the Department of Music at Princeton University. The diverse and eclectic interests of our students and faculty means that you can enjoy events not only in our high traffic areas, like Euro-American concert music, opera and jazz, but also a great variety of other music – vernacular, learned, sacred and profane – from around the world.

The public is also invited to the many pre-concert lectures, colloquia and conferences that feature local scholars as well as distinguished visitors. For a list of upcoming events please visit www.princeton.edu/music.

We look forward to seeing you at our next Music Department event!

Steven Mackey
Professor and Chair, Department of Music

FRANCIS POULENC
(1899–1963)

Gloria
Gloria in excelsis Deo
Laudamus te
Domine Deus, Rex caelestis
Domine Fili unigenite
Domine Deus, Agnus Dei
Qui sedes ad dexteram Patris

Gabriel Crouch, Conductor
Sarah Pelletier, Soprano
— INTERMISSION —

MAURICE RAVEL
(1875–1937)

Daphnis et Chloe
Michael Pratt, Conductor

This year’s April concerts mark the twenty-fourth 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 businessman 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
ANNOUNCEMENT:

This evening’s soprano soloist, Sarah Pelletier, is unfortunately indisposed. We are extremely grateful to Clara Rottsof for stepping in at short notice.

"Pure and shining" (Cleveland Plain Dealer) soprano Clara Rottsof has been lauded by The New York Times for her "clear, appealing voice and expressive conviction" and by The Philadelphia Inquirer for the "opulent tone [with which] every phrase has such a communicative emotional presence." In a repertoire extending from the Renaissance to the contemporary, her solo appearances with orchestras and chamber ensembles have taken her across the United States, Japan and South America. She specializes in historically informed performance practice, singing with ensembles such as American Bach Soloists, Tempesta di Mare, Les Delices, St. Thomas Church Fifth Avenue, Magnificat Baroque, Baltimore Chamber Orchestra, Bach Sinfonia, Piffaro — The Renaissance Wind Band, Trinity Wall Street Choir, Handel Choir of Baltimore, Buxtehude Consort, and the Masterworks Chorus under the direction of conductors including Joshua Rifkin, Bruno Weil, Paul Goodwin, Jeffrey Thomas, John Scott, David Effron, and Andrew Megill.

She has performed at the Carmel Bach Festival, Indianapolis Early Music Festival, Berkeley Early Music Festival, Philadelphia Bach Festival, Whidbey Island Music Festival, Boston Early Music Festival, and the Festival de Música Barroca de Barichara (Colombia). In collaboration with fortepianist Sylvia Berry, pianists Holly Chatham and Byron Shenkman, and guitarist-lutenist Daniel Sweenberg, Ms. Rottsof has given recitals of song from the 17th to 21st centuries in venues including the Goethe-Institut Boston, Storm King Arts Center, St. Mark’s Church Philadelphia and Swarthmore College. Among her stage roles are Micahela (Carmen), Semele (Semele), Dido (Dido and Aeneas), Arminda (La finta giardiniera) and Laetitia (The Old Maid and the Thief).

A native of Seattle, Ms. Rottsof earned her music degrees at Rice University and Westminster Choir College of Rider University, and was awarded for musical excellence by the Metropolitan Opera National Council (Northwest Region).

She is currently based in Philadelphia and teaches voice at Swarthmore, Haverford and Bryn Mawr Colleges.
**PRINCETON UNIVERSITY ORCHESTRA 2012-2013 PERSONNEL**

**Violin I**
- Brianna Leary
- Dean Wang
- Nick Apert-Vidler
- Jesse Chen
- Jean Choi
- Kate Dreyfuss
- Booyeon Han
- Julianna Hsing
- Jisoo Kim
- Lisa Kojima
- Stephanie Liu
- Katherine Mount
- Kendra Neelon
- Isabelle Nogues
- Aurelie Theramene
- Kenny Wang
- Caitlin Wood

**Violin II**
- Daisy Joo
- Anna Wattig
- Caroline Chen
- Lydia Cornett
- Isabella Gomes
- Sonya Huang
- Daisy Joo
- Caroline Kim
- Jackie Levine
- Richard Lu
- Jay Park
- Dana Ramirez
- Miles Shen
- Kai Shibuya
- Alina Spiegel
- Wesley Tong
- Dawn Wang
- Kerrith Wang
- Alan Zhou

**Viola**
- Jessica Dolnick
- Deberly Kaufman
- Katherine Hochman
- Hannah Kronenberg
- Brandon Lam
- Ben Lee
- Lawrence Liu
- Madeline McMahon
- Nikitas Tampakis
- Angelika Teng
- Mark Zaki

**Cello**
- Andrew Day
- Nathan Haley
- Agisae Kim
- Kiwoon Baeg
- Bradley Berman
- Eli Chang
- Sean Chen
- Diana Chin
- Sohee Kim
- Elliot Pearl-Sacks
- Vivian Ludford
- Spencer Shen
- James Stinehart

**Bass**
- Austin Geng
- Jason Bloomquist
- Ray Bohn
- Amy Ellington
- Jack Hill
- Lekha Kanchinadam
- Gabby Watts

**Flute and Piccolo**
- Alxon Benskin
- Janie Chong

**Clarinet, E-flat, and Bass Clarinet**
- Frederick Allen
- Ryan Badnick
- George Liu
- Kevin Mizes

**Oboe and English Horn**
- Bo-Won Keum
- Katrina Macx
- Drew Mayfield
- Alexa McCall
- Elizabeth Jenson-Young

**Tuba**
- Alex Gerson
- Alex Smith

**Harp**
- Vicky Cody
- Emily Erickson
- Melody Lindsay
- Connie Wang

**Celeste**
- Jeong Li
- Jeu des timbres
- Cindy Zhou

**Timpani and Percussion**
- Mesia Austin
- Trevor Bannock
- Martha Elliott
- Kevin Laskey
- Buyan Pan
- Karis Schneider
- Michael Singer
- JJ Warshaw

*Denotes principal player; strings hand alphabetically after principals

**Princeton University Orchestra Officers**
- Co-President: Kate Dreyfuss
- Nathan Haley
- Tour Committee: Caitlin Wood
- Elliot Pearl-Sacks
- Hannah Kronenberg
- Miles Yacht
- Treasurer: Stephanie Liu
- Publicity Chairs: Dana Ramirez
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- Video Chair: Gabbie Watts
- Members at Large: Alex McCall
- Alex Witowski
- Austin Gengs
- Alumni Chairs: Katrina Macx
- June Yoon
- Social Chairs: Lulu Zhong
- Kerith Wang
- Webmaster: Wenley Tong
- Librarians: Karis Schneider
- Nihira Turkson
- Personnel Manager: Jeannette Yu
ABOUT THE ENSEMBLES/CONDUCTORS

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, leading performances in London, 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 Princeton Sound Kitchen 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.

The Princeton University Glee Club was founded in 1874 by Andrew Fleming West '74, the first Dean of the Graduate College. In those early years the group consisted of a few young men and was run entirely by its student members, and has since evolved to be the largest choral body on campus. The choir’s repertoire is extremely diverse, embracing anything from Renaissance motets and madrigals, Romantic part-songs and twenty-first century choral commissions to the more traditional Glee Club fare of spirituals, folk music and college songs. The spectrum of Glee Club members is perhaps even broader: undergraduates and grad students, scientists and poets, philosophers and economists — all knit together by their belief in the nobility and joy of singing together.

Gabriel Crouch is a Senior Lecturer in Music and Director of Choirs at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned a cappella group The King’s Singers in 1996. In the next eight years he made a dozen recordings on the
Pelletier toured with Maestro Seiji Ozawa to Japan, China, and Italy performing *Madama Butterfly* and *Peter Grimes* at Saito Kinen Festival and Maggio Musicale Fiorentino.

Pelletier has received Vocal Fellowships at Tanglewood and the Ravinia Festival. She has given solo recitals at Boston’s Isabella Stewart Gardner Museum and Goethe Institute. She has premiered works by Ross Bauer, John McDonald, Eric Sawyer, Andy Vores, and Arlene Zallman with performances under the direction of Lukas Foss, Keith Lockhart, Robert Spano, and John Rutter. She currently serves on the vocal faculty at Princeton University.

**NOTES ON THE PROGRAM**

**FRANCIS POULENCG GLORIA**

Francis Poulenc once remarked, “when my sacred and secular choral works are better known, the public will have a more exact image of my personality and they will see that I am not just the frivolous author of such works as *Les Biches* and *Mouvements perpétuels.* Such is, in any case, my hope.” Such statements are not to imply that works such as *Gloria* are entirely serious, however, for the work represents a funny fusion of Poulenc’s character as both a devout believer and a playful enfant terrible. The *Gloria* owes as much to his music for the ballet *Les Biches,* composed for Diaghilev’s “Ballets Russes” in 1924, as to his haunting opera *Dialogues des Carmélites,* which had seen its premiere a few years before he began work on the *Gloria* in 1959.

Responding to critiques that certain sections, in particular the second and fourth movements, were too irreverent in character and mood, Poulenc remarked that, “I had in mind those frescoes by Gozzoli where the angels stick out their tongues. And also some serious Benedictine monks I had once seen reveling in a game of football.” Like the Gloria prayer itself—which according to biblical tradition was sung by the heavenly host to announce the birth of Jesus—Poulenc’s setting evokes the juxtaposition of happiness and sadness, of lightness and seriousness, at the heart of the Christian tradition: the joy of the Nativity, the agony of the Passion and Crucifixion, and glory of the Resurrection.

The *Gloria* originated as a commission from the Koussevitzky Foundation, which had originally wanted Poulenc to compose a symphony. He declined the offer, after which the foundation proposed an organ concerto, which he in turn rebuffed on the grounds that he had already written one. The Foundation then acceded giving him free rein, and he settled upon a “Gloria” for soprano, chorus, and orchestra. The Foundation seems in the end to have indirectly cajoled Poulenc to honor their original request, insofar as the composer would later characterize the work as a “large choral symphony.”

It was first performed in Boston in January, 1961 and has enjoyed favorable critical reception from the very start.

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**MAURICE RAVEL**

*Daphnis et Chloé*

Dancer and choreographer Michel Fokine had conceived of the idea for a ballet on the subject of Daphnis and Chloe during his tenure in the Imperial Ballet in St. Petersburg, inspired in part by the classically-themed dancing of Isadora Duncan (an influence that he would assiduously disavow). The 1912 production of the ballet under the auspices of Serge Diaghilev’s “Ballets Russes” represented a veritable dream-team of modernist performance. With a scenario and choreography by Fokine and a score by Maurice Ravel, the ballet starred Vaslav Nijinsky and Tamara Karsavina in the title roles. Léon Bakst created the sets and Pierre Monteaux conducted the performances at the Théâtre du Châtelet in Paris.

Ravel termed his work a “choreographic symphony,” and would later create two shorter orchestral suites based on music from the ballet, both of which have become popular showpieces for symphonies the world over. Tonight’s performance presents the complete score of the ballet, less frequently performed than the suites and one of the longest works that Ravel would ever compose. One of its most novel and evocative features is the use of a “wordless chorus,” an element that would be cut by Diaghilev in subsequent productions, much to Ravel’s displeasure.

The story of the ballet *Daphnis et Chloé* is based on a second or third-century pastoral romance by the Greek writer Longus—a complicated tale involving star-crossed lovers.
abandoned by their parents at birth. Daphnis and Chloe are raised by shepherds on the idyllic island of Lesbos, and despite the plotting and meddling of various characters both mortal and immortal, the two are ultimately united as a happy couple. © 2013 Jim Steichen

TEXT AND TRANSLATION
Poulenc Gloria

I.
Gloria in excelsis Deo
et in terra pax hominibus bona voluntatis.

Glory be to God on high, and on earth peace, good will towards men.

II.
Laudamus te, benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam gloriam tuam

We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory,

III.
Domine Deus, Rex caelestis, Deus Pater omnipotens.

O Lord God, heavenly King, God the Father Almighty.

IV.
Domine Fili unigenite, Jesu Christe,

O Lord, the only begotten Son, Jesus Christ;

V.
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis,
qui tollis peccata mundi,
suscipe deprecationem nostram.

O Lord God, Lamb of God, Son of the Father, that taketh away the sins of the world, have mercy upon us. Thou that taketh away the sins of the world, receive our prayer.

VI.
Qui sedes ad dexterae Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.

Amen

Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.

Amen.