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
PRINCETON UNIVERSITY ORCHESTRA
*denotes principal player; strings listed alphabetically after principals

VIOLIN I
Kate Dreyfuss, Concertmaster
Sophia Mockler, Concertmaster
Jesse Chen
Lydia Cornett
Billy Fang
Ji Soo Kim
Jackie Levine
Stephanie Liu
Richard Lu
Isabelle Nogues
Jay Park
Dana Ramirez
Kai Shibuya
Alina Spiegel
Aurelie Theremene
Wenley Tong
Dawn Wang

VIOLIN II
Miles Shen*
Caitlin Wood*
Samantha Cody
Carolyn Chen
Demi Fang
Isabella Gomes
Juliana Hsing
Sonya Huang
Caroline Kim
Lisa Kojima
Katherine Mount
Mina Park
Emma Powell
Kevin Silmore
Kerith Wang
Kenny Wong

VIOLA
Debby Kauffman*
Devon Naftzger*
Jessica Dolnick
Catherine Hochman
Hannah Kronenberg
Brandon Lam
Chia-lo (Ben) Lee
Lawrence Liu
Meredith MacMahon
Sam Mantzner
Ben Parks
Stephanie Schutz
Nikitas Tampakis
Isabelle Uhl
Derek Yeung

Cello
Nathan Haley*
Agisae Kim*
Kiwoon Baeg
Eli Chang
Sean Chen
Diana Chin
Nicolete Cho
Junpwook Choo
Sohee Kim
Vivian Ludford
Nathan Park
Elliot Pearl-Sacks
Spencer Shen

BASS
Austin Gengos*
Harrison Waldon*
Amy Ellington

Jack Hill
Dan Hudson
Christopher Perron
Gabriella Watts

FLUTE, PICCOLO, ALTO FLUTE
Jamie Chong, Piccolo and Alto Flute
Alexia Kim
Marcelo Rochabrun
Lilia Xie*
June Yoon, Piccolo

OBOE, ENGLISH HORN, BASS OBOE
Tiffany Huang
Katrina Maxey*, English Horn
Alexa McCall*
Anne-Elise Siden, Bass Oboe

CLARINET, BASS CLARINET
Frederick Allen, Bass Clarinet
Ryan Budnick*
Paul Chang*
George Liu
Kevin Mixes

BASSOON, CONTRABASSOON
Greg Rewoldt, Contrabassoon
Louisa Slosar*
Alexa Witowski
Luise Zhang

HORN
Kuan-Ting Chang
Sarah Ford
Kim Fried*
Bryan Jacobowitz
Gabe Peterson*
Chris Komer

TRUMPET
Emily Bobrick
Nicolas Crowell*
Junya Takahashi
Henry Whitaker*

TROMBONE
Adrian DeSmul
Chris Esay
Miles Yucht*

EUPHONIUM
Riley Fitzgerald

TUBA
Alex Smith

PERCUSSION
Anuraj Bala
Collin Edwards
Buyan Pan

TIMPANI
Isaac Ilivicky
JJ Warshaw

HARP
Carla Souto
Connie Wang

CHORUS (for The Planets)
Karnna Gupta, Conductor
Katherine Buzzard
Ava Chen
Joani Erkowitz
Solveig Gold
Katherine Hawkins
Samantha Kaseta
Saunghan Ko
Emi Nakamura
Varshini Narayan
Sunny Niu
Heather O’Donovan
Erin Purdie
Kelsey Schramma
Michelle Wu

CO-PRESIDENT
Kate Dreyfuss
Nathan Haley

PUBLICITY CHAIRS
Dana Ramirez
Lydia Cornett

TOUR COMMITTEE
Caitlin Wood
Elliot Pearl-Sacks
Hannah Kronenberg
Miles Yucht

WEBMASTER
Wenley Tong

MEMBERS AT LARGE
Alexa McCall
Alexa Witowski
Austin Gengos

PERSONNEL MANAGER
Jeanette Yu

PRINCETON UNIVERSITY ORCHESTRA OFFICERS

SPECIAL MENTOR
Lulu Zhong

Kerith Wang

LIBRARIANS
Karis Schneider
Nshura Turkson
ABOUT THE ARTISTS

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 1886, 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 90-100 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 Thirteenth 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 Eagles reading from his translation of 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, Edinburgh, Madrid, Barcelona, Prague, Bratislava, 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 professionals 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.

For 36 seasons the Princeton University Orchestra has been led by conductor Michael Pratt, a relationship that has resulted in the ensemble’s reputation as one of the finest university orchestras in the United States. Over the years, the Orchestra and Pratt have performed a remarkable variety of the orchestral literature, from J. S. Bach’s orchestral suites, to Beethoven’s Ninth Symphony, to Wagner’s Tristan und Isolde. He has led the orchestra on nine European tours, leading performances in London, Prague, Vienna, Budapest and Madrid.

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 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.

Beginning in the early 1970’s Paul Landy became preoccupied with trying to get computers to make human-sounding music. This continued for more than 30 years, with some success. In 2002 he was the recipient of a lifetime achievement award from the Society for Electroacoustic Music in the United States and in 1999 he was the subject of a documentary made for European television, My Cinema for the Ears, directed by Ulj Assmuller and now available on DVD. Numerous dance companies have
choreographed his works, including Bill T. Jones/Arnie Zane Company and Eliot Feld.

During the mid-1990s he began to turn more intensively toward the writing of instrumental music, composing works for performers such as Nancy Zeatsman and David Starobin. His trio for horn, violin and piano, Etudes and Parodies, written for William Purvis, was the winner of the 2005 International Horn Society Competition. In 2007 Bridge Records released the eleventh all-Lansky CD, also entitled Etudes and Parodies. His instrumental music is published by Carl Fischer and most of his electronic works are available on Bridge Records. Lansky is William Shubael Conant Professor of Music and served as chair of the Princeton Music Department from 1990 to 2000.

Nicolas Apter-Vidler is a senior at Princeton University, where he is studying music and liberal arts. He studied at the Mannes College of Music Preparatory Division as a student of Ark Braude from 2003 to 2010 and was admitted to the school’s honors program in 2007. At Mannes Nicolas was a two-time finalist in the school’s concerto competition and in his senior year served as concertmaster of the Philharmonic Orchestra, with whom he performed at Alice Tully Hall at Lincoln Center. In the spring 2011 his piano trio won the Associated Music Teachers League Young Artist Competition, and as a result performed in Weill Recital Hall at Carnegie Hall. Nicolas has performed in solo and chamber music concerts at the Green Mountain Chamber Music Festival, which he attended from 2006 to 2010, and at the Sulzbach-Rosenberg International Music Festival. He is also a member of “Joanes Virtuoses de New York,” a string ensemble that performs annually at venues near Savoie, France and in New York City. At Princeton, he has been a member of the Orchestra since 2010 and last year was a winner of the Princeton Concerto Competition.

ABOUT THE PROGRAM

Line and Shadow
by Paul Lansky

Line and Shadow was composed for the Riverside Symphonia, with a Project Serving Artists Grant from the New Jersey State Council on the Arts. Mariusz Smolij conducted the premiere in Lambertville, NJ, with images of artwork by local painters and sculptors projected around the orchestra. Robert Maggio composed a companion piece called Color and Light. In Line and Shadow I composed our different kinds of reverberation by having instruments play in close canons and creating shapes and textures that linger and die away. In other words I composed the “shadows” left by “lines.” The premiere of the revised version was by the Alhambra Symphony on September 17, 2009.

Concerto No. 5 in A Major
by Wolfgang Amadeus Mozart

The A Major concerto is the last of five violin concertos Mozart composed in Salzburg in the year 1775. Although little is known about where or for whom they were first written or performed—and what spurred the sudden demand for violin works—they
Composition did not proceed in planetary order, with “Mars” as the first completed movement, its martial ethos anticipating the coming outbreak of World War I. The mystical “Venus” and rousing “Jupiter,” considered by many to be the heart of the work, were next to be written. Holst would later adapt the central melody from “Jupiter” as a hymn tune to be sung with the texts “I vow to thee, my country” or “O God beyond all praising.” “Saturn,” “Uranus,” and “Neptune” were composed next, the latter notable for the inclusion of an off-stage women’s chorus which closes the movement in an ethereal (and at the time of its composition quite novel) fade-out. Closest to the sun, “Mercury” was in fact the last movement composed. The original working title for the suite, “Seven Pieces for Large Orchestra,” offers some hint of why Earth and Pluto were excluded from the proceedings—astronomical comprehensiveness was not Holst’s primary concern. One can hardly blame him for avoiding the problem of how to represent our familiar home planet, however, and given the recent demotion of Pluto to non-planetary status, that particular omission seems now almost prescient.

**The Planets**
by Gustav Holst

Gustav Holst’s seven-movement orchestral suite *The Planets* is a unique item in the orchestral repertoire. Comparable large-scale works are hard to name—Mussorgsky’s *Pictures at an Exhibition* or Elgar’s *Enigma Variations* might be candidates for comparison, both are executed on a smaller scale than Holst’s lavishly orchestrated work. Holst began working on the piece between 1913 and 1917, with its first performances given in 1920. It was a popular success from its very first performances, and few composers are so readily identified with a single work as Holst is with *The Planets.*
PERFORMANCE ENSEMBLES

EDWARD T. CONE PERFORMERS-IN-RESIDENCE:
BRENTANO STRING QUARTET
brentanoquartet.com

MUSICA ALTA

PRINCETON LAPTOP ORCHESTRA (PLOrk)
plork.cs.princeton.edu

PRINCETON SOUND KITCHEN
(formerly Composers Ensemble)

PRINCETON UNIVERSITY GLEE CLUB
princetonpletsclub.com

PRINCETON UNIVERSITY JAZZ ENSEMBLES
princeton.edu/~puje

PRINCETON UNIVERSITY ORCHESTRA
puorchestra.org

PRINCETON UNIVERSITY SINFONIA

PRINCETON UNIVERSITY WIND ENSEMBLE
www.princeton.edu/~puwe

The Department of Music hosts over one hundred events each season. For more information, for a complete calendar, or to sign up for the Music at Princeton monthly e-calendar, please visit

princeton.edu/music