DEPARTMENT OF MUSIC
AT PRINCETON
princeton.edu/music

2013-2014 SEASON
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

Thursday, December 5 at 7:30 p.m. and
Friday, December 6 at 7:30 p.m.
Richardson Auditorium in Alexander Hall

PRINCETON UNIVERSITY ORCHESTRA
Michael Pratt, conductor

PRINCETON UNIVERSITY CONCERT JAZZ ENSEMBLE
Anthony D. J. Branker, conductor

ANTHONY D. J. BRANKER Ballad for Trayvon Martin (world premiere)
Ralph Bowen, Tenor Saxophone

DAVID SANFORD Teatro di Strada (world premiere)
Ralph Bowen, Tenor Saxophone

* INTERMISSION *

LUDWIG VAN BEETHOVEN Overture to Egmont, Op. 84
JJ Warshaw, guest conductor

ANTONIN DVORÁK Symphony No. 9 in E minor
“From the New World”, Op. 95
Adagio- Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco
PRINCETON UNIVERSITY ORCHESTRA
*denotes principal player; strings listed alphabetically after principals

VIOLIN I
Cardin Wood, Co-concertmaster
Sophia Mockles, Co-concertmaster
Miles Shen
Jesse Chen
Carolyn Suh
Stephanie Liu
Ji Soo Kim
Billy Fang
Katherine Mount
Isabelle Nogues
Juliana Hsing
Carolyn Chen
Samatha Cody
Kevin Silinore
Aline Spiegel
Lisa Kojima
Kenny Wong
Jay Park

VIOLIN II
Kate Dreyfuss*
Nick Azer-Vidler*
Kai Shibuya
Dawn Wang
Wenley Tong
Aurelie Theramene
Jackie Levine
Dana Ramirez
Demi Fang
Lydia Cornett
Caroline Kim
Mizay Gomes
Emma Powell
Keerih Wang
Mina Park

VIOLA
Deberly Kauffman*
Devon Nafrager*
Jessica Dolnick
Nikitas Tampakis
Brandon Lam
Stephanie Schutlz
Sam Mantzner
Catherine Hochman
Hannah Kronenberg
Meredith MacMahon
Lawrence Liu
Ben Lee
Ben Parks
Isabelle Uhl
Derek Yeung

BASS
Austin Gengos*
Harrison Waldon*
Amy Ellington*
Christopher Perron
Gabriella Watts
Jack Hill
Steve Filo

FLUTE
Alexa Kim, Piccolo
Marcelo Rochabrun
Lila Xie
June Yoon, Piccolo

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

CLARINET
Fred Allen
Ryan Budnick
Paul Chang*
George Liu*, Bass clarinet
Kevin Mixes*

BASSOON
Greg Rewoldt*
Luisa Silvar*
Luisa Zhang*

HORN
Eva Conti
Kim Freid*

TROMBONE
Adrian DeSmul
Riley Fitzgerald*
Miles Yucht, Bass trombone

TROMPET
Emily Bobrick
Nicolas Crowell*
Jun Takahashi
Henry Whitaker*

PERCUSSION
Anurag Balaji
Isaac Ilivicky
Buyan Pan

TUBA
Alexander Smith

PERSONNEL MANAGER
Jeannette Yu

ASSISTANT CONDUCTOR
JJ Warshaw

LIBRARIANS
Gabriella Watts
Keerih Wang
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.

The award-winning Princeton University Concert Jazz Ensemble has performed alongside such renowned artists as Clark Terry, Phil Woods, Terence Blanchard, Jimmy Heath, Frank Foster, the Juilliard Jazz Orchestra, and the Delaware Valley Philharmonic Orchestra. They have performed the extended compositions of Duke Ellington and Billy Strayhorn, and have commissioned new works from such composers Jimmy Heath, Bob Mintzer, Michael Philip Mossman, Ralph Bowen, and Conrad Herwig. The Concert Jazz Ensemble is led by Dr. Anthony D.J. Branker who is currently celebrating his 25th year as director of the jazz program at Princeton University.

Dr. Anthony Branker is founder and director of the program in jazz studies at Princeton, where he holds an endowed chair in jazz studies and serves as associate director of the performance program. He oversees numerous ensembles and teaches courses in jazz theory through improvisation and composition, jazz performance practice in historical and cultural context, jazz composition, the evolution of jazz styles, and the improvisation ensemble. He has taught at the Estonian Academy in Tallinn, Estonia (as a Fulbright Scholar), the Manhattan School of Music, the Mason Gross School of the Arts (Rutgers), Hunter College (CUNY), and Ursinus College, and has held visiting composer positions in Denmark, Germany, and Estonia. He holds a Doctor and Master of Education from Columbia University Teachers College, MM in Jazz Pedagogy from the University of Miami; and BA in Music and Certificate in African American Studies from Princeton University. Branker's compositions have been performed in concert in Finland, Russia, Lithuania, Estonia, Japan, France, Germany, Denmark, China, and Australia, and in the U.S. at venues including the Iridium Jazz Club, Sweet Basil Jazz Club, The Five Spot, New York's Symphony Space, the Tez-under the Time Café, Trumpets Jazz Club, and the Schomburg Center for Research in Black Culture. His discography includes Uppity (2013), Together (2012), Dialogic (2011), Dance Music (2010), and Blessings (2009) for the Origin Records label and Spirit Songs (2006) for Sons of Sound. He leads the ensembles Anthony Branker & Ascent and Anthony Branker & Word Play, and his next album for Origin, Forward, will be released in summer 2014.

Saxophonist Ralph Bowen has made his mark on the New York jazz scene for over three decades, while bringing his "casual perfectionism" to clubs, concert halls, and festivals worldwide. Bowen's discography of over 70 titles includes associations with Orrin Evans, Michel Camilo, Horace Silver, Renee Rosnes, Kenny Garrett, Steve Wilson, Kenny Davis, Michael Mossman, Ralph Peterson Jr., Anthony Branker, and Jared Gold. His seven solo CDs (Movin On, A Morning View, Soul Proprietor, Keep the Change, Five, Dedicated, Due Reverence, and Power Play) feature a wide variety of top shelf musicians including trumpeters John Swana and Ryan Kisor; pianists Jim Beard and Orrin Evans; Organist Sam Yahel; guitarists Peter Bernstein, Jon Herington, and Adam Rogers; bassists John Patitucci, Anthony Jackson, Charles Fambrough, Reuben Rogers, and Kenny Davis; and drummers Ben Perowsi, Bill Stewart, Brian Blade, Antonio Sanchez, Gregory Hutchinson, Donald Edwards, and Dana Hall.

David Sanford's compositions have been performed by the Cabrillo Festival Orchestra under Marin Alsop, the Berkeley Symphony under Kent Nagano, the Boston Modern Orchestra Project under Gil Rose, the Chamber Music Society of Lincoln Center, Speculum Musicae, Dinosaur Annex, the San Francisco Contemporary Music Players, the Meridian Arts Ensemble, the Chicago Symphony Chamber Players, cellist Matt Haimovitz, and jazz musicians George Garzone, Bob Mintzer, Josh Roseman and Hugh Ragin among many others. His honors include a Guggenheim Fellowship and the Rome Prize, and he was the subject of a Composer Portrait concert at Miller Theatre. Born in Pittsburgh, PA in 1963, Sanford is Associate Professor of Music at Mount Holyoke College, the director of the Pittsburgh Collective, and a fellow of the Radcliffe Institute for Advanced Study in 2013-14.

James "JJ" Warshaw, '14, is a music major from Philadelphia, Pennsylvania. He has played percussion and piano/celeste for PUO
since his freshman year but finds himself facing the other side of the stage for this concert. He has been involved with other musical groups on campus including the Glee Club, Chamber Choir, Princeton Chamber Orchestra (PCO), Chapel Choir and the American Songbook jazz ensemble. He studies conducting with Michael Pratt and will be writing an orchestral piece for his Senior Thesis.

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 Ensemble and Richardson Chamber Players. Pratt was educated at the Eastman School of Music and Janglewood, 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.

NOTES ON THE PROGRAM

From Anthony Branker on Ballad for Trayvon Martin

Ballad for Trayvon Martin was written for the unarmed 17 year-old who lost his life in Miami on February 26, 2012 at the hands of a neighborhood watch coordinator who took it upon himself to follow, confront, attack, and exact justice, simply because of unfounded assumptions surrounding Trayvon’s intentions, which, if you break it down, were based on “what he looked like” and “who he was thought to be.” This composition should also be seen as one that honors those victims of racial violence and hate who came before. Here, I am referring to the senseless and brutal murders of fourteen year-old Emmitt Till in Mississippi in 1955 for allegedly flirting with a young 21 year-old Caucasian woman; as well as the deaths of Denise McNair, Cynthia Wesley, Carole Robertson, and Addie Mae Collins – the four young African American girls (one 11 year-old and three 14 year-olds) who were killed in Birmingham, Alabama in 1963 when a bomb exploded while they were attending Sunday school. It is my hope that each of you will embrace Ballad for Trayvon Martin as a song of healing and one that speaks to the urgent need for all of us to continue to work together, so that young innocent children of any race, ethnicity, religious affiliation, or other type of background never have to be abused or die in such tragic ways ever again.

From David Sanford on Teatro di Strada

Teatro di Strada was commissioned by conductors Michael Pratt and Anthony Branker for the Princeton University Orchestra and Concert Jazz Ensemble, and combines both forces along with the solo improvising tenor saxophone of Ralph Bowen. The combination suggests the “third stream,” composer/conductor/scholar Gunther Schuller’s term for the mixture of both classical and jazz “streams,” and while that term may apply to a very large array of works by composers from all backgrounds dating back to the nineteenth century as well, there isn’t a conscious acknowledgment of any particular tradition for its own sake, although a linear and/or rhythmically big band/modern jazz accent may be inferred. The title, literally “street theater,” describes two primary influences: the street musician, the seemingly “guerrilla performer” who in the present market may represent the inspirational “free artist” in a more pure sense than street artists, food trucks, graphic novelists and hackers, who have all achieved some measure of respectability; and the literal street, or urban environment not
unlike that of Miles Davis’ controversial 1972 *On the Corner*, although not concerned with the African American youth music of said “corner” as Davis was, but with the complex, multi-hued and possibly dangerous literal atmosphere (street traffic, sirens, subway stations, large bustling and occasionally unruly crowds, offensive street preachers, confrontational mendicants and poll takers, etc.) and the soloist’s response to these settings.

**On Beethoven’s Overture to Egmont, Op. 84**

The “Egmont” overture is the first piece in a suite of incidental music composed by Beethoven for a production of Goethe’s play of the same name, which treats the oppression of the Dutch by the Spanish crown in the mid sixteenth century. The overture is a tightly woven summary of the play’s plot, which deals with the heroic triumph of good over evil. The overture opens in serene and stately fashion, but ominous musical forces and melodies quickly enter, to be vanquished by the end of the piece by a rousing song of victory.

**On Dvořák’s Symphony No. 9 “From the New World”, Op. 95**

Antonín Dvořák arrived in the United States in September 1892 to assume the directorship of the National Conservatory of Music, an organization founded in 1885 by arts activist and philanthropist Jeanette Thurber. Thurber believed that if the United States were to cultivate a truly indigenous classical music idiom, composers must be able to study at home instead of in Europe, as was typical for aspiring American composers at the time. During his time in America, Dvořák quickly identified two sources that he deemed particularly rich sources of inspiration for native composers: the African-American tradition of spirituals or so-called “sorrow songs” and the folk traditions of Native Americans. “These beautiful and varied themes are the product of the soil,” Dvořák remarked of African-American spirituals to a reporter in 1893, and in these tunes he found “all that is needed for a great and noble school of music.” He was similarly fascinated by tales of Native Americans, albeit mediated by the writers such as Henry Wadsworth Longfellow, whose *Song of Hiawatha* Dvořák had read in Czech translation before his arrival in the U.S. Both of these influences found their way into the so-called “New World” symphony, most notably in the lyrical second movement, whose melody evokes both the emotion of spirituals and the openness of the frontier. Although its melody is not an actual folk song, it would be subsequently adapted as the popular song “Goin’ Home.”
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
princetongleeclub.com

PRINCETON UNIVERSITY JAZZ ENSEMBLES
princeton.edu/~pju

PRINCETON UNIVERSITY ORCHESTRA
puorchestra.org

PRINCETON UNIVERSITY SINFONIA

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

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