PRINCETON UNIVERSITY ORCHESTRA
Michael Pratt, conductor

PAUL HINDEMITH
(1895-1963)
Symphonic Metamorphosis on Themes by Weber (1943)
Allegro
Turandot, Scherzo
Andantino
Marsch

★ INTERMISSION ★

GUSTAV MAHLER
(1860-1911)
Symphony No. 5 in C-Sharp Minor (1901-1902)
Part I
1. Trauermarsch: In gemessenem Schritt. Streng. Wie ein Kondukt (At a measured pace. Strict. Like a funeral procession) –
   Henry Whitaker ’17, Solo Trumpet
2. Stürmisch bewegt. Mit grösster Vehemenz (Moving stormily, with the greatest vehemence)
Part II
3. Scherzo: Kräftig, nicht zu schnell (Strong and not too fast)
   Nivanthi Karunaratne ’18, French Horn Obbligato
Part III
4. Adagietto: Sehr langsam (Very slow)–
5. Rondo-Finale: Allegro giocoso. Frisch (Fresh)
PRINCETON UNIVERSITY ORCHESTRA
(winds and percussion listed alphabetically. *indicates principal player, boldface indicates Class of 2017)

VIOLIN 1
Demi Fang*
Emma Powell*
Jeffrey Kuan
John Li
Evelyn Wu
Yun Teng
Connie Zhu
Magdalena Collum
Kristin Qian
Haeung Jung
Daniel Wood
Hana Mundiya
Mary Kim
Philippa Marks
Soyeong Park
Hyunnew Choi

VIOLIN 2
Samantha Cody*
Tabitha Oh
Marcus Spiegel
Andy Deng
Cadee Qiu
Isaac Treves
Sarah F. Le Van
Yinan Zheng
Katherine Park
Russell Kim
Katie Liu
Alexander Regent
Janice Cheon
Alice Lin

VIOLONCELLO
DG Kim*
Calvin VanZytveld*
Preston Lim
Nathan Park
Jay Kim
Joshua Shin
Bartosz Kaczmarski
Rohana Chase
Simon Lee
Thomas Morris
Sophie Wheeler
David Kim
Joshua Choi

OBOE AND ENGLISH HORN
Emily Chen
Amelia Hankla
Tiffany Huang*
Ethan Petno
Ann-Elise Siden*

CLARINET
Henry Ando
Joseph Gelb
Brian Kang*
Yang Song*

BASSOON
Emily De Jong
Jan Offerman
Greg Rewoldt*
Timothy Ruszala*

HORNS
Jon Anderson
Michael Chen
Allison Halter
Thomas Jankovic
Nivanthi Karunaratne*
Kyle Lang*
Jacob Williams

TRUMPETS
Sami Belkadi
Elizabeth DiGennaro
Matthew Hetrick
Lucas Makinen
Duncan Waldrop*
Henry Whitaker*

TROMBONE
Rajeev Erramilli*
Bradley Spicher
Daniel Stern
Evan Wood*
Stuart Mindlin was a Princeton businessman who was also a superb percussionist and timpanist. When I arrived here in 1977 he was a member of PUO’s percussion section, and indeed in those days, sometimes he WAS the percussion section. With his special gifts for friendship, he became close to many generations of students, and was a mentor for student percussionists. In the spring of 1988 Stu did not show up to a rehearsal. We learned that he had lost his life in a traffic accident, and the shock and grief was deep for PUO. The next year we established the first memorial concerts in his name. His family began raising an endowment for PUO in his name, and it is with pride and gratitude that we also dedicate these end-of-the-year concerts to his memory. —M.P.
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 121 years, 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 Third 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 Fagles 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 Dublin, 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 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.
For 39 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 ten 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-founder of the 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.
ABOUT THE PROGRAM

PAUL HINDEMITH
Symphonic Metamorphosis on Themes by Weber (1943)

This composition was first ideated as a work on themes by Weber to become a ballet for Léonide Massine’s dance company, upon the latter’s suggestion. Hindemith already started sketching some of the movements that would become part of the ballet in 1940, the year in which he moved to the United States following public and private disagreements with the German government. Soon after, the composer’s partnership with Massine broke apart, resulting in the cancellation of the project. Nevertheless, Hindemith reutilized the initial ballet sketches in 1943, arranging them into what later became the Symphonic Metamorphosis on Themes by Weber, a composition that particularly appealed to American concertgoers. Premiered by the New York Philharmonic in 1944, this became one of Hindemith’s most popular works, quoting some of the last known Weber themes in full as well as preserving most of the original formal structure of the pieces. While these two aspects are kept intact and true to Weber’s works, Hindemith alters the harmonic formulations both horizontally and vertically, often introducing newly composed melodies and extending phrases to be combined with those sonorities. Because of these alterations, the four movements of Metamorphosis on Themes of Weber assumes a singular character, resembling more an original piece rather than an elaboration on borrowed themes.

In the first movement, the themes by Weber are borrowed from four-hand piano music (Op. 60) composed as incidental music to a play based on the Turandot legend by Carlo Gozzi. The middle section theme is showcased by oboe, and later in the movement, the theme appears again in the violas and clarinets. This time it is fused with Hindemith’s harmonic innovations, and it is doubled an octave and a fifth higher by the flute, and two octaves and a third higher by the piccolos. The effect obtained resembles a steam organ sound.

The second movement displays Weber’s incidental music from Schiller’s adaptation of Turandot. It was taken from Rousseau’s Dictionnaire de Musique (1767) and meant to invoke China and the Far East. The theme is insistently repeated eight times throughout the movement, leading to the climax, making way for the brass section to pick up the melody in syncopation and initiating a fugue.
The third movement of Symphonic Metamorphosis on Themes by Weber is based on Weber’s Op. 10, No. 2, where Hindemith preserves the ABA structure from the original composition. The flute solo that appears after the second half of the movement is entirely newly composed, conferring on the music a dancing and flowing element.

The Finale, in the character of a march, is also based on Weber’s Op. 60 like the first movement. Here Hindemith elaborates and expands incipits that are only suggested in the original composition. As an example, the horn call implied in the trio section of Weber’s piece is employed as the foundation of the Metamorphosis’s last movement and its grand finale.

GUSTAV MAHLER
Symphony No. 5 in C-Sharp Minor (1901-1902)

Composed while on vacation from his appointment as director of Vienna Court Opera, Mahler’s Symphony No. 5 reflects the composer’s personal life around the years 1901 and 1902. At that time, Mahler had just met Alma Schindler, daughter of a famous landscape painter, and subsequently fell in love with her. He proposed to the young woman in the fall of 1901. The languishing tone of the beginning of the symphony echoes the uncertainties in Mahler’s life, not knowing whether his feelings towards Alma were reciprocated. Throughout the piece, the character of the music becomes progressively more exultant, signifying the composer’s eventually successful relationship.

Five movements organized into three sections form the Symphony, which is approximately 75 minutes long. The first movement begins with a funeral march, where the trumpet dictates the pace of the music with its strict rhythm of the fanfare. Subsequently, two trio sections bring contrast to the initial grave sounds. The initial trio appears almost suddenly from the preceding silence, providing a neat opposition with angular and raw tones. On the other hand, the second trio displays a more gloomy feeling, involving only the string section.

The second movement elaborates on the motives presented during the first trio, conferring on the music an intense character that relaxes when Mahler introduces a chorale-like passage. This last section brings a brighter tone to the movement, stirring the general mood from gloomy and thoughtful to a more joyous one. These two movements form the first part of the Symphony,
while the third movement comprises the second section of the piece.
The third movement is the longest one and is in the form of a Scherzo. It contrasts the
popular and high-class characters found in the countryside and the Viennese society. Here, the
listener can in fact hear the rustic melodies of folk dances being intrinsically alternated and
counterbalanced by the refinement typical of the Viennese waltz. The horn dominates the trio
section of the Scherzo, leaving the strings a secondary accompaniment role.

The third section of the Symphony opens with an Adagietto and, according to conductor Willem
Mengelberg, “this Adagietto was Gustav Mahler’s declaration of love to Alma! Instead of a letter,
he confided it in this movement without a word of explanation. She understood and replied: He
should come!!!” The strings and the harp alone set the tender tone of this movement, while the
rest of the orchestra and the audience is silenced by this sublime music. Without a rest, the Finale
appears with its bright and energetic mood in the form of a Rondo. During this movement, the
listeners can notice the reappearance of the chorale first presented during the second movement.

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FINAL PERFORMANCE
OF THE
PRINCETON UNIVERSITY
ORCHESTRA’S
2016-2017 SEASON

Saturday June 3, 8:00 p.m.
Reunions Fireworks Concert
Finney Field