Friday, October 20, 2017 at 7:30pm
Saturday, October 21, 2017 at 7:30pm
Richardson Auditorium in Alexander Hall

Princeton University Orchestra
Michael Pratt, Conductor
Geoffrey Burleson, Piano

WOLFGANG AMADEUS MOZART
(1756-1791)

Overture to The Magic Flute, K. 620

LUDWIG VAN BEETHOVEN
(1770-1827)

Piano Concerto No. 4 in G Major, Op. 58
Allegro moderato
Andante con moto
Rondo. Vivace

Geoffrey Burleson, Piano

~ Intermission ~

GUSTAV MAHLER
(1860-1911)

Symphony No. 1 in D Major, “The Titan”
Langsam. Schleppend (Slowly. Dragging)
Kräftig bewegt, doch nicht zu schnell
(Moving strongly, but not too quickly)
Feierlich und gemessen, ohne zu schleppen (Solemnly and measured, without dragging)
Stürmisch bewegt (Stormily agitated)
PRINCETON UNIVERSITY ORCHESTRA  
(winds and percussion listed alphabetically. *indicates principal player)

Violin 1  
Tabitha Oh*  
Hana Mundiya  
Jeffrey Kuan*  
Cadee Qiu  
Connie Zhu  
Mary Kim  
Haeun Jung  
Yun Teng  
Katie Liu  
Magdalena Collum  
Hyunnew Choi*  
Janice Cheon  
Evelyn Wu  
Katherine Park  
Alice Lin  
Yinan Zheng  
Fumika Mizuno  

Emiri Morita  
Mina Park

Violin 2  
Kristin Qian*  
Daniel Wood  
Soyeong Park  
Sarah Le Van  
Sophia Winograd  
Elijah Ash  
Ellie Shapiro  
Lawrence Chiang  
Alexander Zhu  
Nick Kim  
Dane Jacobson  
Nanako Shirai  
Kathryn Leung  
Nicholas Schmeller  
Daniel Rim  

DG Kim*  
Rohana Chase*  
Jay Kim  
Nathan Park  
Joshua Shin  
Joshua Choi  
Bartek Kaczmarski  
Thomas Morris  
Sophie Wheeler  
Simon Lee  
David Kim  
David Basili  
Daniel T Kim  
Phillip Shen

Viola  
Nathan Wong*  
Tess Jacobson  
Julia Pak  
Nathan Rim  
Preston Johnston  
Caroline Holmes  
Noah Pacis  
Kevin Tsao  
Ethan Glattfelder  
Claire Lee  
Beth Meyers

Violoncello  
DG Kim*  
Rohana Chase*  
Jay Kim  
Nathan Park  
Joshua Shin  
Joshua Choi  
Bartek Kaczmarski  
Thomas Morris  
Sophie Wheeler  
Simon Lee  
David Kim  
David Basili  
Daniel T Kim  
Phillip Shen

Dorian Pousont  
Daniel Strayer  
Matt Troiani  
Jack Hill

Flute/Piccolo  
Haeley Ahn  
Nicholas Ioffreda*  
Queenie Luo*  
Gabriella Tummolo  
Annie Zou

Oboe/English horn  
Christine Kwon  
Camille Liotine  
Ethan Petno*  
Michael Yeung*

Clarinet  
Henry Ando  
Nicolas Chae  
Joseph Gell*  
Hanson Kang*  
Michael Hauge  
Yang Song*

Bassoon/Contrabassoon  
Emily de Jong*  
Gabriel Levine*  
Jan Offermann  
Greg Rewoldt

Contrabass  
Megan Chung*  
Thomas Graul  
Andrea Reino

Horn  
Peter DeLong  
Allison Halter*  
Thomas Jankovic
Parker Jones
Nivanthi Karunaratne*
Andrew Kim
Linus Wang
Jacob Williams

Trumpets
Liz DiGennaro*
Matthew Hetrick
Lucas Makinen*
Christian Venturella
Duncan Waldrop*

Trombone
Rajeev Erramilli
Bradley Spicher
Daniel Stern
Evan Wood*

Tuba
Mitch Hamburger

Harp
Julia Ilhardt
Sarah Rapoport*

Timpani/Percussion
Reilly Bova
Steven Chien
David Graff
Nitish Jindal
Henry Peters
Adam Petno

PRINCETON UNIVERSITY ORCHESTRA COMMITTEE

Co-Presidents
DG Kim
Evan Wood

Publicity Chairs
Yang Song
Nivanthi Karunaratne

Tour Committee
Emily de Jong
Evelyn Wu
Hyunnew Choi
Nicholas Ioffreda

Members at Large
Tim Ruszala
Rohana Chase
Reilly Bova

Alumni Chair
Cadee Qiu

Treasurer
Thomas Graul

Web Master
Katie Liu

Social Chair
Mary Kim
Matt Troiani

Librarians
Greg Rewoldt
Megan Chung

Gear Chair
Rajeev Erramilli

Orchestra Manager
Dan Hudson
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. 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 translations of Homer’s 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 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 40 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*.

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 with Nathan A. Randall 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.

Equally active as a recitalist, concerto soloist, chamber musician, and jazz performer, pianist Geoffrey Burleson has been hailed by *The New York Times* for his “vibrant and compelling” solo performances, furthermore praising Mr. Burleson’s “rhythmic brio, projection of rhapsodic qualities, appropriate sense of spontaneity, and rich colorings.” Currently recording Camille Saint-Saëns: Complete Piano Works on five CDs for the new Naxos Grand Piano label, volumes released so far have received high praise from *Gramophone, International Record Review, Diapason* (France) and have garnered International Piano Choice Awards from *International Piano Magazine*. In addition to serving on the piano performance faculty at Princeton, Mr. Burleson is also Professor of Music and Director of Piano Studies at Hunter College City University of New York, and is on the piano faculties of the CUNY Graduate Center, International Keyboard Institute and Festival (New York City), and the Interharmony International Music Festival (Italy). He received his DMA from Stony Brook University where he studied with Gilbert Kalish, and also studied with Veronica Jochum, Lillian Freundlich, and Leonard Shure, among others.
Wolfgang Amadeus Mozart (1756-1791)
Overture to *The Magic Flute*, K. 620 (1791)

Financial anxiety marked Mozart’s final years. His situation began to improve in 1791, but he met his untimely demise in December of that year. Only two months prior he enjoyed the wildly successful premiere of his final opera, *The Magic Flute*. Unlike the celebrated Italian operas written at the end of his life - *The Marriage of Figaro, Don Giovanni, Così fan tutte, La Clemenza di tito* - this was a German *Singspiel*, a musical drama that contains both spoken and sung dialogue. The opera revolves around Prince Tamino, who is approached by the Queen of the Night with the task of rescuing her daughter, Pamina. She is held captive by the high priest Sarastro, the leader of a mystical cult. Enchanted with the noble beliefs of Sarastro’s society, however, Tamino decides to seek membership himself. He and Pamina must first undergo a series of trials before they may be admitted. The eponymous magic flute, a gift of the Queen, protects Tamino from danger.

Sarastro’s circle represents an allusion to Freemasonry, a movement inspired by Enlightenment ideals. Mozart himself was a Mason for seven years. The overture begins with three majestic brass chords that evoke Sarastro’s noble society; these chords return in the middle of the overture. The remainder of the piece is a bright fugue that puts the orchestra’s energy and virtuosity on full display.

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 4 in G Major, Op. 58 (1805-1806)

Beethoven’s Piano Concerto No. 4 received its public premiere on a cold night in December 1808. The audience was apparently miserable because of a poorly heated concert hall, an under-rehearsed orchestra, and a program consisting of unusually complex and difficult music. Yet it would prove to be one of the most important concerts in the history of music: in addition to the concerto premiere, Beethoven’s Fifth and Sixth Symphonies were performed in public for the first time, as well as his Choral Fantasy for orchestra, chorus, and piano. Other works on the program were two movements from his Mass in C Major, a concert aria, and an improvised fantasia on piano. The concert lasted roughly four hours. Along with the two symphonies on the program, the Fourth Piano Concerto would come to define Beethoven’s “heroic” middle period, in which we can observe him confronting his encroaching deafness.

Place yourself in the seats of Vienna’s Theater an der Wien on that cold December night. Your evening began with an evocative depiction of nature’s beauty and might in Beethoven’s Sixth Symphony, followed by a pained aria for soprano and orchestra, *Ah! perfido*. The ensuing Gloria from the Mass in C Major overwhelms with its sound and sublimity. To conclude the concert’s first half, Beethoven takes a seat at the piano in front of the orchestra. Beethoven was at the time equally famous as a composer and a piano
virtuoso; you eagerly anticipate his brilliant dramatics after the orchestra’s customary introduction. Yet to your shock Beethoven opens the piece with a delicate, fleeting melody, before the other players have even lifted their instruments. After the bombast of the night’s first three offerings, Beethoven’s intimate G-major sonorities are striking. The orchestra answers the sweet intonations of the piano, but something is amiss: they have entered in an unexpected key, B major. Thus we have perhaps Beethoven’s boldest opening measures, brushing aside convention and reimagining the roles of piano and orchestra in the concerto. It would be the last piano concerto Beethoven composed for his own use.

The serenity of the first movement is immediately confronted in the second by a stern, recitative-like challenge by the orchestra. The piano responds with an elegant yet somber melody, before the orchestra again asserts itself with anger-filled tones. This dialogue between a lyrical soloist and wrathful orchestra continues throughout the movement, a relationship that E.M. Forster likened to Orpheus taming the furies in the Underworld. Indeed, the piano succeeds in soothing the orchestra’s fury.

Although the orchestra adopts the piano’s lyrical beauty, nothing can prepare us for its transformation in the finale, which begins without pause between movements. The orchestra dissipates the somber, pains ending in E-minor by taking the root, E, and transforming it into the third of a C-major chord. This surprising harmonic shift is compounded by the intrusion of a light, fluttering march. The movement brings the concerto to a boisterous, brilliantly virtuosic close that nonetheless retains the serenity and lyricism that pervades the first two movements.

**Gustav Mahler (1860-1911)**

*Symphony No. 1 in D Major (1887-1888)*

Gustav Mahler’s shortest and most conventional symphony is also the one that seems to have given him the most headaches. Its premiere in Budapest in 1888 was disastrous: audiences were perplexed by its quasi-programmatic elements and had trouble identifying what was parody and what was genuine. Mahler eventually revised the music, cut what was originally the Andante second movement, and withdrew the program. What he originally called a “symphonic poem in two parts” he would come to label a traditional “Symphony in D Major” —after a spell with the title “The Titan,” named from a novel by German writer Jean Paul (1763-1825). The symphony features material borrowed from his song cycle *Lieder eines fahrenden Gesellen* (“Songs of a Wayfarer”), his early song “Hans und Grethe,” as well as music clearly inspired by Liszt’s “Dante” Symphony and Wagner’s *Parsifal*.

The first part of the original two-part symphonic poem (the second movement of which was the withdrawn Andante second movement, “Blumine”), is labeled “From the Days of Youth: Flower, Fruit, and Thorn Pieces” (taken from another Jean Paul novel).
By 1896 Mahler would have objected to revealing such information, but it is clear that the “first part” of the symphony is designed to evoke nature and youthfulness. Mahler labeled the first movement’s primordial opening “Like a sound of nature.” A descending fourth, passed around the orchestra, mimics a cuckoo’s call; these fourths become the motive for the movement’s main thematic material, drawn from the song “I went over the field this morning” from Songs of a Wayfarer. With this movement Mahler brings us from the murmurs of dawn to the exuberant calls of nature’s creatures. The Ländler movement that follows - an Austrian country dance - maintains this bucolic air.

The chirping and murmuring of the animals takes a dark turn in the second half of the symphony. The third movement is the most famous of the piece and features perhaps one of Mahler’s most well-known melodies. If this is your first encounter with the symphony, the lugubrious, somber double bass solo - an extremely unusual and striking orchestral choice - will sound familiar, but it might be difficult to identify immediately. This tune is the children’s song “Frère Jacques” (which Mahler knew as “Bruder Martin”). He sets it grotesquely in the minor mode, and the canonic setting of the distorted nursery rhyme alternates with lively, klezmer-like episodes. Another “Wayfarer” song makes its appearance later in the movement and contributes to its darkness. The movement’s original title, “The Hunter’s Funeral Procession: A Funeral March in the Manner of Callot,” refers to Jacques Callot, a Baroque engraver associated with a German fairytale in which a huntsman’s funeral procession is led, ironically, by a coterie of forest animals.

We emerge from this gloom in the finale, titled “From Hell to Paradise,” which traces the archetypical triumph of light over darkness. A grim, imposing opening is eventually tempered by a lyrical middle section before bringing back material from the symphony’s first measures and elsewhere. The piece ends with grandiose bombastic fanfares: Mahler instructs the horns to sound “even over the trumpets.”

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**PRINCETON UNIVERSITY ORCHESTRA 2017-2018 SEASON**
*Michael Pratt’s 40th-Anniversary Season as Conductor*

All concerts begin at 7:30pm in Richardson Auditorium in Alexander Hall and are $15 general/$5 students unless otherwise stated

**Thursday and Friday, December 7 and 8, 2017** - Rossini, Tchaikovsky, and Dvorak

**Friday and Saturday, March 9 and 10, 2018** - Strauss and Concerto Competition Winners

**Friday and Saturday, April 27 and 28, 2018** - Britten - War Requiem

*The Stuart B. Mindlin Memorial Concerts*

**Saturday, June 2, 2018 at 8:00pm** - Reunions Fireworks Concert; Finney Field; Free