Monday and Tuesday, November 6 and 7, 2017 at 8pm
Wallace Theater, Lewis Arts complex

Princeton University Department of Music
and Princeton Sound Kitchen
presents

Music by Andrew Lovett
Libretto by Rinde Eckert and Andrew Lovett
Gabriel Crouch, Conductor

Sponsored by the David A. Gardner ’69 Magic Project in the Humanities Council,
the Department of Music, the Lewis Center for the Arts and Princeton Sound Kitchen.

This performance lasts approximately one hour and has no intermission.
COMPOSER’S NOTE

The roots of this project began in conversations with Scott Burnham and Rinde Eckert. Reflecting on favourite moments in Mozart’s comic operas, we wondered: what is it about these pieces that marries humour and drama so perfectly through music?

I inveigled Rinde into co-teaching an Atelier course (co-sponsored by the Music Department and the Lewis Center) in 2015 to try to address this question. Out of that activity, the characters and the story of *The Analysing Engine* emerged.

There’s an echo of *Così fan tutte* in the way that four young people are manipulated through the machinations of two older characters. The music doesn’t sound like Mozart, but (I hope) it functions within the opera in a similar way: amplifying and reflecting dramatic and humorous elements. I like a comparison that Rinde made: the way that comic and dramatic threads are interwoven in the Mozart / Da Ponte operas is similar to the way that comic and dramatic elements are combined in the movies of Charlie Chaplin. Chaplin introduces his film *The Kid* (1921) with the suggestion of “a smile and, perhaps, a tear”.

I’m grateful to the Music Department and the Lewis Center for supporting the project - from the beginning - and to the David A. Gardner ’69 Magic Project in the Humanities Council for sponsoring this event. And many thanks to the performers and the production team for all their work.

-Andrew Lovett
The Analysing Engine (2017)
Music by Andrew Lovett*
Libretto by Rinde Eckert and Andrew Lovett

Gabriel Crouch*, Conductor
Daniel Krane ’18, Director
Victoria Davidjohn ’19, Lighting Designer

Cast
(in order of vocal appearance)

Professor Platt.............Heather O’Donovan ’16
Doctor Neare...........................Bradley King
Amanda Palmer...............Alexandra Porter
Hunter Pyne..................Brandon Gaines
Sally Mudd................Shruthi Rajasekar ’18
Jake McCormick..........Sebastian Cox ’18

The Analysing Engine Ensemble

Anna Lim*, Violin
Alberto Parini*, Violoncello
Jack Hill*, Double Bass
Jayn Rosenfeld*, Flute/Piccolo
Robert Wagner*, Bassoon
Peggy Kampmeier*, Keyboard
Lynda Saponara, Piano

* denotes Princeton University Performance Faculty
A MESSAGE FROM PROFESSOR LOUISE DOROTHY PLATT

You are all very welcome to the Neuro-Amatory-Analytics Laboratory. Please be advised that this presentation will last approximately one hour. I will begin by outlining the technical and theoretical background to our research, then my associate, Dr. Neare, and I will introduce the focus of our work: the Analysing Engine. The Engine is designed to measure the emotional connection between two individuals with unprecedented numerical accuracy. I call this the “Amorous Coupling Co-efficient”. Imagine, if you will, the great boon this will prove. If we can extrapolate from this value, we will be able to predict the outcome of any given relationship with a very high level of certainty. Think of the time, money and heartache this will save! We have invited four students to be the first test-subjects for our demonstration. They are two couples, in love (they say - we’ll soon see!). Just for fun, we will award a small cash prize to the pair that attains the highest co-efficient value with the Engine.

Please follow normal Lab safety protocols at all times. The components are exceedingly fragile and we use high-voltage sonic capacitors in the Engine. Finally, thank you in advance for signing the non-disclosure confidentiality agreement.

-LDP (Professor)
NON-DISCLOSURE
CONFIDENTIALITY AGREEMENT

In consideration for the disclosure of information generally relating to a device for measuring the Amorous Coupling Co-efficient, invented by Professor Louise Dorothy Platt and Dr. Oliver Neare, I agree, as a duly authorized representative of the company or organisation below named, to keep such information confidential and not to disclose or use such information for any purpose other than evaluation:

1) Unless such information is known by me or my company prior to the date of this agreement;

2) Unless written permission is obtained from the inventor or his/her authorised representative;

I understand that the transfer of this information shall not be construed as granting a license or any right of ownership in the information or the invention. I further understand that this agreement constitutes the entire understanding between the parties relating to the safeguarding of information transferred, and supercedes all prior related discussions and understanding.

PRINT NAME: ____________________ SIGNATURE: ____________________

TITLE: ______________________________ DATE: ______________________

COMPANY/ORGANISATION: _______________________________________

THE ANALYSING ENGINE
SYNOPSIS
Setting: A University Laboratory, modern-day (more or less).

Prologue
Professor Platt and Dr Neare are making last-minute adjustments to the Analysing Engine, a new device that they are about to demonstrate before an invited audience. This is a machine that can measure the love between two people with unprecedented accuracy.

Scene 1
Professor Platt is about to begin a disquisition on the theoretical underpinnings of the Engine. However, Dr Neare is furious when Professor Platt describes him as her “assistant”.

Scene 2
Professor Platt continues her lecture, but is interrupted when Neare brings forward four students (two couples) who have come to act as test subjects. There is some wariness between the students.

Scene 3
Platt continues again while Neare prepares the students for the experiment.

Scene 4
Everything is ready. The Engine is switched on and whirs into action, but nothing registers on the read-out.

Scene 5
Platt and Neare are confused. They make adjustments and decide to try higher settings. The Engine starts again, but the power is too much…

Scene 6
The Engine breaks apart catastrophically. The students slump, Neare is aghast. The students emerge dazed and confused from the wreckage. Platt is horrified by the damage.

Scene 7
Neare tries to revive the students. One of the male students recovers and recalls an image of a heron flying over a lake. The other male student responds to the memory and they realise that they could collaborate. With growing excitement they run off together.

Scene 8
Platt tries to stop the young men, realising too late that the Engine has affected them. At least, she consoles herself, the women are not affected. But as she and Neare retreat to repair some of the damage to the Engine, one of the young women remembers a dream too. With great excitement, the young women also run off together.

Scene 9
The depths of despair for Neare. All four students have disappeared (what happens if they decide to sue?) and the Engine is in ruins. Neare, too, is very concerned.

Scene 10
The two young men return, their plans awry. They shout recriminations at each other, but Neare is pleased: they are - after all - back to normal.
Scene 11
As Neare had predicted the two young women return, also recovering from the adverse effects. Except that they are not quite the same. Perhaps, Platt realises, this explains the lack of a reading by the Engine? She assembles a few parts of the Engine and gets a reading. Her theory works.

Epilogue
Platt and Neare decide to start over. They will rebuild the Engine - together.

MEET THE CAST

SEBASTIAN COX was born in Australia and moved to Oxford, England, to begin his formal voice studies at the age of six under Professor Edward Higginbottom and voice coach Bronwen Mills with the New College Choir. He studied and performed with the choir for seven years, completing over 35 international tours and 12 professional CDs. He won the Early Music Gramophone Award with the group at the age of ten for their recording of Nicholas Ludford’s Missa Benedicta. Frequently performing as a tour soloist with the choir and under his own name, Sebastian became the treble lead at the age of 12, a couple months after the release of an acclaimed record of Monteverdi’s Vespers on which he featured as a soloist. Whilst at Eton College under voice teacher Dan Ludford Thomas, Sebastian was awarded the annual Bowlby Singing Cup four times. In 2014, Sebastian began studying at Princeton University with voice teacher David Kellett. He is a senior in the English Department.

BRANDON GAINES has performed numerous operatic roles including Figaro and Count Almaviva in The Marriage of Figaro, Superintendent Budd in Albert Herring, Leporello in Don Giovanni, Polyphemus in Acis and Galatea, Marquis de la Force in Dialogues of the Carmelites, Dr. Falke in Die Fledermaus, Toante in Handel’s Oreste, and Simone in Gianni Schicchi. Mr. Gaines served as an apprentice artist at the Ash Lawn-Highland Opera Festival in Charlottesville, Virginia, where he performed the role of Benoit in La Bohème and covered the roles of Alcindoro in La Bohème and Max Detweiler in The Sound of Music. His solo concert credits include Handel’s Messiah and Israel in Egypt, Haydn’s The Creation and Lord Nelson Mass, Mozart’s Vesperae Solennes de Confessore and Coronation Mass, and Faure’s Requiem among others. Most recently, Mr. Gaines performed Vaughan Williams’s Five Mystical Songs with the Hartford Symphony and Messiah with the Pittsburgh Camerata and Chatham Baroque.

BRADLEY KING performs regularly with the Boston Early Music Festival, the Rose Ensemble, Mountainside Baroque, numerous other ensembles, and is currently developing a program with DreamSongs Project. On the stage he has performed such diverse roles as Anthony in Sweeney Todd, and Colin in Le Devin du Village. He has also been chosen to participate in prestigious summer festivals and programs includng Fall Island Vocal Seminar.
Hailing from Media, Pennsylvania, Mr. King holds degrees in voice and conducting from DePauw University and the University of North Texas and has won numerous awards and competitions including the Fritz Lockeman Award, NATS State and Regional Auditions, and Tier II of the 2015 James Toland Vocal Arts Competition.

HEATHER O’DONOVAN has trained at the Royal College of Music in London, and at the American Institute of Musical Studies in Graz, Austria. She recently graduated summa cum laude with a bachelor’s degree in Music and a Certificate in Vocal Performance from Princeton University in 2016. Previous roles include the title role in Jeannette’s Wedding Day, an English-language chamber adaptation of Victor Massé’s Les Noces de Jeannette that she created for her senior thesis at Princeton; Drusilla in the Princeton University Opera Theatre’s production of Monteverdi’s The Coronation of Poppea; and Elizabeth Schuyler Hamilton in the world premiere of Flannery Cunningham’s Weehawken. Scene work includes Blonde in Die Entführung aus dem Serail, Marie in La Fille du Régiment, Despina in Così fan tutte, and Papagena in Die Zauberflöte. She has been seen as soprano soloist in Vivaldi’s Gloria, Ralph Vaughan Williams’s Dona nobis pacem, and Ariel Ramirez’s Missa Criolla. Upcoming engagements include a performance/workshop for deaf and hard of hearing audiences entitled Songs of Childhood with the organization Sign & Sing.

ALEXANDRA PORTER is a dedicated performer, programmer, and supporter of contemporary music. Last season, she was a featured soloist on John Luther Adams’ Canticles of the Holy Wind with The Crossing. For the past two summers, she performed with the nief norf festival for contemporary chamber music in Tennessee, singing the music of Kate Soper, Ricardo Zohn-Muldoon, George Lewis, Mary Jane Leach, and Luciano Berio. For four years, she was a vocalist with New Music on the Point, and spent two summers at the Cortona Sessions for New Music. Ms. Porter spent 2015-17 as an administrator for the Resonant Bodies Festival. She is the founder and artistic director of the Contemporary Undercurrent of Song Project: a recital series committed to the elevation of modern art song composition in Princeton. A passionate educator, Ms. Porter is an adjunct voice faculty member at Muhlenberg College. She is an alumna of The Pennsylvania State University and Westminster Choir College. For more information, visit www.alexandraportersoprano.com.

SHRUTHI RAJASEKAR is a senior in the Music Department pursuing Certificates in Vocal Performance and Cognitive Science. A native of Plymouth, Minnesota, Shruthi currently studies voice with Rochelle Ellis, and
has previously studied with Patricia Rozario, OBE (Royal College of Music, London) and Jerry Elsbernd (Minnesota). Her singing credits include Fiordiligi in a MUS 214 scene from *Così fan tutte* (2016) and Eurydice in the Princeton Opera Company production of *Orpheus in the Underworld* (2015). Shruthi is also a composer and Carnatic (South Indian classical) vocalist; on campus, she is involved with the Glee Club, Princeton Swara, and the Undergraduate Composers Collective.

MEET THE ARTISTIC TEAM

ANDREW LOVETT (Composer) moved from the United Kingdom to live in Princeton in 2009, joining the Department of Music at Princeton University as a Professional Specialist. He composes operas, chamber music, and electroacoustic works. Before moving to the US, he enjoyed a close collaboration with London-based ensemble The Electric Voice Theatre (Frances Lynch, artistic director). They premiered two large-scale operas: *Abraham On Trial* (2005) and *Lonely Sits the City* (2009). A third was developed and subsequently completed in the US - *Don’t Breathe A Word* (2015). He has a long-standing interest in silent movies, occasionally performing as a pianist to accompany screenings. Recently, this has included performances within Princeton University and at the Garden Theater in Princeton.

GABRIEL CROUCH (Conductor and Music Director) is Director of Choral Activities and Senior Lecturer in Music 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.

Since moving to the USA in 2005, first to run the choral program at DePauw University in Indiana, and now at Princeton University, he has built an international profile as a conductor and director, with recent engagements in China and Australia, as well as Europe and the United States. In 2008, he was appointed musical director of the British early music ensemble Gallicantus, with whom he has released four recordings on the Signum label to rapturous reviews. As a producer his latest credits have included Winchester Cathedral Choir, The Gabrieli Consort and Tenebrae. His achievements in the choral world have led to many invitations to adjudicate choral competitions, notably the mixed choir final of ‘Sainsbury’s Choir of the Year’ (televised by the BBC). His work as a singer, coach and musical director has led to his name appearing in *The Times* (London) list of “Great British Hopes.”

DANIEL KRANE (Director) is a senior from Brookline, Massachusetts studying Spanish and Portuguese and pursuing a Certificate in Theater. He is thrilled to get the opportunity to collaborate on this exciting new work. Directing credits include: Lewis Center for the Arts: *We are Proud to Present...* (Upcoming
thesis production, March 2018), Theatre for One: Untitled, Theatre Intime: The Flick; Blue Heart; Discordant Lullaby; Dear Friends and Family, East/West Theater: Chicken Feet. He also spent the past summer working as an intern for the Public Theater’s Public Works Department, assisting with their production of As You Like It in Central Park.

VICTORIA DAVIDJOHN (Lighting Designer) is an English major from the class of 2019 pursuing Certificates in Music and Music Theater. A native of San Juan, Puerto Rico, she currently studies Lighting Design under the tutelage of Jane Cox and Tess James. In addition to design, she is also a director and an actor, and is involved in four theater thesis productions this season. On campus, she is the president of Princeton University Players, Princeton’s only student-run musical theater company, and serves on the Lewis Center for the Arts Student Advisory Committee.

ROSAMOND VAN WINGERDEN (Stage Manager) is a sophomore studying Comparative Literature and Music and pursuing Certificates in Italian and Classical Greek. She is especially interested in 19th- and 20th-century opera and its relationship to literature, history, and folklore. Originally from Amstelveen, the Netherlands, she sang with the Nieuw Amsterdams Kinderkoor at the coronation of King Willem-Alexander and was later a chorister at Southwark and Ely Cathedrals in the United Kingdom. On campus, she sings in the Glee Club, Chamber Choir, and Contrapunctus XIV, and plays viola with Early Music Princeton.

Production Personnel
Ninfea Cruttwell-Reade, Assistant Production Manager
Rosamond van Wingerden, Stage Manager
Tom Guthrie, Production Advisor
Jane Cox and Tess James, Lighting Advisors

Special Thanks
The David A. Gardner ’69 Magic Project in the Humanities Council
The Lewis Center for the Arts
Princeton Sound Kitchen
Princeton University Department of Music
Jane Cox
Tess James
Tom Guthrie
Chloe Brown
Matt Pilsner
Upcoming Music at Princeton Events

Friday, November 10, 7:30pm
Princeton University Glee Club
Football Concert with the Yale Glee Club
Richardson Auditorium in Alexander Hall

Tuesday, November 14, 8pm
Princeton Sound Kitchen: Orchestra 2001
Taplin Auditorium in Fine Hall

Thursday, November 16, 6 & 9pm
Princeton University Concerts PUC125:
Cristina Pato, Galician Bagpipe
and the Christina Pato Quartet
Richardson Auditorium in Alexander Hall

Friday, November 17, 8pm
Princeton Laptop Orchestra (PLOrk):
Ensemble Parallax
Co-Lab, Lewis Arts complex

Saturday, November 18, 8pm
Jazz at Princeton University
Small Groups
Richardson Auditorium in Alexander Hall

Sunday, November 19, 3pm
Richardson Chamber Players:
Bohemia: Echoes of Vltava
presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

Monday, November 20, 7:30pm
Gary Karr, Double Bass
Richardson Auditorium in Alexander Hall

Monday, November 27, 7:30pm
Francine Kay, Piano
Taplin Auditorium in Fine Hall

Tuesday, November 28, 8pm
Princeton Sound Kitchen:
Iarla Ó Lionáird and friends
Taplin Auditorium in Fine Hall

Wednesday, November 29, 8pm
Harp Extravaganza
Princeton University Chapel

Thursday, November 30, 7:30pm
Jazz Vocal Collective
Taplin Auditorium in Fine Hall

Friday, December 1, Time TBD
Karyn Levitt/Hans Eiseler Cabaret
presented with The Council for Humanities
Taplin Auditorium in Fine Hall

Saturday, December 2, 1pm
Jazz at Princeton Creative Large Ensemble with Archie Shepp
Richardson Auditorium in Alexander Hall

Monday, December 4, 4:30pm
Ko/Hahn Masterclass Series:
Orli Shaham, piano
Taplin Auditorium in Fine Hall

For more information visit music.princeton.edu
PRINCETON SOUND KITCHEN
2017-2018 SEASON

TUESDAY, NOVEMBER 14, 2017 at 8pm
Orchestra 2001 with Rinde Eckert and Steve Mackey

TUESDAY, NOVEMBER 28, 2017 at 8pm
Iarla Ó Lionáird & Friends

TUESDAY, DECEMBER 5, 2017 at 8pm
Argus String Quartet

FEBRUARY 20-26, 2018
EIGHTH BLACKBIRD RESIDENCY
Tuesday February 20, 2018 at 8pm: Nick Photinos, solo cello, electronics, and video

Thursday-Saturday, February 22-24, 2018 at 8pm: Olagón: a Cantata in Doublespeak
by Dan Trueman with Iarla Ó Lionáird and Paul Muldoon,
in the Wallace Theater at the Lewis Arts complex

Monday, February 26, 2018 at 8pm: Eighth Blackbird performs works by Princeton composers

TUESDAY, MARCH 13, 2018 at 8pm
Wack Pianos
in the Lee Music Performance & Rehearsal Room in the new Lewis Arts complex

TUESDAY, APRIL 10, 2018 at 8pm
Freelance Concert

TUESDAY, APRIL 24, 2018 at 8pm
Generals Concert

TUESDAY, MAY 8, 2018 at 8pm
Bearthoven Trio

All concerts are held in Taplin Auditorium in Fine Hall unless otherwise noted. Free admission; no tickets required.

Visit princetonsoundkitchen.org for more information and possible additional concerts.