Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert. Composition, Performance, and Scholarship—these are the central activities of the undergraduates, graduate students, and faculty in the Department of Music. At Princeton, we believe that composers and music historians do their best work in an environment in which performance is highly regarded, and that performers flourish when their passion for music is supplemented by a deep intellectual engagement with the works they perform.

We are especially pleased to announce that our valued studio instructors are now officially part of the faculty, and that our majors and certificate students have the option—for the very first time in the history of the department—to receive academic credit for their lessons. You will hear the results of these endeavors in the superb performances by our department ensembles (Princeton University Orchestra, Princeton University Opera Theater, Glee Club and Chamber Choir, Jazz Ensembles, Princeton Laptop Orchestra, Sinfonia, and Wind Ensemble) and our many student-run organizations, which include a chamber orchestra, an opera company, and chamber music collective—all of this in addition to a rigorous academic schedule!

We urge you to get to know all the corners of the Department of Music. Come to the Princeton Sound Kitchen and hear new works by our graduate and faculty composers; hear the world’s greatest musicians on the Princeton University Concerts series; take advantage of the many pre-concert lectures and conferences sponsored by our musicologists. Sunday afternoons are a perfect time to come hear the Richardson Chamber Players, the resident ensemble of our performance faculty, or catch some late night jazz on Thursdays with the Jazz @ Café Vivian series. If you have not yet had the opportunity to attend the electrifying performances of So Percussion, Edward T. Cone Performers-in-Residence, you are in for a treat!

With all of this activity, we are particularly looking forward to expanding into our new building in fall of 2017! Stay tuned... plans for an exciting inaugural year are underway. We look forward to seeing you at our next Music Department event!

Wendy Heller
Professor, and Chair Department of Music

Thursday, December 17, 2015 at 7:30 PM
Richardson Auditorium in Alexander Hall

PRINCETON UNIVERSITY SINFONIA
Ruth Ochs, Conductor

ENGELBERT HUMPERDINCK
(1854-1921)
Overture to Hansel and Gretel

PYOTOR I. TCHAIKOVSKY
(1840-1893)
The Nutcracker
Arr. Stephen Morland
Dance of the Reed Pipes
Dance of the Sugar Plum Fairies

JOHANNES BRAHMS
(1732-1809)
“How Lovely is Thy Dwelling Place”
Arr. Nora Kile

Sinfonia Flute Choir
Kathy Fan, Aja Kennedy, Alina Kidó-Matzner, Julia Langer,
Miranda Moore, Bhaskar Roberts, Monica Wei
Nathan Wei, piano
Jayn Rosenfeld, director

ELLIOT CHANG ’16
(b. 1994)
Serenade Amoresque (world premiere)

GUSTAV HOLST
(1874-1934)
“Jupiter” the Bringer of Jollity” from The Planets

INTERMISSION

ALEXANDER BORODIN
(1833-1887)
Symphony No. 2 in B Minor
Allegro
Scherzo: Prestissimo
Andante —
Finale: Allegro
PRINCETON UNIVERSITY SINFONIA

Violin
Fangyong Shi, co-concertmaster
Elijah Ash, co-concertmaster
Jae Sohn, co-principal
Katja Vassilev, co-principal
Sadie Van Vranken, co-principal
Sejal Aggarwal
Rachana Balasubramanian
Lauren Anilo
Henry Burge-Lee
Sydney Cheong
Natalie Diaz
Artemis Eyster
Tiffany Ho
Felicia Jiang
Grace Ewon
Gene Li
Allie Lichterman
Jack Lohmann
David Nie
Alien Qin
Sisi Peng
Claire Thornton
Owen Smitherman
Nina Wade
Kerith Wang
Nathan Wei

Viola
Reuben Zeiset, principal
Brigid Ehrmantraut
Karthik Sastry
Jacob Zinner
Alisa Seavey

Cello
Jacob Tyles, co-principal
Maxwell Watkins, co-principal
Sung Chu
Andrew Ge
Walter Li
Gabriel Lipkowitz
Michael Prabek
Andrew Wang
Brandon Yao
Jonathan Zong

Bass
Ian Iverson, principal
Frederick Hertan
Jack Hollingsworth
Dan Hudson

Flute/Piccolo
Kathy Fan
Aja Kennedy
Alina Kido-Matzen
Julia Langer
Miranda Moore
Blaskar Roberts
Monica Wei

Oboe/English Horn
Sunny He
Kouta Ohyama
Ann-Elise Siden
Ethan Petno

Clarinet
David Fan
Daniel Gift
Edmond Kim
Ryan Budnick

Bassoon/Contrabassoon
Francesca Billington
Josef Gromespacher
Rachel Marek
Jan Offermann
Connor Staggs
Greg Rewoldt

Horn
Peter DeLong
Allison Halter
Nivanthi Karunarathne
Kyle Lang

Trumpet
Duncan Waldrop
Henry Whitaker
Randy Wilson

Trombone/Euphonium
Rajeev Erramilli
Kyle Groves
Dennis Yi
Evan Wood

Tuba
Mitchell Hamburger
David Salkowski

Timpani/Percussion
Lucas Lee
Barak Nehoran
Colin Yost

Harp
Juliana Jackson

About the Program

Much of Engelbert Humperdinck's posthumous fame has rested on his highly successful opera, Hansel and Gretel. First performed in 1893, Humperdinck's motivation for composing the opera came from his sister's encouragement to create a fairy-tale play with music for her children. His sister supplied the libretto, based on the Brothers Grimm tale. The moving, youth-friendly opera interweaves folk-like, simple melodies with the story of Hansel and Gretel's daring escape from the witch's bondage in her gingerbread house. The overture opens with the slow, serene chorale theme (in the French horns) that becomes Hansel and Gretel's "Evening Prayer" later in the opera. The faster section interweaves youthful, sprightly textures with smoother, lyrical lines, and concludes with the peaceful return to the "Evening Prayer" melody.

From the composer of Serenade Amoresque:
Serenade Amoresque is a work dedicated to passion and affection. In 2011, I began a journey of self-discovery in studying love in various shapes and forms. With this, I coined my own word, "amoresque"—meaning "with love". Serenade Amoresque discovers the conflict between dramatic, zealous passion and light, whimsical affection, ultimately reconciling the two in a rhapsodic musical form. The exposition and orchestration of the primary theme is full-bodied and warm, heralding the dramatic nature of love. Yet, what follows is a summery, flowing passage with soaring woodwind lyricism—the juxtaposition is bipolar, illuminating the two extremes of how we as humans feel love. The remaining music is dedicated to resolving this extreme disparity and, as we travel through the piece together, I encourage you to reflect on how you own extremes of love influence your relationships. Indeed, as Igor Stravinsky poignantly puts it, "What force is more potent than love?"

Gustav Holst's suite for large orchestra, The Planets, has remained the composer's most popular work. The suite's six movements represent the astrological characteristics of the planets from Mercury to Neptune, skipping our own planet, Earth. At the time of the work's creation, 1914-1916, Pluto had not yet been discovered, and the physical characteristics of Neptune remained largely beyond the reach of the era's most sophisticated telescopes. The music of the fourth movement, Jupiter, stands out to most ears as the most recognizable. In an explanation offered before The Planets' first performance, Holst reiterated that he found inspiration in astrology and not the mythological deities. As his example, he shared that, "For instance, Jupiter brings jollity in the normal sense, and also the more ceremonial kind of rejoicing associated with religious
or national festivities." The form of "Jupiter" presents a series of clearly defined sections. The buoyant character of the opening theme reminds many of English folk dance. The centerpiece theme of "Jupiter" is the Andante maestoso. Subsequently, this stirring melody was turned into the British patriotic song, "I Vow to Thee, My Country," as well as the hymn "O God beyond all praising."

Alexander Borodin belonged to the famous school of Russian nineteenth-century composers called "The Five," or, more accurately, "Mighty Handful." In Russian, they were known as the "Kuchka." Borodin's contributions to defining a Russian sound included three symphonies—the last unfinished—and the opera, Prince Igor—also unfinished at the time of his death, as well as two string quartets. He squeezed in work on these achievements during vacations and breaks from his primary career as a highly-respected chemist. (His greatest accomplishment in chemistry was co-discovering the Aldol reaction.) The leader of the "Kuchka," Mily Balakirev, encouraged Borodin to explore the symphonic form. Of his symphonies, the Symphony No. 2 in B Minor, completed in 1876, is the most recognized and performed today, though during his lifetime it was subject to the most criticism. Today those faults seem altogether trivial, and the work stands as one of the great Russian symphonies.

Borodin's Symphony No. 2 unfolds as a typical four-movement symphonic design. The two inner movements follow the pattern of Schumann's symphonies with the scherzo followed by the slow movement. The third movement magically leads directly into the fourth movement finale. The overall key scheme of the movements traces a refreshing tonal journey from B Minor to F Major, then to Db Major (a beloved key of the "Kuchka"), and to conclude, B Major. Many of the symphony's folk-like melodies bear close resemblance to music in Borodin's Prince Igor, an opera about the ancient Rus hero, Prince Igor, who battled the invading Polovtsian tribes. Indeed, the flow of the symphony seems best understood in terms of a program about ancient, heroic knights. According to information believed to have come from Borodin, the first movement represents a battle scene. The second movement's meaning is more cryptic, and it is perhaps a chase or festive scene, with a tender, lyrical middle section. The third movement depicts a bard recounting past tales of struggle and triumph to the accompaniment of the harp. The finale is a festive sequence of scenes featuring mass celebration and quieter passages of singing and conversation.

About the Performers

The Princeton University Sinfonia is a full symphony orchestra that unites eager, music-loving students to explore symphonic repertoire from the Baroque to the very newest. Its members are undergraduate and graduate student musicians with diverse academic interests and backgrounds, who join their talents for the pleasure of making music together and for others. Having grown from a small chamber orchestra to its current size, the orchestra has expanded the scope of its musical mission on campus, as well. The orchestra now performs regularly with faculty soloists, and pursues a creative variety of works composed by undergraduate composers. In spring 2014, several members of the Sinfonia began an outreach initiative with the Community House After School Academy (CHASA) at Princeton University's Pace Center for Civic Engagement. Orchestra members play with and mentor local middle school musicians. Each spring the orchestra sponsors a concerto competition for its own members, and the winners perform with the orchestra in May of each year.

Elliot Chang began his musical studies at the age of seven on the piano and began learning the cello at the age of ten. Attending the Lucy Moses School as a Certificate with Honors student from 2008 to 2012, Elliot studied piano under Christine Yoon and Igal Kesselman, cello under Julia Bruskin, and composition under Stephen Cabell and was the principal cellist of the ISO Symphony Orchestra. Elliot was a winner of the 2011 Concerto Competition at the Kaufman Center, performing Bach's Keyboard Concerto in D minor in Merkin Hall. Elliot's first success as a composer came that year with an ASTA Merle Isaac Composition Contest award for his Fantasia in E minor. At Princeton, Elliot has been the Co-President of the Undergraduate Composers' Collective between 2012-2014 and has frequently partnered with the Princeton Pianists Ensemble, highlighted by a Steinway Hall premiere of his Elegy Amoresque (2015). Elliot's most recent commission is a string orchestra work for the United Nations International School to be premiered at Carnegie Hall in 2016. Elliot is a senior in the Civil & Environmental Engineering department, pursuing a certificate in Sustainable Energy. When not composing, Elliot can be found enjoying downtime in the Quadrangle Eating Club or conducting isotope hydrology research in the Princeton Ecosystem Lab.

Ruth Ochs has conducted at Princeton University since 2002. As the music director of the Princeton University Sinfonia, she has led its growth from a chamber orchestra into a full-size symphony orchestra. Passionate about raising the bar for collegiate, community, and youth orchestras, she works with several local ensembles, including the Westminster
Community Orchestra and the Princeton Charter School/ Westminister Conservatory Youth Orchestra. She holds degrees in music and conducting from Harvard University and the University of Texas at Austin. For many summers, she studied conducting at the Pierre Monteux School in Hancock, Maine. In January 2015, she served as conductor for the 2015 Texas Private School All-State Music Orchestra in San Marcos, Texas.

JAYN ROSENFIELD, plays with the League of Composers/ISCM Ensemble, the Richardson Players at Princeton University, the Washington Square Contemporary Music Society, and the Manchester Music Festival (Vermont). She was the first flutist of the Princeton Symphony Orchestra until last season, and played with and ran the New York New Music Ensemble for many years. Presently flutist teacher at Princeton University, and flute workshop leader at the Greenwich House Music School, she is active on the boards of the League of Composers/ISCM and the New York Flute Club. She has recorded concerti by Cimarosa, Steiger, Kraft, Gilbert, et al, the flute chamber music of Albert Roussel, and over sixty contemporary chamber works, by Princeton composers: Barbara White, Edward T. Cone and Frank Lewin, among many others.

Princeton University Sinfonia would like to thank:
The Department of Music and Concert Office
The Richardson Auditorium Staff and Crew
Jack Hill
Michael Pratt
Jayn Rosenfeld
Matt Sullivan
and all of our wonderful musician friends who have joined us for this concert.

Upcoming Music at Princeton Events

Wednesday, January 6, 7:30pm
MUS 213 Chamber Music Recital
Taplin Auditorium in Fine Hall

Saturday, January 9, 7:30pm
MUS 214 FINAL Concert:
The Baroque Consort & Soloists
Richardson Auditorium in Alexander Hall

Wednesday, January 13, 7:30pm
MUS 310: Advanced Workshop in Musical Composition Course Recital
Taplin Auditorium in Fine Hall

Wednesday, January 13, 8pm
Jazz Vespers
Princeton University Chapel

Thursday, February 4, 8pm
Igor Ilevt, piano
The Paderewski Memorial Concert presented by Princeton University Concerts
Richardson Auditorium in Alexander Hall

Thursday, February 11, 7:30pm
Faculty Recital: Jack Hill, double bass
Taplin Auditorium in Fine Hall

Thursday, February 11, 11pm
Jazz at Café Vivian

University Jazz Vocal Collective
Café Vivian, Frist Campus Center

Princeton University Chapel

Saturday, February 20, Time TBA
Glee Club Presents:
Ladyshih Black Mambazo
Richardson Auditorium in Alexander Hall

Saturday, February 20, 8pm
Composition in the Moment
Jazz Faculty Recital
Taplin Auditorium in Fine Hall

Sunday, February 21, 11am
Jazz Vespers
Princeton University Chapel

Wednesday, February 17, 8pm
Jazz Vespers
Princeton University Chapel

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2015-2016 SEASON

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