Wednesday, May 10, 2017 at 7:30 PM
Richardson Auditorium in Alexander Hall

PRINCETON UNIVERSITY SINFONIA
Ruth Ochs, Conductor
Lou Chen '19, Assistant Conductor

**SHRUTHI RAJASEKAR '18**
(b. 1996)

*Polite Society* (world premiere)

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**CLAUDE DEBUSSY**
(1862-1918)

*Première rhapsodie*

Audrey Shi '20, *Clarinet*

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**ANTONÍN DVOŘÁK**
(1841-1904)

*Romance in F Minor for Violin and Orchestra, Op 11*

Noah Beattie-Moss '19, *Violin*

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**CÉCILE CHAMINADE**
(1857-1944)

*Concertino for Flute and Orchestra, Op. 107*

Monica Wei '17, *Flute*
Lou Chen '19, *Conductor*

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*INTERMISSION*
ANŽE ROZMAN  
(b. 1989)  

Little Suite of Mythological Beings  
Little Elvish Dance  
Dance of the Drunken Goblins  
Dance of the LittleDragon

Sinfonia Flute Choir  
Miranda Moore '17, Piccolo and Flute  
Monica Wei '17, Kathy Fang '19, Jessica Ho '20, Flute  
Anne Zou '20, Alto Flute  
Jayn Rosenfeld, Director

JEAN SIBELIUS  
(1865-1957)  

Symphony No. 2 in D Major, Op. 43  
Allegretto  
Tempo andante, ma rubato  
Vivacissimo  
Allegro moderato
PRINCETON UNIVERSITY SINFONIA

Ruth Ochs, Conductor

Violin
Elijah Ash '19, co-concertmaster
Noah Beattie-Moss '19, co-concertmaster
Lauren Anllo
Rachana Balasubramanian '19
Udit Basu '20
Henry Birge-Lee '19
Cathy Chen '18
Sydney Cheong '18
Ileana Ciumac
Hélène Daccord GS
Alexander Gaura '20
Kristen Hauge '18
Jack Lohmann '19
Dylan Mavrides '18
SiSi Peng '19
Marcus Spiegel '17
Trina Swanson '20
Claire Thornton '19
Katja Vassilev '19
Nina Wade '17
Nathan Wei '17
Shirley Zhang '20

Viola
Reuben Zeiset '19, principal
Lennart Beringer
Madison Manning '20
Owen Tedford '20
Shiyi Su '20
Madelyn Veith '19
Jacob Zimmer '19

Cello
Maxwell Watkins GS, principal
Sung Chu
Camille Heubner '20
Meredith Hooper '20
Brian LaPointe GS
Michael Li '20
Michael Prablek '19
Ivy Xue '20

Bass
Ian Iverson '18, principal
Frederick Hertan '19
Jack Hollingsworth '17
Jonah Vernejoul '19
Jack Hill

Flute/Piccolo
Alison Chang '17
Kathy Fan '19
Jessica Ho '19
Alina Kido-Matzner '19
Miranda Moore '17
Anne Zou '20
Monica Wei '17

Oboe/English Horn
Lia Hankla '17
Sunny He '18
Camille Liotine '20
Noah Mihan '19

Clarinet/Bass Clarinet
Henry Ando '20
Daniel Gift '17

Audrey Shih '20
Evan Wildenhain '19

Bassoon/Contrabassoon
Josef Gramespacher GS
Rachel Marek '17
Alexandra Palocz '19
Jan Offermann '18
Connor Staggs '18

Horn
Peter DeLong '19
Matthew Fuller '20
Elizabeth Keim '20
Josh Maccoby '18

Trumpet
Sami Belkadi '19
Duncan Waldrop '18
Henry Whitaker '17

Trombone
Sofia Dimitriadoy '20
Rajeev Erramilli '18
Evan Wood '18

Tuba
Cara Giovanetti '20

Harp
Juliana Jackson '17
Jacqueline Eberhard

Timpani
Steven Chien '20
ABOUT THE PERFORMERS

The PRINCETON UNIVERSITY SINFONIA is a full symphony orchestra that unites eager, music-loving students to explore symphonic repertory 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.

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 also works with several local ensembles, including the Westminster Community Orchestra and the Princeton Charter School/Westminster 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 with Michael Jinbo.

NOAH BEATTIE-MOSS is a sophomore from State College, Pennsylvania. He started playing violin at age five through the State College Suzuki Program and music quickly became one of his main passions. In high school he studied with Professor James Lyon at Penn State University and played in a number of orchestras, including the Nittany Valley Symphony, the Penn’s Woods Music Festival Orchestra, and the All-Eastern Orchestra of the National Association for Music Education. He currently plays in Sinfonia and the Princeton Triangle Club pit orchestra. Noah is also interested in music history and both classical and electroacoustic music composition. Outside of music, he is majoring in Molecular Biology with specific interests in genomics, computational biology and public health, and is involved in the Pace Center for Civic Engagement as a trip leader for the Breakout Princeton and Community Action programs.
LOU CHEN is a sophomore from San Bernardino, California. He is pursuing a Music Major with possible Certificates in Conducting Performance and American Studies. He began his musical journey with the piano, and later the violin, and since coming to Princeton he has focused most of his efforts on conducting. He was appointed Assistant Conductor of the Princeton University Sinfonia earlier this year and made his debut conducting the "Andante con moto" from Mendelssohn’s “Italian" Symphony last fall. Additionally, he has served as Music Director for various Princeton University Players musicals, including the all-freshman musical revue Sex on Broadway and last year’s PUP production of Dogfight, whose pit orchestra The Daily Princetonian called "an enormous strength of the production and the single best pit PUP has seen in years." He is the founder and Director of the Trenton Youth Orchestra, a Pace Center-sponsored project in which Princeton students work with Trenton student musicians to advance their performance skills. He would like to thank Sinfonia for being such a welcoming and talented group with which he has been able to hone his conducting chops!

SHRUTHI RAJASEKAR is a composer and singer from Plymouth, Minnesota. At the age of twelve, Shruthi won her first competition—acclaimed ensemble Zeitgeist’s Erik Stokes Song Contest—and has been enthusiastically writing music ever since. Recent projects include Devotee (premiere: May 12th, 2017), Carnatic Symphony (premiered at the Cleveland Thyagaraja Aradhana), Audava Thillana (premiered by the Princeton Pianists Ensemble), and Do Not Stand At My Grave and Weep, a 2016 national winner of Vox Nova Chorale’s Emerging Composers Competition. Shruthi is taking composition lessons with Anna Pidgorna, and had the opportunity to study last semester with Dr. Alison Kay at the Royal College of Music, London. Shruthi currently studies voice with Dr. Rochelle Ellis, and has previously studied with Jerry Elsbernd and Patricia Rozario, OBE. In addition, she studies Carnatic music with Smt. Nirmala Rajasekar as well as Thanjavur K. Murugaboopathi and B. Sitarama Sharma. Shruthi is majoring in Music with Certificates in Vocal Performance and Cognitive Science. She is involved with Princeton Swara (a group she founded for Indian classical music), the Princeton University Glee Club, and the Princeton Undergraduate Composers Collective.

AUDREY SHIH is a freshman from Columbus, Ohio majoring in Chemical and Biological Engineering. She began taking piano lessons at age four and clarinet lessons at age twelve. Audrey is a two-time finalist of the Columbus Symphony Concerto Competition and has won multiple Awards of Excellence in the CSO Young Musicians Competition as a clarinetist, as well as first place in the Ohio PTA Reflections Contest for her piano compositions. As the four-year principal clarinetist of the Worthington Kilbourne High
School Wind Symphony, Audrey was also a member of the OMEA All-State Band and the Columbus Symphony Youth Orchestra. She currently studies clarinet with Jo-Ann Sternberg at Princeton and is a proud member of the Princeton Pianists Ensemble and Sinfonia. Audrey would like to thank her mom for introducing her to the world of classical music, Columbus Symphony principal clarinetist David Thomas for sharing the beauty of Debussy’s Première rhapsodie with her, and her friends on campus for their endless support.

**MONICA WEI** is a senior in the Department of Chemistry. She has been playing the flute since age nine. She has been a member of the Princeton University Sinfonia since 2013 and has also played in a number of shows for the Princeton University Players. She would like to express her sincerest gratitude to her conductor Ruth Ochs, her current instructor Jayn Rosenfeld, and her previous instructor Ronna Ayscue, for their tremendous support and guidance over many years.

**PROGRAM NOTES ON **POLITE SOCIETY
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At the beginning of the spring term, Ruth Ochs—the enthusiastic, high-energy, kind, funny, loving, and all-around awesome director of Sinfonia—approached me with the opportunity of writing a piece for the orchestra. Ruth had two requests of me: that the piece should use some Indian music and that it would feature harp. She made the latter for harpist Juliana Jackson ’17, who, tonight, is playing her last concert with this orchestra.

One of my courses this semester has focused on how sound can be used as resistance—in other words, the power of music in a political climate. This concept, coupled with the harp, an instrument that has always struck me as Eastern and Western, resulted in the idea of a (gentle!) tug-of-war between cultures. As a composer trained in Carnatic (South Indian classical) and Western music, I draw on both traditions in my writing. This project called on me to intentionally create an orchestral dialogue between these idioms.

The Indian motive—a friendly yet persistent theme throughout the piece—came quickly; the Western dance-like portion was born after meeting with the kind and graceful Juliana. But the process of writing their ‘duet’ was a little harder, a little messier, and a lot more fun. I found that the two systems worked best together when their interactions were respectful yet honest—i.e. without compromising their values. Thus, the title *Polite Society* represents a celebration of civil debate. If I know anything as a native Minnesotan, it is this: just because something is polite does not mean it is without fire!
I would like to thank Sinfonia for the honor of working with them, for kindly welcoming me into their fold, and for granting me this incredible privilege. I am especially grateful to Juliana for teaching me about her beautiful instrument (Juliana, I hope you can see the references to Cress and you in this piece!). And to Ruth—thank you for taking this enormous risk, thank you for trusting me, and thank you always for your love and kindness. How about djembe and woodblock next?

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