Tuesday, December 11, 2018 at 7:30 PM
Richardson Auditorium, Alexander Hall

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

EDWARD ZHANG ’19  
(b. 1997)  
Caverns, Op. 11 (World Premiere)  
… of Maria  
… of Aglarond (Helm’s Deep)

DMITRI SHOSTAKOVICH  
(1906-1975)  
from Cello Concerto No. 1 in E-flat Major, Op. 107  
I. Allegretto

Sean-Wyn Ng ’21, Violoncello  
Lou Chen, Conductor

MAX BRUCH  
(1838-1920)  
from Violin Concerto No. 1 in G Minor, Op. 26  
III. Allegro energico

Abraham Chien GS, Violin

WOLFGANG AMADEUS MOZART  
(1756-1791)  
Act 1 finale from  
Die Gärtnerin aus Liebe, K.196

Count Belfiore  
Jonathan Makepeace ’20
Violante  
Allison Spann ’20
Arminda  
Megan Ormsbee ’20
Podestà  
Neel Nagarajan ’21
Ramiro  
Kathryn McReynolds ’20
Serpetta  
Siyang Liu ’21
Nardo  
Sam Duffey ’19

~INTERMISSION~
GEORGES ENESCU
(1881-1955)
Romanian Rhapsody No. 1 in A Major, Op. 11

SERGEI RACHMANINOFF
(1873-1943)
Piano Concerto No. 2 in C Minor, Op. 18
Moderato
Adagio sostenuto
Allegro scherzando

John Hoffmeyer ’19, Piano
PRINCETON UNIVERSITY SINFONIA

Violin
Angela Yang, co-concertmaster
Jaeyoon Cha, co-concertmaster
Alexander Menegas, co-principal
Donovan Cassidy-Nolan, co-principal
Matthew Adler
Lauren Anllo
Jessica Chen
Abe Chien
Kevin Feng
Eve Fleisig
Alexander Gaura
Michaela Hennebury
Long Ho
Soumya Gottipati
Katie Irelan
Monty James
Amy Jeon
Michael Lenzi
Jack Lohmann
SiSi Peng
Anna Qin
Hannah Smalley
Megan Tang
Grace Wei
Katja Vassilev
Stephanie Ward
Karen Yang
Warren Yuan
Geoffrey Zheng

Cello
Anthony D’Arienzo, co-principal
Connor Hainje, co-principal
Mika Hyman, co-principal
Natalie Arbelaez Solano
Camille Heubner
Sarah Hirschfield
Joon Kim
Brian LaPointe
Timothy Morrow
Sean-Wyn Ng
Kevin Polanish
Keely Toledo

Bass
Jonah Vernejoul, principal
Akiva Jacobs
Jack Hill

Flute
Kathy Fan
Emma Guare
Sunita Srivatsan
Cheyenne Zhang

Oboe
Riesa Cassano
Kouta Ohyama
Aaron Scheinberg

Clarinet
Gabriela Hayward-Lara
Jason Hong
Emily Liushen
Audrey Shih
Steven Tignor

Viola
Madison Manning, principal
Caoimhe Boyle
Watson Jia
Meredith McMahon
Owen Tedford
Lennart Beringer

Bassoon
Mina Yu
Gregory Rewoldt

Horn
Matthew Fuller
New Furlong
Elizabeth Keim
Jacob Williams

Trumpet
James Porter
Randy Wilson
Jonathan Zhi

Trombone
Justin Coon
Thomas Honzt
Trisha Madhavan
Matthew Myers

Tuba
Nathaniel Hontz

Timpani/Percussion
Barak Nehoran
Elijah Shina
Alex Valtchenov

Piano
Charlie Liu

Harp
Genaro Porcaro
ABOUT THE PROGRAM

EDWARD ZHANG ’19

This piece is roughly inspired by places in J. R. R. Tolkien’s The Lord of the Rings (the literary work, not the movies).

In the first section, I imagine the dark passageways and grand architectures of Moria, formerly inhabited by dwarves but now overrun with evil creatures. In the second section, I imagine the glittering caves of Aglarond (Helm’s Deep):

“And Legolas, when the torches are kindled and men walk on the sandy floors under the echoing domes, ah! then, Legolas, gems and crystals and veins of precious ore glint in the polished walls; and the light glows through folded marbles, shell-like, translucent as the living hands of Queen Galadriel. There are columns of white and saffron and dawn-rose, Legolas, fluted and twisted into dreamlike forms; they spring up from many-coloured floors to meet the glistening pendants of the roof; wings, ropes, curtains fine as frozen clouds; spears, banners, pinnacles of suspended palaces! Still lakes mirror them: a glimmering world looks up from dark pools covered with clear glass; cities, such as the mind of Durin could scarce have imagined in his sleep, stretch on through avenues and pillared courts, on into the dark recesses where no light can come. And plink! A silver drop falls, and the round wrinkles in the glass make all the towers bend and waver like weeds and corals in a grotto of the sea. Then evening comes: they fade and twinkle out; the torches pass on into another chamber and another dream.” (from The Two Towers, by J. R. R. Tolkien)

Some people I would like to thank: (1) Dr. Ruth Ochs for giving me the opportunity to write this piece and have it performed; (2) Annika Socolofsky for her insightful orchestration suggestions; and (3) everyone in Sinfonia for their hard work in putting this piece together and making this possible.

Note by Edward Zhang, ©2018

DMITRI SHOSTAKOVICH
Cello Concerto No. 1 in E-flat Major, Op. 107, First Movement

Dmitri Shostakovich began composing his first cello concerto on May 1, 1959, inspired by Prokofiev’s Cello-Symphony Concerto in E Minor, Opus 125. Writing the piece for cellist Mstislav Rostropovich, he completed the concerto on July 20, 1959. It was premiered two months later with the Leningrad Philharmonic Orchestra. The movement begins with a theme derived from Shostakovich’s DSCH musical motif. Corresponding to the notes D,
E-flat, C, and B-natural, the motif represents the composer’s initials in German. Variations on this theme are repeated throughout the movement by both the cellist and orchestra, with the French horn having a prominent role. A second theme appears later as the movement progresses in excitement, culminating with a blow from the timpani and the opening theme in its initial low register.

Note by Sean-Wyn Ng, ©2018

MAX BRUCH
Violin Concerto No. 1 in G Minor, Op. 26, Third Movement

Bruch’s 1st Violin Concerto is one of the most popular concertos in violin repertoire and one of German composer Max Bruch’s most well-known compositions. The concerto was first performed in 1866, but with the help of celebrated violinist Joseph Joachim, the piece was revised into its present form in 1867 after having been rewritten, in Bruch’s words "at least half a dozen times". The result was a concerto that was rapidly taken up by the famous violinists of the day, such was its ability to showcase the instrument.

The finale, in contrast to the melodic second movement, opens with a quiet, but intense orchestral introduction that leads up to the soloist’s energetic theme. Marked Allegro energico, the movement weaves dazzling virtuosic passages with the main theme. The second subject is a prime example of romantic lyricism, with a slower melody situated between iterations of the dance-like opening theme. The piece ends with a frenzied accelerando that builds up to a fiery and glorious end.

Note by Abraham Chien, ©2018

WOLFGANG AMADEUS MOZART
Act 1 Finale from Die Gärtnerin aus Liebe, K. 196

Synopsis:
Don Antes, the mayor (Podesta) has announced the betrothal of his niece, Arminda to the Count Belfiore. The Count’s former lover, the Marquise Violante Onesti, has disguised herself as Sandrina, a gardener on the Podesta’s estate in the company of her male servant, Roberto who is going by the name Nardo. Together they are plotting to try get Belfiore to forsake Arminda and return to her. Nardo is smitten with the Podesta’s servant Serpetta, who in turn is infatuated with and hopes to marry Don Anchise! As with all love affairs, the course of love is never easy and it turns out that Don Anchise is in love with Sandrina. To make matters worse, Arminda’s former lover, Don Ramiro has returned to try to claim her before her wedding to the Count Belfiore. In the Finale to Act 1, Belfiore believes that he recognizes Violante but is confused by her attire. Sandrina (Violante) denies that she is the Marquise.
and is overcome with an incapacitating fear of being discovered before Nardo and she can implement their plans. Arminda enters the scene and sees Don Ramiro for the first time in years and is overcome by angst at this new development. Serpetta, already angered by the Podesta’s attentions towards Sandrina, is very interested in Sandrina’s strange behavior and the Count’s apparent interest in this female gardener. The Podesta is dismayed at everyone’s behavior as the scene unfolds. As with many Mozartian first act finales, this one concludes with the characters being dazed, amazed, and wondering about how all this will resolve itself!

GEORGES ENESCU
Romanian Rhapsody No. 1 in A Major, Op. 11

The precocious Romanian musician George Enescu (1881-1955) first studied in Vienna (at the Conservatory at the age of nine) and then went on to the Paris Conservatoire. His musical successes extended from violin performance to composition and conducting, and success arrived early. He maintained strong ties and friendships in Paris, and he concertized throughout the world as violinist and conductor, yet he always returned and supported his native Romania. His compositions also drew upon idiomatic Romanian folk styles and melodies. He composed his two Romanian Rhapsodies, both constitute his opus 11, in 1901 and 1902, respectively, and he conducted their premiere in Bucharest. The energetic and opulent sounding Romanian Rhapsody No. 1 in A Major turned into a lasting success, becoming one of his most popular compositions. The work begins tentatively with exchanges between a solo clarinet and oboe (the tune, drawn from folklore, bore the title “I have a coin, and I want a drink”). New melodies, largely in a dance-style, take over and alternate, and the pacing of the rhapsody fluxes between lively, fresh-sounding louder sections and quieter passages before a festive conclusion.

SERGEI RACHMANINOFF
Piano Concerto No. 2 in C Minor, Op. 18

Sergei Rachmaninoff began to compose his Second Piano Concerto in 1900 with great trepidation and concern. The premiere of his First Symphony three years earlier had been greeted with appalling invective, including this notorious comment: “If there were a conservatory in hell, Rachmaninoff would gain the first prize for this symphony.” Dejected and despondent, Rachmaninoff halted his career as a performer and composer, and suffered a long period of depression. The turning point arrived when his family sought help from the therapist Nikolai Dahl. Through a combination of encouragement and hypnosis, Rachmaninoff returned to composing; the Second Piano captures that critical transformation.
in Rachmaninoff’s life. The musical idiom and overall structure of the concerto also marked a new beginning for the composer. The interaction of the solo piano part with the orchestra is one of close partnership, and the score often features many chamber music like exchanges between the two. The concerto opens as if to transport the listener from the intimate interiority of the soloist’s soul to an intensely passionate melody. Already at this point, just moments into the work, the pianist accompanies and supports the main theme’s brooding harmonies with anxious arpeggios. In the second movement, the piano and orchestra similarly exchange melody and accompaniment. But here solo instruments from the woodwinds – flute and clarinet – and then individual sections of the strings often create an even more intimate dialogue. The final movement is crafted as a march. After a bridge transition, the full orchestra launches the final movement. One hears a transformation of the solo line’s character, and the mood transforms into affirmation and acceptance. After Rachmaninoff’s death, the movement’s second theme became the basis for the song “Full Moon and Empty Arms,” especially remembered by Frank Sinatra’s 1945 recording. A concerto full of memorable tunes and moments, the concerto should also be celebrated as a powerful turning point in Sergei Rachmaninoff’s biography.

Note by Ruth A. Ochs, ©2018

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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 compositions. 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 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. 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. For many summers, she studied conducting at the Pierre Monteux School in Hancock, Maine with Michael Jinbo. She holds degrees in Music and Conducting from Harvard University and the University of Texas at Austin, and a PhD in Musicology from Princeton University.

Originally from San Bernardino, CA, **LOU CHEN** is a senior in the Music Department with certificates in Orchestral Conducting and American Studies. In addition to being Associate Conductor of the Princeton University Sinfonia, he serves as Director of the Trenton Youth Orchestra, Outreach Director of the Princeton Chamber Music Society, and Director of the TCHS-Princeton University Collaborative Concert Series. For his work with the Trenton Youth Orchestra, he has received the Santos-Dumont Prize for Innovation and the A. James Fisher, Jr. Memorial Award. Previously, he has been Music Director for various student produced musicals, including *Dogfight* and *Jesus Christ Superstar*. While studying abroad at the University of Oxford last spring, he played piano and wrote songs as a member of a homeless band. This is his third and final year working with Sinfonia, with whom he has conducted works by Schumann, Saint-Saëns, and Mendelssohn. He is very grateful to them and Dr. Ochs for the many indelible musical memories!

**ABRAHAM CHIEN** is a plasma physics graduate student in the Department of Astrophysical Sciences. He began his musical journey at seven on the piano but very quickly fell in love with the violin. In high school, he played in the New York Youth Symphony for four seasons, performing with the ensemble in Carnegie Hall with soloists such as violinists Glenn Dicterow and Anne Akiko Meyers, and cellist Carter Brey. At Princeton, he is also a member of the Princeton Camerata. Abraham is working on a thesis project on magnetic reconnection with Dr. Hantao Ji. Outside of music and research, he can often be found sipping on a cup of bubble milk tea.

**JOHN HOFFMEYER** is a senior majoring in Comparative Literature with a Certificate in Musical Performance. John is the president and co-founder of the Princeton Chamber Music Society, a group dedicated to increasing accessibility to classical music for both performers and listeners. He is also a fellow at the Princeton Writing Center. He began piano lessons at the age of nine and made his concerto debut with the Florence Symphony Orchestra in 2012. Since then, he has appeared as soloist with the Orchestra Giovanile Napolinova and the Phillips Academy Chamber Orchestra. He has performed in Boston's Jordan Hall, Shanghai Symphony Hall, and in New York City, at both The DiMenna Center for Classical Music, and the Rose Studio at Lincoln Center. As a member of the Trio Adonais, John was a silver medalist at the 2015 Fischoff National Chamber Music Competition. He performed in the
Orchestra of St. Luke’s Young Artist Series, and after attending as a student, he was invited to be a Young Artist at the Southeastern Piano Festival, where he acted as a Young Juror for the Arthur Fraser International Piano Competition. His teachers have included Alexander Korsantia, Hung Kuan Chen, Tema Blackstone, and Robert Taub, and he is currently a student of Francine Kay. Next year, he will matriculate to the University of Oxford as a Rhodes Scholar.

SEAN-WYN NG is a sophomore computer science major from Mesa, Arizona. She played the classical guitar for five years before starting cello lessons in junior high school, studying under Jamie Kellogg and Jenna Dalbey. In high school, she was a member of the Phoenix Youth Symphony and Arizona All-State Orchestra. In addition to Sinfonia, she is involved with the Princeton Triangle Club, Kindred Spirit, and La Vie en Cello on campus. In her free time, she enjoys reading and playing with her little sister.

EDWARD ZHANG is a composer and pianist (and occasionally, clarinetist) from Toronto, Canada, majoring in Chemistry, and the Certificate in Piano Performance. After graduating from Princeton, he intends to pursue a PhD in Chemistry. While in high school, he studied composition with Peter Ware. At Princeton, he has been mentored by Dmitri Tymoczko, Dan Trueman, Juri Seo, Viet Cuong, and Annika Socolofsky, and he is a member of the Princeton Undergraduate Composers Collective. His flute quintet *Landscapes from Glencoe* was premiered at the opening of the Lewis Center for the Arts in October of 2017, and more recently, his trio *Rainbow Trains* for clarinet, violin, and piano was premiered in January of 2018. A former student of Gergely Szokolay, Edward currently studies piano with Margaret Kampmeier. While at Princeton, he has participated in masterclasses with pianists Paul Lewis, Daniil Trifonov, and Jon Kimura Parker. As a collaborative pianist, he frequently performs with string and wind players, and occasionally performs with Sinfonia and the Princeton Chamber Music Society. He is also a member and former music director of the Princeton Pianists Ensemble.
Upcoming Music at Princeton Events

Thursday, December 13, 12:30pm
Live Music Meditation with Martin Fröst, Clarinet and Henrik Måwe, Piano
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Thursday, December 13, 8pm
Martin Fröst, Clarinet and Henrik Måwe, Piano
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Monday, January 7, 7pm
Gustavo Dudamel and Musicians from the Los Angeles Philharmonic
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Thursday, January 10, 7:30pm
Jazz at Princeton: Small Group X
Lee Music Room, Lewis Arts complex

Friday, January 11, 7:30pm
Saturday, January 12, 7:30pm
Die Gärtnerin aus Liebe, K. 196
presented by MUS214: Opera Workshop
Richardson Auditorium, Alexander Hall

Wednesday, February 6, 6pm & 9pm
Messiaen Quartet for the End of Time
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Thursday, February 7, 8pm
Friday, February 8, 8pm
Sō Percussion
Taplin Auditorium, Fine Hall

Saturday, February 9, 7:30pm
John Hoffmeyer ’19, Piano
Taplin Auditorium, Fine Hall

Sunday, February 10, 3pm
Richardson Chamber Players “Then & Now: Celebrating PUC’s 125th Anniversary”
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

For more information visit music.princeton.edu
MARTIN FRÖST, Clarinet
HENRIK MÅWE, Piano

LIVE MUSIC MEDITATION

with MATTHEW WEINER,
Associate Dean of the Office of Religious Life

a half-hour of guided meditation to music

THURSDAY, DECEMBER 13, 2018
12:30 PM | Richardson Auditorium, Alexander Hall

Free and open to all.

Doors will open at 12pm and close at capacity. Early arrival is recommended.
Stay after for a group conversation with the artists about the experience of listening to music mindfully.