

DEPARTMENT OF
MUSIC
AT PRINCETON



Friday, March 1, 2024, 7:30 PM
Saturday, March 2, 2024, 7:30 PM
Richardson Auditorium, Alexander Hall

**Princeton University Orchestra Concerto Concert
and Be Kūnū: A Contemporary Exploration of
Ancient Mandingo Strings (World Premiere)
by Olivier Tarpaga
for Dafra Kura, Princeton University's African Music Ensemble
and the Princeton University Orchestra**

Princeton University Orchestra
Michael Pratt, PUO Conductor

Dafra Kura and Princeton University's African Music Ensemble
Olivier Tarpaga (AME director, Dafra Kura artistic director composer)
Dafra Kura is Wassa Kouyaté (vocals, kora), Boubacar Djiga (djeli n'goni),
Seydou Koïta (electric guitar) and Issouf Dembélé (balafon)

Winners of PUO Concerto Competition
Wesley Sanders '26, Tuba
Kaivalya Kulkarni '26, Cello
Daniel Lee, '27, Violin

PROGRAM

Ralph Vaughan Williams
(1872-1956)

Concerto for Bass Tuba
Prelude
Romanza
Finale—Rondo alla Tedesca

Wesley Sanders '26, Tuba

Robert Schumann
(1810-1856)

Concerto for Violoncello Op. 129
Nicht zu schnell (Not too fast)
Langsam (Slow)
Sehr lebhaft (Very lively)

Kaivalya Kulkarni '26, Cello

Short Intermission

Peter I. Tchaikovsky
(1840-1893)

Concerto for Violin, Op. 35
Allegro moderato
Canzonetta
Allegro vivacissimo

Daniel Lee '27, Violin

Short Intermission

PROGRAM CONTINUED

Be Kūnū (World Premiere)

A Contemporary Exploration of Ancient Mandingo Strings

A collaboration between the Princeton University Orchestra, the African Music Ensemble and Dafra Kura.

1. **Miniamba (to Windega)**
2. **Kulanjan**
3. **Kongoba**
4. **Mali Sadio**

Conception: Michael Pratt & Olivier Tarpaga

Artistic direction and composition: Olivier Tarpaga (b. 1978)

Arrangers: Boubacar Djiga, Seydou Koita, Beth Meyers

Production assistant: Beth Meyers

Special thanks: Flatie Dembele

Performers:

The Princeton University Orchestra

Dafra Kura Band

Wassa Kouyaté (vocals/kora), Boubacar Djiga (djeli n'goni), Seydou Koïta (electric guitar), Issouf Dembélé (balafon)

African Music Ensemble

Saidou Sangare, Jason Treuting, Wesley Rast, Reuel Williams, Kennedy Primus, Helen Cueyoung Lee, Ife O. Aigbiniode, Khari A. Franklin, Reina Coulibaly, Davis Polito, Cindy Li, Bassit Fijabi, Tanaka M. Dunbar Ngwara.

About the Department of Music:

The Department of Music at Princeton University provides its undergraduates—whether they major or minor in Music—the opportunity to learn from a world-renowned faculty of scholars and composers. Performance opportunities include student-led and departmental ensembles like symphony orchestras, multi-genre choruses, jazz, contemporary music, African music, steel band, laptop orchestra, and much more, and students have access to private instrumental and voice lessons from eminent performing artists. The graduate program offers two distinct and prestigious Ph.D. programs in composition or musicology; graduate students receive fully-funded, immersive experiences conducting research, advancing their craft, and collaborating with faculty within Princeton University's inspiring, interdisciplinary campus.

For more information about the Department of Music and other upcoming events, and to sign-up for our mailing list, please visit music.princeton.edu.

NOTES ON THE PROGRAM

Ralph Vaughan Williams's Concerto for Bass Tuba

Ralph Vaughan Williams's Concerto for Bass Tuba was written in 1954 for the London Symphony Orchestra, and was the first concerto ever written for tuba and orchestra. Despite initial criticism as an eccentric idea with little musical value, today it is regarded with high praise, and is one of the standard concerti of the tuba repertoire. It is a short concerto - running at just 13 minutes - but does a brilliant job at capturing the tuba's capabilities as a solo instrument.

The Prelude takes the initial form of a stately march, demonstrating the instrument's grace and agility with quick sixteenth note passages. It briefly deviates to a middle section in compound time, mostly subdued but filled with energy and lyricism, before returning to the march-like section. The movement ends in a cadenza filled with flourishes which span from the very bottom to the very top of the tuba's register.

For me, the second movement—the Romanza—is the highlight of the concerto. The flowing, pastoral melodies sit perfectly on the tuba, and demonstrate its capability as a delicate, expressive instrument. The opening is reminiscent of an English folk song, with a simple yet beautiful melody. The movement then ups in intensity, before crescendoing into a soaring climax. Finally, it wraps up with a return of the pastoral theme and a quaint conclusion.

The third movement—Rondo alla Tedesca—is a fiery finale that is a perfect end to the concerto. It is a brisk romp that holds some of the most virtuosic passages of the piece, while also being lyrical, and quite playful. Just as in the first movement, it ends with a virtuosic cadenza, followed by a flurry of notes from the orchestra.

Despite being the first concerto ever composed for tuba, this piece brilliantly captures the tuba's potential as a solo instrument. As the first tuba concerto performed by PUO, I chose the Vaughan Williams concerto because it provides such a fantastic introduction to the tuba as a solo instrument, just as it did to the world 70 years ago.

I want to greatly thank Kimberly Shen '24 for being an amazing accompanist throughout the concerto competition process. The piano reduction for this concerto is quite difficult, and she handled it with ease.

-Wesley Sanders '26

Robert Schumann's Cello Concerto in A Minor, Op. 129

Robert Schumann's *Cello Concerto in A Minor, Op. 129* was composed in 1850, towards the end of Schumann's tragic life. It begins with a melancholy theme that is recurring throughout the first movement. This gives way to an overarching character of anguish and torment is interrupted by dreamlike states of wondrous joy, love and introspection. This is perhaps best represented in the introduction of the second theme. The orchestra ends its *tutti* in an anxious and chaotic state; the cellist then enters on a low D marked *forte piano*, interrupting the orchestra. The next passage serves as a bridge from the anguish, pain, and anxiety in the first theme to a dreamlike state of wonder, joy, and introspection.

This dichotomy between characters continues throughout the rest of the first movement. For me, this represents a struggle between two conflicting emotions, moods and personalities. The dreamlike states provide a sense of relief and escape from these dark and depressing feelings; but ultimately we are reminded of their presence by the recurring and haunting presence of the first theme throughout the first movement.

There is no break between the first and second movements; this is possibly due to the fact that Schumann detested applause between movements (for good reason, I must say...). As we saw above, the phrase between the two movements serves to change the character and the mood. In particular, the phrase begins with a desperate high D (again marked *forte piano*) played by the cellist; the tempo, character and mood all seem to halt as the phrase progresses. We are now presented with a sense of calm and peace, but still with an underlying longing and tension. The key signature has also changed; the gloomy A minor from the first movement has been replaced with a more hopeful F major.

The second movement features a duet between the soloist and the principal cellist of the orchestra. The movement begins with the soloist playing an interval known as the “falling fifth”: In Schumann’s music, this interval is believed to represent his wife, Clara. Because of this, the duet between the two cellists is often interpreted as a “love duet”.

Between the second and third movements, there is a transitory phase in which the theme from the first movement reoccurs. After this transitory phase, the third movement begins in the original key of A minor with a lively, dance-like quality that is not characteristic of A minor. This dance moves at a rapid pace and provides an animated conversation between the soloist and the orchestra. This culminates in an accompanied *cadenza* in which Schumann takes us on a journey through various characters, moods, and personalities. This *cadenza* resolves to a joyful *coda* in A major, which concludes in an exciting, exuberant ending.

-Kaivalya Kulkarni '26

Pyotr Ilyich Tchaikovsky Concerto for Violin, Op. 35

Pyotr Ilyich Tchaikovsky had a troubled life. Sent off to boarding school at the age of 10, losing his mother just four years later, and perhaps worst of all, being homosexual in intolerant Soviet Russia, forcing his highly-suspected suicide at the end of his life. In spite of all the trauma and mental hardships, Tchaikovsky still managed to produce some of the most romanticized, gushing, over-the-top, heartfelt melodies of the Romantic period. It was in fact during the aftermath of the composer’s disastrous, ill-fated marriage (with a woman) when he created his marvelous violin concerto.

Iosif Kotek, Tchaikovsky’s student and probable lover, actually inspired Tchaikovsky after a play-through of a piano-and-violin arrangement of Lalo’s vibrant *Symphonie Espagnole*. Tchaikovsky originally wished for his new concerto to be dedicated to Iosif, but possible rumors surrounding their relationship in addition to Iosif’s disapproval of the work (worried that the piece would ruin his career) pressured Tchaikovsky to dedicate the piece to legendary violinist Leopold Auer. Upon receiving the piece, however, Auer was disappointed that Tchaikovsky had not conferred with him during the composition process, ultimately refusing to premier the piece and later making changes to the concerto (some of which I will be incorporating). The final and current dedicatee is Adolf Brodsky, who premiered the piece in 1881 to surprisingly mixed reception.

To me, Tchaikovsky's violin concerto is about love. On the outside, Tchaikovsky had to suppress his homosexuality his entire life, but considering the circumstances, I believe it is through this concerto (especially the first movement) that he is able to let all of his emotions out and be his true self. The first movement begins with a short orchestral introduction followed by an unusual cadenza-like feature from the soloist in a continuation of the orchestral line. The violin seems to wander around before resolving in the warmth of D major, where the iconic main melody is presented for the first time. The entirety of this movement features luscious melodies, intimate moments, huge buildups, and of course, many ballet and dance-like elements - Tchaikovsky as you may know wrote many ballets. The most iconic and surreal moment of the first movement takes place at the end of the exposition when the solo's adrenaline-filled climb explodes with the whole orchestra taking over, sweeping the hall with the heroic main melody. A virtuosic cadenza written by Tchaikovsky himself takes the stage in the middle segment followed by a recapitulation of the exposition which races to the end of the movement. At this point, I am probably extremely tired and on edge from the sheer exhilaration of playing the 20-minute long movement, but there is still a lot to go.

The second movement, Canzonetta (an Italian form of song), is a short, simple, and sweet piece that is played with a mute. Except I won't. For most of it. Sorry Tchaikovsky. After the opening statement by the solo violin, I take off the mute when the happier, brighter Eb major section comes in, highlighting a greater contrast in character. Additionally, I play Auer's edits in this movement where he takes some of the lines to higher registers rather than backing down as Tchaikovsky originally wrote. In my opinion, the second and third movements are on the edge of being repetitive, so I believe these variations prevent the piece from dragging out too long. The second movement leads directly into the third movement without pause with a jumpscare that will punish any sleepers in the audience.

The third movement features Cossack-like, exciting spiccato lines throughout in a typical rondo form, where the theme comes back repeatedly. Auer wrote in several cuts in this movement (as I will play) to keep the piece from ever slowing down too much in addition to a short cadenza towards the latter half of the movement.

-Daniel Lee, '27

Olivier Tarpaga's *Be Kūnū (World Premiere)*

The 'Be Kūnū' project was made possible by Princeton University's Humanities Council and the Council Awards 2023-24 Grants for Innovation and Collaboration. This project aims to introduce the community to rich artistic and cultural material from the African continent via collaborations, new artistic creations, and performances. The Magic Grant supported the making of 'Be Kūnū: A Contemporary Exploration of Ancient Mandingo Strings', a suite of new music created and performed via a collaboration between the Princeton University Orchestra, the African Music Ensemble, and musicians who specialize in ancient African string instruments and balafon.

'Be Kūnū' is best translated as "the present past".'

-Olivier Tarpaga

ABOUT

Princeton University Orchestra

The Princeton University Orchestra was born in February 1896, with a concert by professional musicians. The modern history of PUO begins with the appointment of the orchestra's present music director, Michael J. Pratt, in 1977. Through the fifties and sixties, the ensemble shrank down to as few as thirty students amid "music-is-better-seen-than-heard" mentalities in music academia, as well as insufficient rehearsal and performance spaces on campus. Following Pratt's appointment to the orchestra's podium, this downward trend quickly reversed itself into an upwards explosion. In 1984, the orchestra's home, Alexander Hall, was renovated from a large auditorium into a professional-grade concert hall. Additionally, unprecedented interest in music performance among students, coupled with growth in the overall undergraduate class size and the development of Princeton's dedicated extracurricular hours (two hours every weekday during which classes are forbidden from meeting), allowed PUO to quickly expand into the large symphonic orchestra of over 100 students that it remains today.

In response to students in the orchestra expressing a desire to continue as musicians after their studies at Princeton, Michael Pratt established the Music Department's Certificate Program in Music Performance in 1990, and he was a major architect in the general integration of performance into Princeton's wider curriculum. Undergraduate musicians in the Music Performance certificate receive complementary lessons and are eligible to spend a semester abroad studying at the Royal College of Music, which has been named one of the top music conservatories in the world. Following the creation of a strong music performance program, the conductor noted a significant upswing in Princeton University applicants with exceptional musical talent and interest, which in turn allowed the Princeton University Orchestra to grow into an even stronger ensemble, able to tackle any piece in the classical repertoire. In 2018, there were enough applicants to the incoming class alone to fill multiple large symphonic orchestras.

Nowadays, the orchestra is recognized for its musical excellence, named in an independent survey as one of the top then college-age orchestras in the United States.

Michael Pratt, Conductor

The 2023-2024 season marks 46 years since Michael Pratt came to Princeton to conduct the Princeton University Orchestra— a relationship that has resulted in the ensemble's reputation as one of the finest university orchestras in the United States.

He is credited by his colleagues and generations of students in being the architect of one of the premiere music programs in the country, Princeton's certificate Program in Music Performance (now the Music Minor in Performance), Pratt has served as its director since its inception in 1991. The international reputation the Program has earned has resulted in Princeton's becoming a major destination for talented and academically gifted students. Pratt also established a partnership between Princeton and the Royal College of Music that every year sends Princeton students to study in London. He is also co-founder of the Richardson Chamber Players, which affords opportunities for top students to perform with the performance faculty in chamber music concerts.

Over the years, Pratt has guided many generations of Princeton students through a remarkable variety of orchestral and operatic literature, from early Baroque Italian opera through symphonies of Mahler to the latest compositions by students and faculty. He has led the Princeton University Orchestra on eleven European tours. Under Pratt the PU Orchestra has also participated in major campus collaborations with the Theater and Dance programs in such works as the premieres of Prokofiev's *Le Pas d'Acier* and *Boris Godunov*, a revival of Richard Strauss's setting of the Molière classic, *Le Bourgeois Gentilhomme*, and a full production of *A Midsummer Night's Dream*, with all of Mendelssohn's incidental music.

Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers and mentors have included Gunther Schuller, Leonard Bernstein, Gustav Meier, and Otto Werner Mueller.

In March 2018 Michael Pratt was awarded an honorary membership to the Royal College of Music, London (HonRCM) by HRH The Prince of Wales. At Princeton's Commencement 2019 he was awarded the President's Award for Distinguished Teaching by President Christopher Eisgruber.

Wesley Sanders '26, Tuba

Tubist Wesley Sanders is a sophomore planning to major in Chemistry with a minor in Tuba performance. From Vernon, NJ, Wesley is an active member of numerous musical groups at Princeton, including the Princeton University Orchestra, Sinfonia, Creative Large Ensemble, Afrobeat, Wind Ensemble, OPUS, and Triangle Club. He also gives trombone lessons through Trenton Arts at Princeton.

Kaivalya Kulkarni '26, Cello

Cellist Kaivalya Kulkarni is a sophomore planning on concentrating in mathematics. Kaivalya started learning cello as a five-year-old in the local Suzuki program in Okemos, Michigan. Later he studied with Horacio Contreras and Richard Aaron. For the past six years, he has been studying under Prof. Amir Eldan, a professor of cello at the University of Michigan. At Princeton, Kaivalya has participated in several ensembles. During the 2022-23 season, he was a member of the Princeton University Orchestra. He is also a current member of the cello ensemble *La Vie en Cello* and the chamber music group *Opus*. Outside of music, Kaivalya enjoys mathematics, sports, and ice cream. Tonight, Mr. Kaivalya Kulkarni will be performing on a cello crafted by Giuseppe Madauto of Catania, Italy, in 1907. This exquisite instrument is on loan from Princeton Violins, LLC.

Daniel Lee, '27, Violin

Violinist Daniel Lee is a freshman hailing from New Orleans, Louisiana, intending to study Economics. Daniel initially started playing the piano at the age of 5 and eventually picked up the violin at the age of 10. Throughout high school, he studied with Byron Tauchi until college where he studied with Brennan Sweet. Back at home, Daniel was a part of the Greater New Orleans Youth Orchestra. He made his professional orchestra debut on piano when he was 12 with the Louisiana Philharmonic Orchestra (LPO), performing with them two years later on violin. He participated in several summer music programs over the years, most recently with the National Youth Orchestra of the United States of America (NYO-USA), touring and performing in North America and Europe with renowned conductors and soloists.

African Music Ensemble

Founded in 2017 by Olivier Tarpaga, The African Music Ensemble explores sounds and rhythms originating from cities across Africa. That's Bamako and Johannesburg, Kinshasa and Abidjan, Lagos and Nairobi, Ouagadougou and more. From ancient Mandingo music to desert rock and blues, from Fela Kuti in Nigeria to Soukous from the Democratic Republic of Congo.

Olivier Tarpaga, Composer and conductor

Olivier Tarpaga (USA/Burkina Faso), is a senior lecturer in music and the director of the African Music Ensembles of Princeton University. Tarpaga has performed and taught music and dance regularly in more than fifty countries throughout Africa, Europe, the Americas, Asia, and Oceania. Tarpaga's music and dance works have been described as "unforgettable" by Los Angeles Times and "extraordinary" by The New York Times. Since 1998, Tarpaga has composed and performed contemporary and traditional music and conceived dynamic dance theater works, touring internationally and the US with an impressive roster of collaborators and commissioning partners: including The Hollywood Bowl, the Ford Amphitheater (Los Angeles), The New Delhi Sacred Music Festival (India), The World Cultures Festival (Hong Kong), The Bali Spirit Festival (Indonesia), Festival de Jazz d'Amiens (France), Kelly Strayhorn Theater (Pittsburgh), Harlem Stage, The Joyce Theater, REDCAT, Crossing the Line Festival, Jacob's Pillow, Action Danse Festival (Morocco), Charleroi Dance Biennale (Belgium), Natanda Dance Festival (Sri Lanka), The Drama Center (Singapore), and Session House (Tokyo).

Dafra Kura Band

Hailing from Burkina Faso, the Dafra Kura Band fuses the high energy of the griot ancestral tradition and the contemporary sounds of modern African cities sourced from Manding tradition, nomad desert blues, and Afrobeat.

Wassa Kouyaté, Kora and lead voice

The highlight of the musical team will be Wassa Kouyate. She is an emerging music celebrity griotte and the only professional female kora player in Mali. She will empower the music with her twenty one strings kora and inspire the dancers with ancient griots songs. Born in 1998 in Sikasso, Wassa is from Badougou Djoliba. Of Malinke tradition and from a family of griots, she is an author, composer, singer, kora and piano player. She trained at the Mali School of Arts (INA) and at the Mali Conservatory with renowned teachers, including maestro Madou Diabaté. Wassa Kouyaté made the kora his favorite instrument. This instrument that offers incredible melodies and musicality. Today, it is the pride and promotion of Mandinka culture throughout the world. She multiplies musical and artistic experiences by mixing musical styles, combining tradition and modernity to perfection. She has several artistic collaborations on her own, including the Africa EXPRESS Project in England. She is currently on tour with Nainy Diabaté's Kaladjula Band. She is also involved in several projects for the production of advertising spots.

Seydou Koïta, arranger/electric guitar

Seydou Koïta is by far the most popular guitarist in Burkina Faso right now. He has recorded and performed with a list of music celebrities in Burkina and sought by musicians in the region. He is an excellent desert blues guitarist and a jazz electric bass player. Born on January 12, 1980 in Bamako, Mali, Seydou Koïta comes from a guitarist father and a singer mother. From the age of 9, he began to learn to play the guitar alongside his father, of whom he became the accompanist from the age of 12. Thereafter, he will learn to play the bass guitar. In 2003, Seydou moved to Burkina Faso. He was quickly called upon by great stars of Burkinabe music and thus participated in the production of their albums: Sami Rama, Abidine Dioari, Amety Meria, Amadou Balaké, Idak Bassavé, Sana Bob from Burkina Faso, Aïcha Koné from the Côte d'Ivoire, Sanfas Thomas from Cameroon, Koko Dembélé from Mali, Koumba Gawlo from Senegal, etc. Seydou has also been on major stages and international events: Jazz in Ouaga, the Music Festival, Rock in Ouaga, the Atypical Nights of Koudougou, Fespaco, Danfani Fashion Week, the Récréaâtrales etc. In 2015, he created his own musical group, the Yelisa Banda, with which he created a musical creation which was presented at the French Institute and at the Petit Bazar in Ouagadougou.

Boubacar Djiga, arranger/djeli ngoni

Boubacar Djiga is an award winning multi-instrumentalist from Burkina Faso. He is an expert of the ancient Djeli N'goni, a traditional seven string guitar from the Manding empire. He has taught and toured around the world with Dafra Kura Band and his award winning band Kunde Blues. Boubacar will groove the piece with his home-made traditional bass ngoni and electrify the music with the jeli ngoni using his multiple pedals. Born into a family of griots in Burkina Faso, Boubacar Djiga is a talented multi-instrumentalist (djeli n'goni, kameleni n'goni, bougarabou, tamani and acoustic guitar). Former chief percussionist and composer of the National Ballet of Burkina Faso, he is a member of the teaching staff of the International School Irène Tassebédo. Founder and artistic director of the famous group "Kundé Blues", he has collaborated and toured the world with artists such as Smarty, Rido Bayonne, Bil Aka Kora, Jean Philippe Rikel, Alif Naaba, Abdoulaye Diabaté, Issouf Kienou and Sissao. He has taught music and performed in many countries: Niger, Togo, Senegal, Angola, Benin, Switzerland, France, Italy, Belgium, Germany, Netherlands, United Kingdom, Reunion Island and Denmark. He performs with the Dafra Kura Band and in the play "Fragments of Declassified Memory" by Baker & Tarpaga Project.

Issouf Dembélé (Balafon)

Issouf Dembele is a master drummer and balafon player born in a griot family. In addition to the drums and calabash he will be playing, Issouf will also play the Kamele ngoni from the West of Burkina Faso and Mali. He is an expert balafon player, djembe, dundun, Kamele n'goni and tama. He has worked, recorded and toured with renown musicians in Burkina Faso such as Smokey and Jah Kassa and Dafra Kura Band. He is a musician in Olivier Tarpaga's once the dust settles, flowers bloom. Dembélé has taught and performed music across North and West Africa, Europe and the United States.

Beth Meyers, arranger/production assistant

Arranger/Producer, Beth Meyers has performed and recorded as a multi-instrumentalist and vocalist in a diverse range of genres. She is a founding member of several musical groups including the neo-folk band, Damsel (with Monica Mugan), the quirky, “folk-prog” band, QQQ (with Mugan, Jason Treuting and Dan Trueman), and the flute/viola/harp trio, janus (with Amanda Baker and Nuiko Wadden). As a violist Beth has also performed in a smattering of Broadway shows including Hamilton and Wicked. She tours and records regularly with the anti-folk Warner Bros. artist, Regina Spektor and has also shared the stage and/or recorded with artists including Adele, Antony and the Johnsons, Arone Dyer, Beirut, Bjork, Cassandra Wilson, Chris Cornell, Chris Stapleton, Chromeo, Dan Deacon, Eryka Badu, Frank Ocean, Jade Bird, Jon Batiste, Lisa Hannigan, Local Natives, Mariam Wallington, Matmos, Meredith Monk, The National, The Roots, This is the Kit, Sō Percussion, Sufjan Stevens, and Shara Nova. As an symphonic violist, she has performed with orchestras including the Lucerne Festival Academy, the National Repertory Orchestra and the Rochester Philharmonic Orchestra and has played under conductors Marin Alsop, Pierre Boulez, and David Robertson to name a few.

As a composer/arranger, Beth collaborated with composer/librettist, Rebecca Comerford and composer, Jason Treuting to co-write the multigenerational opera, ‘The Nightingale And The Tower’ (commissioned by the Ojai Youth Opera, 2019). The same year, she also worked closely with Regina Spektor to arrange music and MD for her Broadway limited run, ‘Regina Spektor on Broadway’ at the Lunt-Fontanne Theater as well as her appearance on Late Night With Seth Meyers. In the pre-pandemic months, she collaborated with choreographer, Emma Sandall to compose and arrange the music for ‘This Wrestling Place’, a theatrical adaptation of “Motherhood” by Sheila Heti which was scheduled to premier at the Edinburgh Fringe Festival. In her role as producer, Beth curated the U.S. premier of former Arditti String Quartet member, Garth Knox in Brooklyn (2006) and more recently coordinated the ‘Unremembered’ recording project for Schirmer composer, Sarah Kirkland Snider (New Amsterdam Records 2015).

Beth is a member of the Princeton Symphony Orchestra and currently an adjunct faculty member at Rider University where she teaches Music for Dance.

PRINCETON UNIVERSITY ORCHESTRA

Violin I

Tienne Yu * ^
Kelly Kim ^
Nina Shih + ^
Eleanor Clemans-Cope ^
Kodai Speich
Grace Opong ^
Abigail Stafford
Ian Barnett
Andrew Chi
Katherine Monroe ^

Violin II

Elinor Detmer + ^
Isabelle Tseng ^
Andi Grene ^
Yuri Lee ^
Andrew Park
David Opong ^
Jeremy Kim ^
Isabella Khan
Anthony Zhai
Kyle Foster ^
Sam Hanson

Violas

Albert Zhou + ^
Jason Seo ^
Hannah Su
Dhyana Mishra ^
Angelica She ^
Alena Zhang ^
Dorothy Junginger
Callia Liang ^
Alisa Seavey

Violoncello

Brandon Cheng +
Aaron Dantzler
Aster Zhang
Matthew Kendall
Elliott Kim ^
Will Robles ^
Roger Brooks ^
Alexandra Ebanks ^
Rachel Chen + ^

Contrabass

Tendekai Mawokomatanda + ^
Cara Turnbull ^
Bernie Levenson
Jack Hill

Flute and Piccolo

Heidi Gubser ^
Kate Park +
Anna Solzhenitsyn+
Alessandro Troncoso + ^
Audrey Yang +
Albert Zhou

Oboe

Anya Anand +
Daniel Choi +>
Sarah Choi
Claire Kho+

Clarinets

Naomi Farkas
Jacob Jackson +
D.K. Lee +
Kyle Tsai +

Saxophone

Jacob Jackson + ^

Bassoons

Eleanor Ha +
Christopher Li +

French Horns

Spencer Bauman + ^
Clara Conatser + ^
Ian Kim ^
Sophia Varughese ^

Trumpets

Matt Cline + ^
Nicholas Lorenzen + ^

Trombones

Artha Abeysinghe + ^
Chris Cheong ^
Peter Eaton ^

Tuba

Wesley Sanders ^

Timpani

Milo Salvucci
Andrew Tao
John Wallar

Percussion

Ian Chang ^
Louis Larsen
Malik Resheidat

Harp

Chloe Lau ^

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Wesley Sanders

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James Han
Abigail Kim
Haram Kim

Alumni Chair

Kelly Kim

Gear Chair

Spencer Bauman

Video Chair

Christopher Li

* Denotes Concertmaster + Denotes Principal Player ^ Denotes Player in AME Project
