



DEPARTMENT OF
MUSIC
AT PRINCETON

Sunday, December 8, 2024, 3:00 PM
Richardson Auditorium, Alexander Hall

Princeton University Sinfonia

Ruth Ochs, Conductor

Jean Sibelius
(1865-1957)

Karelia Overture

Romit Kundagrami '26
b. 2004

Kindly as dust I scatter towards light (world premiere)

Mel Tormé
(1925-1999)
arr. **Bob Krogstad**

The Christmas Song

Peter Schikele
(1935-2024)
arr. Olin Zimmet '26

Monochrome III

Derek Edwards '26, Jenny Fan '26, Mark Farino GS,
Jacob Jackson '26, Connor McKeown '28,
Josh Pawlak GS, Ethan Spain '26,
Mason Thieu '25, Olin Zimmet '26

Princeton University Sinfonia Clarinet Ensemble
Jo-Ann Sternberg, director

INTERMISSION

Alexander Borodin
(1833-1887)

Symphony No. 2 in B minor

Allegro
Scherzo: Prestissimo
Andante
Finale: Allegro

*The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance. **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.***

PRINCETON UNIVERSITY SINFONIA

VIOLIN 1

Ethan Mandojana,
concertmaster
Matthew Adejuwon
Gabriel Ascoli
Ashley Kim
Sarah Rinzan
Claire Wu
Janine Roshardt
Heyu Li
Mary Shim
Amy Jeon
Elisa Wirsching
Ananya Chakravarti
Sofia Clark
Eva Engel
Lauren Li

VIOLIN 2

Emilie Chau, principal
Ghazal Madaeni
Lauren Dreier
Ashling Quinn
Rose Weathers
Anabel Guerreiro
Alejna Kolenovic
Moriah Hughes
Nia Young
Connor Frank
Cindy Chen
Mia Sampson
Ysabella Olsen
Zeinab Musa
Sara Gomez
Ricky Chen
Romit Kundagrami
Zeinab Musa
Aryan Saha
Ignacio Arias Philippi

VIOLA

Abigail Rabieh, principal
Alexandra Montgomery
Julian Misut
Jordan Tiller
Claire Mitchell
Lucien Chidester
Halie Boyer
Iman Monfopa Kone
Jeremy Dominguez
Kaydance Rice
Jashvi Desai
Isabella Khan

CELLO

Veronica Kuo, principal
Rowan Johnson
Mariana Altomare
Angela Challman
Sophia Chang
Jayden Tonthat
Jonathan Liu
Max Rosen
Kincaid MacDonald
Kairi Schrenker
Oscair Page

BASS

Harrison Levin, principal
Jack Hill
Tendekai Mawokomatanda

FLUTE/PICCOLO

Gina Arnau
Joyce Chan
Grace Chang
Sharv Dave
James Ding
Julia Kashimura
Amalia Levitin
Maya Stori
William Varnum
Miyu Yamane
Christina Zhang

OBOE/ ENGLISH HORN

Max Chien
Sankalp Gautam
Quinn Haverstick
Olivia Hoppe-Spink
Mary Ponnuru
Andrew Xia

CLARINET

Derek Edwards
Jenny Fan
Thomas Hasty
David Kwon
Connor McKeown
Sol Park
Josh Pawlak
Ethan Spain
Mason Thieu
Andrew Whitten
Iris Yan
Coco Xu
Olin Zimmet
Serena Zhang

BASSOON

Wunnyuriti Ziblim
Christopher Li

HORN

Spencer Bauman
Stephan Omotayo
Janardhan Raghunathan
Julia Young

TRUMPET

Kalena Bing
AJ Kumar
Cueyoung Lee
Aidan Moes
Levi Zimmet

TROMBONE

Alex Kahiga
Basant Singh
Micah Jacobson
Wesley Sanders

TUBA

Julian Fente

HARP

Allie Bernstein
Chloe Lau

PIANO/ KEYBOARD

Milo Salvucci

TIMPANI/PERCUSSION

Luke Hathaway
Ryan Jensen
Nikhil Kuntipuram
Eric Rucker
Milo Salvucci
Sabrina Yeung

ABOUT

The **PRINCETON UNIVERSITY SINFONIA** is a full symphony orchestra that unites eager and talented music-loving Princeton University undergraduate and graduate students. Performing four concerts every season, Sinfonia's programming explores diverse symphonic repertory from four centuries. The ensemble uniquely supports undergraduate composers. Its members are passionate musicians with diverse interests and backgrounds who come together for the rich rewards of making music together and for others.

If you would like to support Sinfonia and its mission to be inclusive and supportive, please consider making a donation. We need additional support in order to continue to make instruments available to students, rent or buy music, offer coachings with our performance faculty and support our clarinet ensemble. Find out more and make a donation online at <https://sinfonia.princeton.edu/support>

ROMIT KUNDAGRAMI '26 is a composer from Houston, TX. While his academic concentration is in Public and International Affairs, he feels that his life isn't fulfilled unless it is replete with music. Accordingly, he spends most of his time on campus rehearsing in one of his many music groups (from Footnotes a cappella to early music!). While his primary research focus is on migration, he is also deeply interested in the potential for music as a driver of economic, social, and political change.

DR. RUTH OCHS is a passionate and sought-after conductor and educator based in central New Jersey. Since 2002 she has been conducting at Princeton University in various capacities. Soon after beginning graduate studies in the Department of Music at Princeton, she took on the directorship of the Princeton University Sinfonia and quickly steered its growth from a chamber orchestra into a full-size symphonic orchestra performing repertory from the baroque to the most recent. In 2019, she led Sinfonia in a fully-staged version Mozart's *Die Gärtnerin aus Liebe* with a cast of student singers. Under Dr. Ochs' leadership, Sinfonia regularly premieres new compositions by Princeton University undergraduate composers and features student and faculty soloists. Off the podium, her work in the classroom and introducing concert programs puts into action her belief that performers and audiences alike benefit from a closer understanding of the materials and makers of a musical composition.

PROGRAM NOTES

KARELIA OVERTURE, JEAN SIBELIUS

Throughout and especially early on in his career, Jean Sibelius found magical and meaningful artistic inspiration in Finnish folklore and myth. The contested region of Karelia, location in southeast Finland, and presently mostly part of Russia, had a rich regional identity that also featured in the Finnish national epic, Kalevala. Testing the waters of a distinct sound that also connects with his homeland, the Karelia Overture features Sibelius's long-breathed and grand swathes of harmony and rhythm. Melodies from this overture also feature in his Karelia Suite.

KINDLY AS DUST I SCATTER TOWARD LIGHT, ROMIT KUNDAGRAMI '26

This piece is the first large-scale work I have written while at Princeton, and it is profoundly influenced by the large-ensemble music I've had the opportunity to perform here. More specifically, I drew much of my inspiration from the music that Sinfonia and the Glee Club (Princeton's large mixed choir) have programmed in my time with them. Additionally, beyond the influence of those specific pieces of music, I use this piece to try to capture a slice of my relationship to the ensembles—and to music-making more broadly.

'Music nourishes' is an axiom of Sinfonia and of our director, Ruth. One way to nourish is to provide respite: a temporary relief from the stresses of our day-to-day or a balm for deeper despairs. Much of my early compositional output explored sound worlds that sought quite directly to offer some form of escapism. I drew from the sounds of post-minimalists (sometimes termed mystic minimalists) such as Arvo Pärt, John Tavener, and Einojuhani Rautavaara, and tried to paint ethereal, fantastical soundscapes that you could float away to.

In this work, I go back to exploring the atmospheric world (though not in a minimalist context), and in its form, I try to express the role of music as a healer. The piece starts off in an atmospheric place; it slowly descends into something more angsty and somber, culminating in a funereal passage. However, even from this darker place we eventually return to the atmosphere, and the piece ends with a longing leap upward from the solo violin, just as the solo flute begins the piece.

Nourishment ekes out of music-making at Princeton, whether in the hours (and hours and hours) of rehearsal, or in the awe of hearing your friends perform. In this piece, I pay homage to that experience.

MONOCHROME III, PETER SCHICKELE

American composer Peter Schickele was perhaps best known for his satirical works, written under the pseudonym P.D.Q. Bach, but he was also a prolific composer of more serious pieces. Monochrome III is one such work; written for nine clarinets and divided into two sections, the piece explores various harmonic, rhythmic, and melodic textures while remaining within the color of the clarinet - hence, the title 'Monochrome'. Olin Zimmet '26 has worked to rearrange the composition such that each of the nine players in the ensemble is able to showcase their talents through solo lines and features while maintaining Schickele's original melodies.

SYMPHONY NO. 2, ALEXANDER BORODIN

A few Princeton students will always smile when Borodin's music lands on their music stand. The somewhat shy yet very imaginative Borodin pursued a stellar career in chemistry and medicine, and they have explored those accomplishments in class. Fellow composer and friend Rimsky-Korsakov shared a telling anecdote about Borodin, whose lab was annexed to his apartment, and how he shuffled back and forth, researching and creating music side by side. Ultimately, music remained secondary for Borodin, and at the time of his untimely death in 1887 significant works sat incomplete. Borodin did finish his Symphony No. 2, a project dating to the 1870s, and his most celebrated orchestral piece. The symphony's outer movements frame the whole in B minor and B major, and these tonal realms posit imaginative and unique harmonic palettes, sometimes even directly overlapping into a new scale system. Built upon foundational features of the four-movement symphonic format, Borodin spreads out, often in alternation, imposing and rustic melodies. The orchestration—his choices of instrumental sounds, alone and in combination—is remarkably rich; the tambourine, triangle, English horn, and harp contribute to the symphony's special sound. Thought of as a "heroic" work by some, Borodin's Second Symphony is also spontaneous and joyful, qualities that speak strongly today.

Program notes by Romit Kundagrami, Ruth Ochs, and Olin Zimmet.
