Saturday, November 20, 2021, 7:30 PM
Richardson Auditorium, Alexander Hall

Princeton University Sinfonia
Ruth Ochs, Conductor

JEAN SIBELIUS
(1865-1957)
Symphony No. 3 in C Major, Op. 52
I. Allegro moderato
II. Andantino con moto, quasi allegretto
III. Moderato—Allegro (ma non tanto)

JOAQUÍN TURINA
(1882-1949)
Danzas fantásticas
I. Exaltación
II. Ensueño
III. Orgía

This program will be performed without an intermission.
While inside the hall, all patrons must wear a properly fitting mask over their nose and mouth.
The use of photographic, video or audio equipment is strictly prohibited.
Please turn off or mute electronic devices for the duration of the performance.
RUTH OCHS has been conducting at Princeton University since 2002. Soon after beginning graduate studies in the Department of Music at Princeton, she took over 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. Today the orchestra regularly features student soloists and premieres new compositions by Princeton University undergraduate composers. She also serves as Associate Conductor of the Princeton University Orchestra, and has led the ensemble in a variety of performances, including on its tour of Spain in 2019. 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.

Passionate about nourishing and inspiring community and youth musicians, Dr. Ochs also shares her time with local musical initiatives in central New Jersey. She is now in her fifteenth season as conductor and music director of the Westminster Community Orchestra, with whom she has led successful opera gala performances, collaborates with youth ensembles from the Westminster Conservatory of Music, and organizes popular Halloween and holiday concerts. Musical outreach lies close to her heart, and she has taken small ensembles of Princeton University musicians to perform in Mercer County elementary schools. For several years she led Sinfonia students in mentoring local middle school instrumentalists participating in the Princeton University Pace Center’s Community House After School Academy. Ruth Ochs holds degrees in music, orchestral conducting, and music history, from Harvard University, the University of Texas at Austin, and Princeton University, respectively. As a Fulbright Scholar, she studied musicology at Humboldt Universität in Berlin, Germany, and, as a student of the Polish language, she studied at the Uniwersytet Jagielloński in Kraków, Poland. The past spring, she earned a black belt at the New Jersey Tae Kwon Do and Kickboxing Academy. She holds the rank of lecturer in Princeton University’s Department of Music.

ABOUT THE PROGRAM BY RUTH OCHS ©2021

Jean Sibelius Symphony No. 3 in C Major, Op. 52 (1907)

The seven published symphonies of Jean Sibelius date from a twenty-five-year period from 1899 to 1924. (Sibelius did have an eighth on his shelf, though it is believed he destroyed the manuscript in the 1940s.) The musical scope they encompass is broad. For those who know Sibelius primarily from his tone poem Finlandia, his Violin Concerto, and Second Symphony, the music of his Third Symphony may strike the ear as compact, focused, and at times leaning towards the austere, yet filled with rewarding, resplendent moments. Sibelius did not mix programmatic, or even vaguely narrative, elements with his symphonic designs. He once wrote, “my symphonies are music—conceived and worked out as musical expression, without any literary basis. I am not a literary musician: for me, music begins where words leave off.”

Of his seven symphonies, the Third emerges as one of his most “classically” oriented. In some respects, it hearkens back to European musical values of over a century earlier. The music lasts
under thirty minutes and favors string and woodwind sonorities over heavier brass-supported
textures, even as it is scored for a full ensemble (strings, double woodwinds, four horns, two
trumpets, three trombones and timpani). The first movement opens with the cello and bass
section presenting a terse motive that seems to circle in place, until the rest of the strings and
woodwinds steer the discourse towards a gesture evoking a new day. As a complete statement,
the opening movement projects fresh, unstained optimism. Marked “Andantino con moto, quasi
allegretto,” the inner movement transports the listener by slipping its wistful opening theme
into several distinct tonal areas. The final movement fuses elements reminiscent of a symphonic
“scherzo,” or dance movement, and an inspiring symphonic finale into a continuous whole. The
restless and peripatetic opening, which nearly veers into chaos, finds forward momentum by
way of a stirring hymn-like tune that grows into a massive C-major conclusion. At the time of the
Third Symphony’s composition (1904-1907), European art music was splintered and exploring
multiple aesthetic directions. His Third Symphony features elements that pointed forward, as it
also honored the prestigious legacy of the symphony.

Joaquín Turina Danzas fantásticas (1920)

At the turn of the twentieth century, four Spanish composers—Manuel de Falla, Joaquín Turina,
Enrique Granados, and Isaac Albéniz—adapted Spanish folk and popular idioms into several
stunning and innovative concert and stage works. Each one prolific, their renown today is tied
to a small number of works. Born in Seville in 1882, Joaquín Turina came of age as the youngest
of that group, and his three Danzas fantásticas remain his most known work. Conceived first
as a set of piano pieces in 1919, Turina orchestrated them the following year. That imaginative
orchestral version impresses with its piquant rhythms, sensuous melodies, and its rich
instrumentation.

Turina found inspiration for the music in the short novel, La orgía, by José Mas, and he
included short epigraphs from the book at the head of each movement in the score. Turina
also incorporated recognizable dance rhythms from many corners of Spain. “Exaltación” builds
from the line, “It seemed as if the figures in the comparable picture were moving inside the
calyx of a flower.” After introducing mysterious chords, brisk riffs, and a return to the low-
register mysterious music, a jota emerges. Linked to folk music from Castile and Aragon, the
triple-meter dance supports a chain of forward-spinning lyrical melodies. The central dance,
“Ensueño,” incorporates the 5/8 zortziko dance from the Basque region. After another sparkling
flourish for an intro, the short patterns intoned by the horns and strings seem to imitate the up/
down strumming of a guitar, which “sounded the lament of a soul helpless under the weight
of bitterness.” The final dance is in Flamenco style, cast as a raspy faruca dance in duple
meter. Entitled, “Orgía,” the vigorous and muscular opening material shifts to lighter, sweeping
woodwind arabesques, before a brilliant finish with swirling woodwinds propelling the vigorously
accelerating faruca.
PRINCETON UNIVERSITY SINFONIA

Violin I
Edward Zhang
Concertmaster
Emilio Chan
Kathy Yang
Sunay Joshi
Monty James
Anna Neznamova
Cody Mui
Naomi Frim-Abrams
Jane Nguyen
Emilie Chau
Kevin Zhang
Ignacio Arias Philippi
Michael Tsai
Jenna Park

Maddie Esposito
Angelina Lumour-Mensah
Andrew Ji
Sophia Colmenares

Violoncello
Katie Baldwin
Principal
Noelle Kim
Mariana Altomare
Sophia Chang
Natalia Arbelaez-Solano
Kate Weseley-Jones
Keely Toledo
Angela Challman
Chirag Kumar
Nick Jin
Miguel Caranti

Bass
Bernie Guerra
Jack Hill
Cara Turnbull
Cliff Wilson

Flute/Piccolo
Sharv Dave
Julia Kashimura
Alice Lee
Sydney Mullin
Ellie Naider
Alessandro Troncoso
Louis Viglietta
Chenhan Zhang

Oboe/English Horn
Quinn Haverstick
Marie-Louise James
Katya Williams

Clarinet
Molly Cutler
Fiona Logan-Sankey
Colby McArthur
Claire Schultz
Mason Thieu

Bassoon
Annie Jain
Erik Kruus

Horn
Jacob Beyer
Ned Furlong
Jan Lewis
Kazuki Tojo

Trumpet
Seiyoung Jang
Donovan Pearce
Hannah Ulman

Trombone
Jupiter Ding
Jack Isaac
Hannah Stoutner

Tuba
Sebastian Quiroga

Harp
Allana Iwanicki

Timpani/Percussion
Monique Legaspi
Luca Morante
Shlok Patel
Eve Rosenthal
Cassadie Royalty

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.