



DEPARTMENT OF
MUSIC
AT PRINCETON

Thursday, December 8, 2022, 7:30 PM
Richardson Auditorium, Alexander Hall

Princeton University Sinfonia

From Darkness to Light

Ruth Ochs, conductor

Carl Nielsen *Saga-Drøm (Saga-Dream)*, Op. 39
(1865-1931)

Benjamin Edelson '23 *Dusk (world premiere)*
(b. 2001) Benjamin Edelson '23, conductor

Maurice Ravel *Pavane pour une infante défunte*
(1875-1937)
D. Hite, arr.

Arthur Frackenpohl *Licorice Licks*
(1924-2019) Derek Edwards '26, Jenny Fan '26, Mark Farino GS,
Jacob Jackson '26, Fiona Logan-Sankey '24,
Ethan Spain '26, Mason Thieu '25

Princeton University Sinfonia Clarinet Ensemble
Jo-Ann Sternberg, director

Johann Sebastian Bach Concerto in D minor for Harpsichord and Strings, BWV 1052
(1685-1750)

Allegro
Adagio
Allegro

Richard Qiu '23, harpsichord

Intermission

Antonin Dvorak Symphony No. 8 in G major, Op. 88
(1841-1904)

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

TONIGHT'S PROGRAM

The guiding theme that underpins tonight's program is that our music selections make a marvelous arch from the mysterious, dark world of dreams through the shadowy, rich sensuousness of dusk to arrive at the splendor of full daylight with the Dvorak symphony. This shape emerged rather coincidentally, and, for the past month, we have enjoyed occupying these unique musical spheres evocative of distinct phases of the daily cycle. That we progress, in a way, backwards according to the clock, from night to dusk to daylight, reminds us as an ensemble how valuable it can be to travel differently, enjoying sound worlds from an unexpected and new perspective.

The orchestral contributions of the Danish composer Carl Nielsen are perhaps less familiar. His tone-poem, *Saga-Drøm, or Saga Dream*, composed in 1909 and published in 1920, describes the fantastical dreams of Gunnar, a figure from the Icelandic *Njal's Saga*. While traveling into exile, Gunnar falls into an exhausted sleep where he imagines wolves attacking (the string fugato), an episode of confusion (a highly original, free cadenza played by the woodwinds), and a hymn-like vision of a brighter future to close. Fond of *Saga Dream*, Nielsen frequently conducted it in concert during his lifetime.

Certain times of the day, especially sunset and the glow of twilight, have been especially inspirational for artists. Benjamin Edelson shares about his work:

"Dusk" is a short piece for small orchestra that was inspired by watching sunsets over the ocean. A flowing theme is introduced by a solo horn, passed around the ensemble and varied, and returns in the horn, accompanied by a solo violin.

Alas, the glimmering glow of a day well lived fills us with song that is best shared.

The selections performed by our very own Princeton University Clarinet Ensemble will explore more angles of the possible associations of musical theme and timbre with shades of light. Maurice Ravel's *Pavane pour une infante défunte* (Pavane for a dead princess) is not a memorial to an actual historical death but an evocation of the stately, light-filled grandeur of the courtly past. Ravel wrote the work originally for piano in 1899. Arthur Frackenpohl was born in New Jersey and served as a devoted professor at SUNY Potsdam's Crane School of Music. *Licorice Licks* is an original composition for clarinet ensemble.

Johann Sebastian Bach famously composed cycles of cantatas that would bring the entire Lutheran liturgical year to musical life, and, when it comes to keyboard music, he explored the virtues of every major and minor key in his two sets of preludes and fugues. For future generations, he also marvelously exemplified how a keyboard instrument might be transcendently virtuosic in the concerto format. For his keyboard concertos, Bach's instrument of choice was the harpsichord – exactly the same type of instrument upon which Richard Qiu will perform Bach's Concerto in D minor. To help enlighten our approach to Bach's music, many of the Sinfonia string players will use replicas of early 18th century bows. Articulation and sound quality are more direct and lightweight. We are grateful to both Nancy Wilson and Wendy Young, as they both shared their expertise in guiding our performance.

Beloved by orchestra players and audiences alike, Antonin Dvorak's Symphony No. 8 in G major (1889) traverses the scope of the four-movement symphony in a way that is direct, often radiating clear, immediate expression. The symphony notably does not do what many nineteenth-century symphonies do, which is traverse from darkness to light, or struggle to triumph, over its entire course. Within each movement you will notice distinct shifts from meditative, gloomy, or sometimes starkly dramatic moods to brilliantly illuminated passages. The very opening of the symphony works this way, beginning with a shadowy theme presented by the cello section, clarinets, bassoons, horns, and trombones (with pizzicato support by the violas and double basses) that breaks through to a sunny flute melody. The third movement unfolds with another sequential exploration of darkness and light: a wistful, minor-key waltz, an uplifting, folkish middle dance, a return to the longing opening music, and an overly buoyant, happy conclusion. For a symphony with so much effervescence and joyous bombast, it is also remarkable how it navigates so much rich emotional territory.

Before closing, Sinfonia and I would like to thank the staffs of Richardson Auditorium and Efron Music Building for organizing our equipment for rehearsal and performance, the staff of the Department of Music for their support with our program, advertising, and more, and the devoted performance faculty members who have supported Sinfonia's musicians in countless ways. Special thanks to Jo-Ann, Wendy, and Nancy, in particular. We wish all our family and friends, and the new friends in tonight's audience a wonderful and peaceful holiday season!

—Ruth A. Ochs, PhD

ABOUT

The **PRINCETON UNIVERSITY SINFONIA** is a full symphony orchestra that unites eager, music-loving Princeton University undergraduate and graduate students, as well as community friends, to explore diverse symphonic repertory from four centuries. Its members are passionate musicians with diverse interests and backgrounds who come together for the rich and always compounding rewards of making music together and for others.

BENJAMIN EDELSON is a senior in the Philosophy Department and is also pursuing a Certificate in Music Composition. On campus, Benjamin plays in the University Orchestra, writes for the *Legal Journal*, and is a member of the Society of Philosophy. After graduating, he plans to apply to graduate school for film scoring.

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 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, including accompanying a fully-staged version Mozart's *Die Gärtnerin aus Liebe* in 2019. Under Dr. Ochs' leadership, the orchestra regularly 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 eighteenth season as conductor and music director of the Westminster Community Orchestra, with whom she has led successful opera gala performances, collaborations with youth ensembles from the Westminster Conservatory of Music, and 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. In 2019 she received the Princeton University Pace Center for Civic Engagement's Community Engagement Award.

Ruth Ochs holds degrees in music, orchestral conducting, and music history, from Harvard University (*magna cum laude* with highest honors in music), 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. She is currently Senior Lecturer in Princeton University's Department of Music.

RICHARD QIU, from Newbury Park, CA, is a senior at Princeton University from the great class of 2023, majoring in Economics with certificates in Music Performance (Piano), Statistics and Machine Learning, and Technology and Society. He hasn't found his economic interests, but he committed to "selling out" to consulting post-graduation. Richard has nearly 17 years of piano experience behind him, adding the harpsichord to his keyboard ventures 3 years ago.

Richard has participated in masterclasses for piano performance with Jean Yves-Thibaudet, Fabio Bidini, and Ory Shihor. He is a three-time Merit winner for the National Youngarts Foundation competition and has won multiple International Liszt Competitions and Southern California Junior Bach Festivals. On campus, Richard is heavily involved in keyboard performance, including harpsichord continuo with Early Music at Princeton (EMP), chamber music with Opus, and piano arrangements with Princeton's Pianists Ensemble (PPE). Richard studies harpsichord with Professor Wendy Young and piano with Dr. Peggy Kampmeier. His favorite composers include Bach, Beethoven, Chopin, Kapustin, and Liszt.

Tonight's performance is extra special to Richard, as it is his first-ever soloist opportunity with an orchestra. Huge thanks to Dr. Ochs and Professor Young for their support and once-in-a-lifetime opportunity to perform with an awesome group of students!

PRINCETON UNIVERSITY SINFONIA

Ruth Ochs, conductor

VIOLIN 1

Cody Mui, leader
Ryan Lee, leader
(Bach)
Edward Zhang
Kyle Foster
Jane Nguyen
Rebekah Choi
Charlotte Defriez
Amelia Brown
Kevin Zhang
Greta Li
Michael Tsai
Emily Gai
Sabrina Van
Sasha Villefranche
Jenna Park

VIOLIN 2

Sunay Joshi, co-
principal
Emilie Chau, co-
principal
Emilio Chan
Rachel Tam
Katriina Ukkonen
Lauren Dreier
Warren Yuan
Naomi Frim-Abrams
Karen Yang
Na'im Ahdieh
Romit Kundagrami
Micah Petit-Bois
Mia Sampson
Ignacio Arias Philippi

VIOLA

Abigail Rabieh, principal
Adrian Thananopavarn
Angelina Lumour-Mensah
Tore Nasset
Chimwemwe Chinkuyu
Divya Raghunathan
Maddie Esposito
Nora Graves
Sophia Colmenares
Cindy Lorenzana
Johanna Linna

CELLO

Katie Baldwin, principal
Sarah Zhang
Noelle Kim
Oscair Page
Sophia Chang
Max Rosen
Chirag Kumar
Angela Challman
Christina Bradley
Jason Luo
Angela Park
Kate Weseley-Jones
Ari Freedman

BASS

Cara Turnbull, principal
Nicholas Quirk

FLUTE/PICCOLO

Sara Akiba
Gina Arnau Torner
Jana Buchtova
Joyce Chan
Sharv Dave
Annie Kim
Alice Lee
Annette Lee
Louis Viglietta
Chenhan Zhang
Christina Zhang

OBOE/ENGLISH HORN

Quinn Haverstick
Olivia Hoppe-Spink
Santhosh Nadarajah
Katya Williams

CLARINET/BASS CLARINET

Derek Edwards
Jenny Fan
Mark Farino
Jacob Jackson
Ethan Spain
Molly Cutler
Fiona Logan-Sankey
Colby McArthur
Claire Schultz
Mason Thieu
Melissa Woo

BASSOON

Conner Kim
Natalie Oh

HORN

Jacob Beyer
Benjamin Edelson
Jan Lewis
Daniel Liu

TRUMPET

Helen Cueyoung Lee
Donovan Pearce
Hannah Ulman

TROMBONE

Jupiter Ding
Jack Isaac
Sarah Danser

TUBA

Wesley Sanders

HARP

Leila Hudson

CELESTE

Katherine Forbes

TIMPANI/PERCUSSION

Robert Mieth
Luca Morante
Barak Nehoran
Eve Rosenthal