



DEPARTMENT OF  
**MUSIC**  
AT PRINCETON

Thursday, February 23, 2023, 7:30 PM  
Richardson Auditorium, Alexander Hall

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# Princeton University Sinfonia

## Carnival

Ruth Ochs, conductor

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## PROGRAM

**Robert Schumann**  
(1810-1856)

*Konzertstück* for Horns and Orchestra, Op. 86

I. Lebhaft—  
II. Romanza: Ziemlich langsam, doch nicht schleppend—  
III. Sehr lebhaft

Benjamin Edelson '23, horn  
Selena Hostetler '23, horn  
Soncera Ball '25, horn  
Clara Conatser '25, horn  
Spencer Bauman '25, horn

**Gabriel Fauré**  
(1845-1924)

arr. Armando Ghidoni

“*Sicilienne*” from *Pelléas et Mélisande*

**Johann Strauss Jr.**  
(1825-1899)

arr. Jacques Lancelot

*Pizzicato Polka*

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

**Steven Verhelst**  
(b. 1981)

"Angel's Tango"

Jack Isaac '23 and Wesley Sanders '26, trombones

**Myroslav Skoryk**  
(1938-2020)

"Melody"

Yuqi Liang '23, conductor

Sinfonia shares this performance to mark the eve of the one-year anniversary of the war in Ukraine.

**Donovan Pearce '23**  
(b. 2000)

*Sapphire Scherzo* (world premiere)

**Piotr Tchaikovsky**  
(1840-1893)

*Capriccio Italien*, Op. 45

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## TONIGHT'S PROGRAM

### ***Konzertstück Op. 86* by Robert Schumann**

Robert Schumann's *Konzertstück*, or Concertpiece, for four horns and orchestra is a special and unique piece in the concerto repertory. In the 18th century, a handful of composers wrote music for a quartet of horns and orchestra. In 1849, it made perfect sense for Robert Schumann to renew the format and capitalize on advances in the technology of the horn. Schumann also further explored his evolving ideas on integrating the three-movement concerto form into one continuous flow. Although there is a discrete ending to the first, extended section of the concertpiece, *Lebhaft*, Schumann intends the work to be performed without pause. Also of note is the fact that the work was originally conceived for four horns. Tonight, we perform the work in a version for five horns created by Princeton University performance faculty Chris Komer. This version distributes the virtuosity of the work farther and allows us to feature one more of the wonderful horns from Chris Komer's horn studio.

To learn more about the development of the horn, here is Selena Hostetler's history of the horn:

The origins of the modern horn can be traced back to the circular hunting horns used in France and Germany in the 16th century. Hunting horns made their way into performance settings later in the century primarily through opera and ballet, where they were first used for horn calls in hunting scenes, and later became part of the orchestral ensemble. By the 17th century, the Germans had developed what became known as a hand horn, a brass instrument with a large bell designed for orchestral playing. This horn had no valves—players could only achieve different pitches by adjusting their lips, or later by moving their hand in the bell to make chromatic intonation adjustments.

In the 1750s, the horn was modified to fit moveable slides known as crooks. Each crook was a different size, allowing the length (and therefore pitch) of the instrument to be adjusted. This enabled hornists to play in new keys and access notes previously unavailable on the old horn. In 1814, Heinrich Stölzel solved the problem of having to change crooks by inventing a two-valved horn. French-made horns had piston valves, and German models had rotary valves. Over the next few decades, the valved horn became standard and replaced the natural horn. By the late 19th century, a third valve had been added to the horn, and Fritz Kruspe invented the double horn—the valved horn in F with a second set of tubing in Bb. The double horn solved the problem of the F horn's high register, which was unreliable due to how close the overtones were. The second set of tubing allowed for more comfortable, accurate high playing. Some modern orchestral players have triple horns with a third set of tubing for even easier access to the high range.

### **“Melody” by Myroslav Skoryk**

Myroslav Skoryk's “Melody” originally appeared in an early 1980s Soviet-era war film that presented a packaged and slanted perspective of Ukrainian nationalism. Skoryk's music helped convey a richer and more sympathetic portrayal of the Ukrainian spirit. Since the Russian invasion of Ukraine, this direct and moving piece of music has stood in as a renewed homage to Ukraine and its courage as a nation. Many feel that the opening and recurring harmonic progression in “Melody” channels a Ukrainian folk essence. Skoryk trained as a composer and musicologist, and he was an influential professor of music in Lviv and Kyiv. He passed away in Kyiv in June 2020.

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### ***Sapphire Scherzo* by Donovan Pearce '23**

The scherzo, derived from the Italian word for “jest,” is a lighthearted instrumental work typically in triple meter. Most known for replacing the minuet and trio in the third movement of a symphony, the scherzo has developed into a piece that can stand on its own. “Sapphire Scherzo” follows from this definition by evoking the scherzo’s spirit of energy and play. The piece in 6/8-time weaves together several lively melodies calling back to the scherzo’s dancelike origins. At the same time, “Sapphire Scherzo” aims to elaborate on these ideas by exploring a range of harmonies and rhythmic contrast. The term “sapphire” captures a sense of majesty and wonder, as the piece takes the listener on a spirited journey through shifting worlds of fantasy, playfulness, and light.

### ***Capriccio Italien* Op. 45 by Piotr Tchaikovsky**

The years from 1878 to 1880 were a period of great personal struggle for Tchaikovsky. Emotionally tormented by the aftermath of his failed marriage, Tchaikovsky traveled and sought respite in the company of family, friends, and new environments. In late 1879 he arrived in Rome, staying through the 1880 carnival season. Writing to his friend and patron, Madame von Meck, Tchaikovsky relayed that “when one observes the people [the Romans] closely, in their wild behavior on the Corso, one soon comes to the conclusion that the merriment of the Roman crowd, however strange it may appear, is sincere and natural. They require neither spirits nor wine, they are intoxicated by the air of Rome, by the insinuating warmth.” The melodies that emerge as his *Capriccio Italien* were all inspired by this Roman encounter. The opening trumpet fanfare quotes the bugle call of the Italian regiment, whose barracks were within earshot of the composer’s lodgings. Other tunes came from published collections, or he captured and transcribed on his own while journeying throughout the city.

To this day critics easily dismiss *Capriccio Italien* on the grounds that its formal structure is loose and atypical, and that Tchaikovsky gave himself over to compositional superficiality. Already wise to critical tendencies, Tchaikovsky anticipated such a response. Shortly after finishing it he wrote to a friend, “I don’t know what intrinsically musical value the piece will have, but I am convinced in advance that it will sound beautiful, that is, that the orchestra will be vivid and brilliant.” For us today, are we not more satisfyingly served because Tchaikovsky captured a sonic panorama of the unpredictable, capricious energy of the Roman carnival rather than a packaged presentation?

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## 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.

**SONCERA BALL '25** is a prospective philosophy major from Point Pleasant, New Jersey. She has been playing horn for about ten years and currently rehearses and performs with the Princeton University Orchestra and Princeton Camerata. She is also the assistant conductor of Camerata. When she isn't playing music, Sunny can be found rock climbing, writing poetry, hiking, and spending time with friends.

**SPENCER BAUMAN '25** is a sophomore in the Chemical and Biological Engineering Department from Boca Raton, Florida. He has been playing horn for ten years and currently plays in the Princeton University Orchestra, Sinfonia, and Camerata. Besides playing horn, he also enjoys writing articles for the Daily Princetonian as Head Editor of the humor section.

**CLARA CONATSER '25** is a geoscience major from New Orleans, Louisiana. She is pursuing certificates in French Language and Culture, Music Performance, and Environmental Studies. She is a member of Princeton Christian Fellowship, the Princeton University Orchestra, and is co-president of the Princeton Association of Women in STEM.

**BENJAMIN EDELSON '23** is a senior from New York, majoring in Philosophy with a certificate in Music Composition. On campus, Benjamin is a member of the University Orchestra, the Society of Philosophy, and writes for the Legal Journal. In his spare time, he plays the organ at the University Chapel, composes music, and plays guitar, keys, and bass in a band with friends.

**SELENA HOSTETLER '23** is a senior from Coldwater, Michigan, concentrating in English with certificates in Music Performance and Humanistic Studies. She began playing the horn in sixth grade and has performed with the Princeton University Orchestra, Sinfonia, the Princeton Triangle Club pit orchestra, and various ensembles for dance and theater productions at the Lewis Center for the Arts. Outside of music, Selena is a member of Christian Union Nova and an editor for Moon Press.

**JACK ISAAC '23** is originally from Hillsville, Pennsylvania. He will graduate this spring with a degree in math, and with certificates in trombone performance and computer science. Outside of Sinfonia, one can find him playing trombone in classical, jazz, and afrobeat music. Upon graduation, he plans to pursue a master's degree in classical trombone performance.

**YUQI LIANG '23** is a senior concentrating in Philosophy and pursuing certificates in music performance and composition. He plays the violin and the piano and enjoys reading, debating philosophy, and running in his free time.

**DONOVAN PEARCE '23** is a senior concentrating in computer science. A trumpet player and member of Sinfonia since freshman year, he is pursuing certificates in both music composition and linguistics. In his study of composition, Donovan has taken lessons with Ph.D. fellow Thomas Morrison. This piece will be the second work he has dedicated to Sinfonia, and he is excited to share it with you.

**WESLEY SANDERS '26** plays tuba and bass trombone in Sinfonia as well as the Princeton University Orchestra and the Princeton University Creative Large Ensemble, and is a member of OPUS, a student-run chamber music group. Last year, Wesley was the recipient of the New Jersey Governor's Award in Music as well as the winner of the New Jersey Wind Symphony Youth Soloist Competition. He is currently undecided, but plans to major in either chemistry or molecular biology.

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**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.

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# PRINCETON UNIVERSITY SINFONIA

Ruth Ochs, conductor

## VIOLIN 1

Kyle Foster, co-concertmaster  
Cody Mui, co-concertmaster  
Ryan Lee  
Jane Nguyen  
Charlotte Defriez  
Kevin Zhang  
Rebekah Choi  
Amelia Brown  
Sabrina Van  
Sasha Villefranche  
Emily Gai  
Greta Li  
Jenna Park

## VIOLIN 2

Emilie Chau, principal  
Emilio Chan  
Lauren Dreier  
Katriina Ukkonen  
Naomi Frim-Abrams  
Ignacio Arias Philippi  
Connor Frank  
Mia Sampson  
Romit Kundagrami  
Arno Vanthieghem  
Ghazal Madaeni  
Micah Petit-Bois  
Warren Yuan

## VIOLA

Abigail Rabieh, principal  
Adrian Thananopavarn  
Angelina Lumour-Mensah  
Tore Nasset  
Divya Raghunathan  
Sophia Colmenares  
Maddie Esposito  
Angel Ndubisi

## CELLO

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

## BASS

Nicholas Quirk  
Cara Turnbull

## FLUTE/PICCOLO

Sara Akiba  
Gina Arnau Torner  
Jana Buchtova  
Joyce Chan  
Sharv Dave  
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  
Claire Schultz  
Mason Thieu

## BASSOON

Conner Kim  
Natalie Oh

## HORN

Jacob Beyer  
Daniel Liu  
Spencer Bauman  
Selena Hostetler

## TRUMPET

Helen Cueyoung Lee  
Donovan Pearce  
Hannah Ulman  
Randy Wilson

## TROMBONE

Jupiter Ding  
Jack Isaac  
Sarah Danser

## TUBA

Wesley Sanders

## HARP

Leila Hudson

## TIMPANI/PERCUSSION

Robert Mieth  
Luca Morante  
Barak Nehoran  
Eve Rosenthal

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*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](http://music.princeton.edu).***

