



DEPARTMENT OF
MUSIC
AT PRINCETON

Princeton University

Sinfonia

Dr. Ruth Ochs, *conductor*

Friday, February 21, 2025, 7:30 PM
Richardson Auditorium, Alexander Hall

A Night at the Opera

Princeton University Glee Club Opera Scenes

Charlie Ambach '26

Karlo Andrei Antalan '25

Talia Czuchlewski '26

Claire Dignazio '25

Sarah Lekaj '25

Gabrielle Liberman '28

Evan Shidler '27

Theo Wells-Spackman '25

Chloe Webster '25

William Yang '25

Hunter Wade York GS

David Kellett, director

Kasey Shao '25, composer

Julia Young '27, composer

Clara Conatser '25, French horn

Sinfonia Clarinet Ensemble

Jo-Ann Sternberg, director

A Night at the Opera

**Wolfgang Amadeus
Mozart**
(1756-1791)

Overture to *The Marriage of Figaro*

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

Princeton University Sinfonia Clarinet Ensemble
Jo-Ann Sternberg, director

Mozart

Horn Concerto No. 3, KV 447

II. Romance
III. Allegro

Clara Conatser '25, *horn*

Kasey Shao '25

"Monochrome" from *Earthly Desires* (world premiere)

Georges Bizet
(1838-1875)

"*Au fond du temple saint*" from *The Pearl Fishers*

Nadir - William Yang '25
Zurga - Theo Wells-Spackman '25

Bizet

"*Nous avons en tete une affaire*" from *Carmen*

Frasquita - Chloe Webster '25
Mercédès - Gabrielle Liberman '28
Carmen - Sarah Lekaj '25
Dancaire - Evan Shidler '27
Remendado - Hunter Wade York GS

INTERMISSION

Nikolai Rimsky-Korsakov
(1844-1908)

“Procession of the Nobles” from *Mlada*

Rimsky-Korsakov

“Dance of the Tumblers” from *The Snow Maiden*

Julia Young '27

Following my Footsteps (world premiere)

Leo Delibes
(1836-1891)

“Flower Duet” from *Lakmé*

Lakmé – Talia Czuchlewski '26

Mallika – Claire Dignazio '25

Gioachino Rossini
(1792-1868)

Finale of Act 1 *The Italian Girl in Algiers*

Elvira – Talia Czuchlewski '26

Zulma – Claire Dignazio '25

Isabella – Sarah Lekaj '25

Lindoro – William Yang '25

Haly – Karlo Andrei Antalan '25

Taddeo – Evan Shidler '27

Mustafa – Charlie Ambach '26

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 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. The Sinfonia is always grateful for the support of the staff and faculty in the Department of Music, from the performance faculty to the production team to the chair's office, and to the thoughtful support always offered by the team at Richardson Auditorium.

Sinfonia could use your support in furthering its mission to be inclusive and supportive of a wide-range of students and their musical ambitions. Please consider making a donation. We need additional support in order to continue to make orchestral instruments available to students who do not own their own, fund collaborations such as what you have experienced today, rent or buy music, and offer coaching sessions with our talented performance faculty.

Find out more and make a donation online at <https://sinfonia.princeton.edu/support>

*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

Matthew Adejuwon *
Mary Shim *
Amelia Brown *
Ethan Mandojana
Gabriel Ascoli
Ian Fernandes
Ashley Kim
Sarah Rinzan
Heyu Li *
Charlotte Defriez
Greta Li
Amy Jeon
Elise Wirsching
Sofia Clark
Eva Engel
Lauren Li

VIOLIN 2

Emilie Chau *
Ghazal Madaeni
Lauren Dreier
Ashling Quinn
Rose Weathers
Anabel Guerreiro
Alejna Kolenovic
Moriah Hughes
Nia Young
Connor Frank
Cindy Chen
Ignacio Arias Philippi
Mia Sampson
Micah Petit-Bois
Sara Gomez
Ricky Chen
Aryan Saha

VIOLA

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

CELLO

Rowan Johnson *
Sophia Chang *
Oscair Page *
Veronica Kuo
Mariana Altomare
Angela Challman
Jayden Tonthat
Jonathan Liu
Max Rosen
Kincaid MacDonald
Odina Achike
Kairi Schrenker
Amy Kim

BASS

Harrison Levin *
Jack Hill
Bob Peterson

FLUTE/PICCOLO

Sara Akiba
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
Olivia Hoppe-Spink
Mary Ponnuru
Andrew Xia

CLARINET

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

BASSOON

Joshua Chun
Wunnyuriti Ziblim

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

PIANO

Milo Salvucci

TIMPANI/PERCUSSION

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

This program features rotation of the string principal players.
An asterisk denotes those important leaders on tonight's concert.

PRINCETON UNIVERSITY GLEE CLUB OPERA SCENES is a voluntary initiative directed by David Kellett and supported by the Princeton University Glee Club, Gabriel Crouch, director. The signers meet every Thursday evening to rehearse. Their accompanist is Eric Plutz, our University organist.

CLARA CONATSER '25 is a senior majoring in geosciences, pursuing minors in sustainable energy and French. (Contrary to popular belief, geosciences encompasses much more than just geology, and Clara is specializing in the study of oceans, atmosphere, and climate.) Her independent work for the French minor aims to examine the influences and styles of Debussy and Ravel's music and the extent to which these two composers should be associated with the Impressionist movement.

Clara loves learning new languages and traveling, which includes trips to cat cafes in each new city she visits! She is a member of the Princeton University Orchestra and Kindred Spirit, a Christian a cappella group. Aside from these musical groups, Clara is also a member of Princeton Christian Fellowship and the co-president of the Princeton Association of Women in STEM.

KASEY SHAO '25 is currently a senior, majoring in Music (composition) with minors in Piano Performance and Engineering Biology. Her journey as a composer started at Princeton with electronic music. She has studied with Nina Shekhar and has been advised by Juri Seo and Donnacha Dennehy. She draws inspiration from Christopher Cerrone, Matmos, and Shostakovich. Her early works focus on the balance between randomness and order, pushing to erase the line between them through electronic soundscapes. Recently, she has turned to paintings to find inspiration. Her piece René, based on 4 René Magritte paintings, was recently debuted by Sō Percussion.

JULIA YOUNG '27 is a composer, songwriter, and multi-instrumentalist from Albany, New York. She began playing piano at the age of 5, writing music at 9, and playing French horn at 10. She is an Electrical and Computer Engineering Major, and will pursue a Minor in Music. She views writing music as a way to process the external world, and believes that writing meaningful music is synonymous with having meaningful interactions with the people and places around her. She is inspired by everything from jazz and folk music, all of the way to rock and movie scores. Her biggest influences range from Billy Joel and Regina Spektor, to Oscar Peterson, Joe Hisaishi, and Debussy. In addition to playing French horn in Sinfonia, you can also find her playing Piano in the pit of Princeton Triangle Club, Princeton University Rock Ensemble, and playing live gigs under her stage name "Belle Hampton"- ask her about it!

DR. RUTH OCHS is a passionate and sought-after conductor, scholar 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* (David Kellett, director) 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 deeper understanding of the materials and makers of music.

Passionate about nourishing and inspiring community and youth musicians, Dr. Ochs also shares her time with musical initiatives in central New Jersey. She is now in her twentieth season as 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 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, the University of Texas at Austin, and Princeton University, respectively. As a Fulbright Scholar, she studied 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.

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.

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Mark your calendars and join Sinfonia for its final concert of the academic year on Friday, May 2, 7:30 PM in Richardson Auditorium.

PROGRAM NOTES

Thank you for joining us this evening for this program of operatic excerpts! It would be impossible to properly summarize the rich stories behind each of these titles here, so we hope that the following overview inspires you to explore the rich world of opera further. Please feel free to cheer loudly for the many talented and dedicated musicians on stage. Special thanks to David Kellett for his steadfast commitment to bringing operatic experiences to our students.

Wolfgang Amadeus Mozart's *The Marriage of Figaro* (1786) set a new standard for comedy and human reflection in opera. Everyone will recognize its overture, and tonight we feature a version for clarinet ensemble. Mozart's gift for lyrical melodic lines and drama extended to his instrumental music and especially to his concerti for various instruments. Mozart's four horn concerti were composed for his close friend and horn virtuoso, Joseph Leutgeb. Mozart's third concerto also dates from the mid-1780s, and it uniquely features two clarinets and two bassoons, along with the strings as the orchestral accompaniment.

In the 1860s, Georges Bizet's star was rising on the Parisian musical scene. His first opera was *The Pearl Fishers*, and its audacious drama and music did not lead to success with audiences. An exquisite duet for tenor and baritone kept the opera familiar. That male-bonding duet, "*Au fond du temple saint*," features the lead characters Zurga and Nadir, two friends and pearl fishers, reaffirming their vow to never let love for a woman come between their friendship.

Bizet's last opera, *Carmen*, had far more success than *The Pearl Fishers*. In the quintet from act two, Carmen, Frasquita and Mercédès are alone with Doncaïro and Remendado. They plan a new smuggling scheme, but Carmen tells them that she cannot join them, because she has fallen in love, again, and has planned a tryst with José.

Nikolai Rimsky-Korsakov's operas are a vast and underappreciated repertory. The "Procession of the Nobles" opens the second act of the opera-ballet *Mlada* (1892). The colorful music welcomes groups of tradespeople as they march on stage. The "Dance of the Tumblers" is a lively excerpt from the fairy-opera *The Snow Maiden* (1880-81), where street performers showcase all kinds of acrobatics.

Another transparent and beautiful operatic excerpt is Leo Delibes' "Flower Duet" from *Lakmé* (1883). Set in India, Lakmé is the beautiful daughter of a high priest. Lakmé and her servant Mallika go to the riverbank to gather flowers. Filled with poetic allusions, the duet speaks of tender flowers, birdsong, and the water's gentle flow.

Rossini's *The Italian Girl in Algiers* dates to 1813 and stands out for its comedy and the fact that it is a rescue opera, in which a woman bravely travels to rescue her wrongfully imprisoned husband. A governor in Algiers, Mustafà, tires of his wife, Elvira. He orders his captain, Haly, to find an Italian girl. Isabella, an Italian, along with her protective escort, Taddeo, are shipwrecked. Brought to Mustafà, Isabella becomes the new object of his desire, and he orders Elvira to travel away with her servant Zulma and Lindoro, Isabella's husband-to-be (!). At the conclusion of act one, all together in a magnificent hall, Isabella discovers her beloved Lindoro and outwits Mustafà, forcing him to give up his evil plan.

PROGRAM NOTES

Monochrome by Kasey Shao '25

The Garden of Earthly Delights (Hieronymus Bosch, unknown – 1516) has always perplexed me with its complex, otherworldly, and deeply humane panels. My obsession with Bosch and this triptych became the basis for this movement, *Monochrome*. Bosch was a deeply religious man and spent the majority of his artistic genius on paintings commissioned by the town's religious groups. Ironically, this meant most of his paintings depicted scenes of Hell or sinful acts, used as warnings for churchgoers. *The Garden of Earthly Delights*, in this context, becomes no more than just a warning to others of what may come if indulgence becomes the overpowering force. The outer panel of this triptych is a beautifully haunting monochrome black and white presentation of the Third Day of Creation, and is what this movement is loosely inspired by. Why present such a colorful Day with such matte and darkened colors? Why use this particular scene as the exterior of a triptych bursting with colors and life? How does this eerie exterior change the effect of the entire triptych? *Monochrome* is the result of these questions and, inevitably, an exploration of the undeniably grey condition of mankind. — *Kasey Shao*

Following my Footsteps by Julia Young '27

Following My Footsteps is a piece inspired by late-night solitude and reflection, and the idea originally started this past December in a practice room in Woolworth music building during a midnight practice session. I was inspired by the feeling of walking alone at night, and being at peace with the environment around me. I think that people are naturally conditioned to be afraid of the night, because the darkness emphasizes the unknown parts of our environment. However, in this piece, I reflect on the uneasiness that the unknown can bring at all points in time and space. It is scarier to imagine something following us in the dark than during the daytime, but nonetheless, things that we don't understand could be influencing the world around us at all times of day. This piece was a reflection on the fear induced by the unknown, but also a process where I tried to make peace with being unable to understand everything about the world around me. I was heavily inspired by the scores of Joe Hisaishi in Studio Ghibli movies while writing it, and hope that while listening, we can all let go of a tiny bit of our fears about the world around us, whatever they might be. — *Julia Young*
