

Friday, May 11, 2018 at 7:30 PM
Richardson Auditorium in Alexander Hall

PRINCETON UNIVERSITY SINFONIA

Ruth Ochs, *Conductor*

Lou Chen '19, *Assistant Conductor*

FRANZ KROMMER
(1759-1831)

from Concerto for Two Clarinets in E-flat
Major, Op. 91
Allegro

Chesley Chan '21 and Audrey Shih '20, *Clarinets*

CAMILLE SAINT-SAËNS
(1835-1921)

from Violin Concerto No. 3 in B Minor, Op. 61
Andantino quasi Allegretto

Andrew Kaneb '21, *Violin*

ÉDOUARD LALO
(1823-1892)

from *Symphonie espagnole*, Op. 21
Andante

Kristin Hauge '18, *Violin*

JULIS FUČIK
(1872-1916)

The Old Sore-Head (Polka comique)

Jan Offermann '18, *Bassoon*

- INTERMISSION -

NIKOLAI RIMSKY-KORSAKOV

(1844-1908)

Scheherazade, Op. 35

The Sea and Sinbad's Ship

The Kalandar Prince

The Young Prince and the Young Princess

Festival at Baghdad. The Sea. The Ship

Breaks against a Cliff Surmounted by a
Bronze Horseman

Abraham Chien GS, Kevin Feng '21,
Isabella Kahn'21, and SiSi Peng '19, *Violin solos*

PRINCETON UNIVERSITY SINFONIA

Violin

Abe Chien, *co-concertmaster*
Isabella Khan, *co-concertmaster*
Angela Yang, *co-concertmaster*
Cathy Chen, *principal*
second violin
Hannah Smalley
Lauren Anllo
Nia Arora
Udit Basu
Donovan Cassidy-Nolan
Jaeyoon Cha
Ariel Chen
Sydney Cheong
Magdalena Collum
Kalyana Duggal
Kevin Feng
Alexander Gaura
Olivia de Geofroy
Kristin Hauge
Michaela Hennebury
Amy Jeon
Andrew Kaneb
Lily Kim
Sophia Lee
Jack Lohmann
Alexander Menegas
Anna Qin
SiSi Peng
Trina Swanson
Katja Vassilev
Stephanie Ward

Viola

Madelyn Veith, *principal*
Lennart Beringer
Brigid Ehrmantraut
Watson Jia
Madison Manning

Meredith McMahon
Shiye Su

Cello

Maxwell Watkins, *principal*
Anthony D'Arienzo
Connor Hainge
Jessica Ma
Camille Heubner
Sarah Hirschfield
Meredith Hooper
Paige Kunkle
Brian LaPointe
Timothy Morrow
Sean-Wyn Ng
Michael Prablek

Bass

Ian Iverson, *principal*
Freddy Hertan
Jonah Vernejoul
Jack Hill

Flute/Piccolo

Emma Guare
Jessica Ho
Nicholas Iofredda

Oboe/English Horn

Sunny He
Kouta Ohyama

Clarinet/Bass Clarinet

Chesley Chan
Gabriela Hayward-Lara
Michaela Hennebury
Thomas Massoni
Audrey Shih

Bassoon

Francesca Billington
Josef Gramespacher
Jan Offermann
Connor Staggs

Horn

Peter DeLong
Kaki Elgin
Ned Furlong
Elizabeth Keim
Josh Maccoby

Trumpet

Joseph Giguere
Benjamin Giugliano

Trombone

Nathaniel Hontz
Matthew Myers
Kevin Nuckolls

Tuba

David Salkowski

Harp

Julia Ilhardt

Percussion

Barak Nehoran, *principal*
Maryam Abdurrahman
Katherine Angier
Justin Yan
Gloria Yin

NOTES ON THE PROGRAM

Franz Krommer: Concerto for Two Clarinets in E-flat Major, Op. 91, First Movement

While the history books share scant information about the life of Franz Krommer (1759-1831), it helps to remember that the career of this violinist-composer overlapped with the era of Haydn, Mozart, and Beethoven. Krommer's output, therefore, offers a view of musical output in the Austro-Hungarian Empire outside of those musical giants. Raised in a small village southeast of Prague, Krommer, or Kramář, as it was spelled in Czech, trained on the organ and violin, and taught himself music theory. After spending 1785 in Vienna, Krommer worked at several courts throughout the Empire before returning to Vienna in the mid-1790s to take up a series of posts in the Emperor's musical establishment. By the end of his career, he achieved the distinguished title of "director of chamber music and court composer." Indeed, his musical output focused on chamber music, including many string quartets and challenging violin duets, but he also composed for orchestra. Krommer composed many works for wind instruments, and Mozart's attachment to the clarinet likely played a part in Krommer's creation of three concertos for the instrument, one for solo clarinet and orchestra, and two concertos for two clarinets. The Op. 91 Concerto for Two Clarinets dates from approximately 1815,

the year of the Congress of Vienna. The first movement opens with classical elegance, but with a twist. The violins introduce the theme, but are quickly supplanted by the soloists, who present the full opening melody. Much of the perky movement unfolds typically yet with subtle touches of Krommer's own musical personality. Phrase lengths are often slightly less regular, such that the music moves along with forward anticipation. The harmonic palette also increases as the movement progresses with more chord variety arriving later. These features highlight Krommer's place in music history, an artist crafting within a stylistic tradition, and perched on the cusp of new developments soon to come.

--Ruth A. Ochs

Saint-Saens: Violin Concerto in B Minor, Op. 61, Second Movement

I became familiar with this concerto when I played the second violin part of the orchestral accompaniment in my youth orchestra. At first, the concerto's second movement seemed slow and unremarkable, but after rehearsing it for three months and performing it in four different concerts on tour, I fell in love with its simple beauty. With just five notes, Saint Saens creates one of the richest, most beautiful melodies I have ever heard. In fact, when I played the second violin part, I was always jealous of the first violins, because the first violin part gets to carry the melody several times

throughout the piece, whereas the second violin part plays the four-note phrase only once. While this movement is at different moments dark, delicate, and bursting with emotion, I think my teacher described it best when he told me at one point in the piece – toward the end – that it should sound “like a memory.” That phrase, “like a memory,” has stuck with me, in part because the piece, due to its connection to my fond memories of tour, is literally a memory for me, and in part because it communicates the bittersweet, fleeting beauty of the piece so effectively. So, I hope at some point during my performance, the music sounds to you as it sounds to me: like a memory.

--Andrew Kaneb

Lalo: *Symphonie espagnole*, Fourth Movement

French composer Édouard Lalo completed his *Symphonie espagnole* for violinist Pablo Sarasate in 1874. The five-movement piece is built around Spanish musical themes. Although it is not a standard concerto, the piece is generally accepted as one; interestingly, it inspired Tchaikovsky to compose his own violin concerto. In addition to works for violin and orchestra, Lalo composed music for chamber groups, piano solo and duet, orchestra, soloist and orchestra, opera, ballet, and voice.

--Kristin Hauge

Fučík: *The Old Sore-Head*

Julius Fučík (1872 - 1916) was a Czech composer of marches, waltzes and polkas, born in Prague during the time of the Austro-Hungarian Empire. Fučík learned bassoon under the instruction of Ludwig Milde — a household name amongst bassoonists — and studied composition under Antonín Dvořák. Fučík served twice in the Austro-Hungarian army, first as a military musician in Krems an der Donau and then as a bandmaster in Sarajevo. It was during his second military post that Fučík composed his most famous piece, “Entrance of the Gladiators” — a later arrangement would become commonly associated with circuses. Fučík became a very prolific composer of waltzes and polkas, sometimes being referred to as the “Bohemian Sousa”. His tours with his military band, as well as his musical careers in Prague and Sisak, outside the army, allowed him to travel around Europe. These experiences of Europe’s different landscapes and cultures made their way into his music: The many pieces he wrote include those bearing the names Danubia, Triglav, Hercegovac and Florentinský pochod.

While Fučík spent much of his career as a bandmaster, he maintained his love for the bassoon. Having played bassoon himself (in both the 49th Austro-Hungarian Regiment and in Prague’s German Theatre), he composed a number of chamber works featuring the instrument. In 1903, he wrote

Starý bručoun (“The Old Grump”), better known under the German title Der Alte Brummbär. A polka virtuoso for bassoon and orchestra, Der Alte Brummbär tells the story of an energetic orchestra, and a grumpy bassoon that just doesn’t want to

play quickly! Playing with tempo changes, and contrasting the bright sounds of a polka with the bassoon’s darker and mellow tone, Fučík creates a comic and playful piece showcasing both his mastery of the genre and his understanding of the bassoon.

ABOUT THE PERFORMERS

The **PRINCETON UNIVERSITY SINFONIA** is a full symphony orchestra that unites eager, music-loving students to explore symphonic repertory from the Baroque to the very newest. Its members are undergraduate and graduate student musicians with diverse academic interests and backgrounds, who join their talents for the pleasure of making music together and for others. Having grown from a small chamber orchestra to its current size, the orchestra has expanded the scope of its musical mission on campus, as well. The orchestra now performs regularly with faculty soloists, and pursues a creative variety of works composed by undergraduate composers. In 2014, several members of the Sinfonia began an outreach initiative with the Community House After School Academy (CHASA) at Princeton University’s Pace Center for Civic Engagement. Each spring the orchestra sponsors a concerto competition for its own members, and the winners perform with the orchestra in May of each year.

RUTH OCHS has conducted at Princeton University since 2002. As the music director

of the Princeton University Sinfonia, she has led its growth from a chamber orchestra into a full-size symphony orchestra. Passionate about raising the bar for collegiate, community, and youth orchestras, she also works with several local ensembles, including the Westminster Community Orchestra and the Princeton Charter School/Westminster Conservatory Youth Orchestra. For many summers, she studied conducting at the Pierre Monteux School in Hancock, Maine with Michael Jinbo. She holds degrees in Music and Conducting from Harvard University and the University of Texas at Austin, and a Ph.D. in Musicology from Princeton University.

CHESLEY CHAN ’21 is from Orlando, Florida and hopes to concentrate in the Woodrow Wilson School of International and Public Affairs with Certificates in German Language and Culture and Neuroscience. On campus, Chesley is also involved in the Carl A. Fields Center and the Scholars Institute Fellows Program as a fellow for both organizations, she is a musician in Camerata, and volunteers at Princeton Nursery School. In her free time, Chesley enjoys playing the clarinet, taking pictures, listening and singing along to

music, hanging out with friends, and eating good food. She would like to thank her clarinet teachers past and present, including Jo-Ann Sternberg, Lynn Musco, and Heather Langs, for inspiring her every day.

KRISTIN HAUGE '18 is a senior in the Music Department pursuing Certificates in Music Performance and Teacher Preparation. She has been playing violin for 12 years and piano for 16 years. Kristin performs with the Princeton Pianists Ensemble (PPE), plays violin with the Princeton University Sinfonia, sings with the Princeton University Glee Club, and conducts the Trenton Youth Orchestra, an outreach program sponsored by the Pace Center for Civic Engagement. She is also a member of Decem, a sacred music *a cappella* group, and the Princeton African Music Ensemble. Kristin has been a pit orchestra member and orchestrator for the Princeton Triangle Club Show, a music director and arranger for PPE, and a member of the Princeton University Chamber Choir, the Princeton Chamber Orchestra, and the Princeton Steel Drum Band. In addition, Kristin has composed works for vocal ensemble, string quartet, and jazz trio, and orchestra. The overture she has written for her senior thesis was selected to be performed by members of the Princeton University Orchestra at the end of the year.

ANDREW KANEB '21 is a freshman from Cambridge, Massachusetts. He lives in Rockefeller College and plans to concentrate

in Ecology and Evolutionary Biology. He began playing the violin in first grade, and has studied under Emily Rome, Joshua Peckins, and Andrew Taylor. He studied at the New England Conservatory Preparatory School from ninth grade to twelfth grade. Last summer, he toured Norway with New England Conservatory's Youth Philharmonic Orchestra, playing concerts in Oslo, Fagernes, Bergen, and Stavanger. Andrew also has a taste for contemporary music, and sings and plays fiddle in a rock band with friends back home. His favorite musical artists include the Zac Brown Band, The Lumineers, Khalid, and Tchaikovsky. Outside of music, Andrew is a member of Princeton's Conservation Society, a group dedicated to environmental conservation, and enjoys running and watching movies.

JAN OFFERMANN '18 is a senior in the Physics Department, from New York City. He started playing bassoon in high school — after taking up piano and alto/soprano saxophone — and has fallen in love with the instrument. He currently studies bassoon with Robert Wagner, a member of Princeton's Performance Faculty and the New Jersey Symphony. He has been a member of Sinfonia since his freshman year, and is also a member of the Princeton University Orchestra. During the summer, he travels to visit family in the Netherlands and Bosnia, and always bringing his instrument with him. Together with the Sarajevo Philharmonic principal bassoonist Edin Hadžić, he performs chamber music

and arrangements of popular music in the streets of Sarajevo — the same city where Julius Fučík was stationed during his time as a military bandmaster. Jan will be attending the University of Chicago to pursue a Ph.D. in Experimental High-Energy Physics. He hopes to continue performing on the bassoon, and searching for the best bassoon reed.

AUDREY SHIH '20 is a sophomore from Columbus, Ohio, pursuing a degree in Chemical and Biological Engineering. She began her musical studies at the age of four with piano lessons from her mother, and started clarinet lessons at age 12 after trying both violin and clarinet in elementary school. Audrey is a two-time finalist of the Columbus Symphony Concerto Competition and three-time winner of the CSO Young Musicians Award of Excellence. In addition to playing in the

Columbus Symphony Youth Orchestra, she was the four-year concertmaster of the Worthington Kilbourne Wind Symphony as well as concertmaster of the Otterbein Honor Band and OMEA All-State Band. Last year, Audrey made her solo debut with the Princeton University Sinfonia as a winner of the 2017 Sinfonia Concerto Competition. In addition to clarinet, Audrey has also soloed as a pianist with the Worthington Kilbourne Wind Symphony and won first place in the Ohio PTA Reflections Contest for her compositions. At Princeton, Audrey studies clarinet with Jo-Ann Sternberg and serves as the Vice President of the Princeton Pianists Ensemble. She would like to thank her parents for fostering her love of music, her previous clarinet instructors David Thomas and Hild Peersen, Eddie Zhang for being a fantastic accompanist and friend, and Chesley Chan for being a great duet partner.