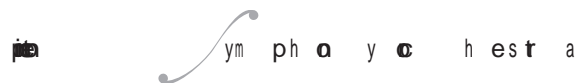


The Twenty Second Anniversary Season



MARK LAYCOCK, Music Director

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September 30, 2001 at 4 p.m.

Anthony Hewitt, piano

Prokofiev *Romeo and Juliet (excerpts)*

Liebermann *Piano Concerto No. 2*

Respighi *The Pines of Rome*



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November 4, 2001 at 4 p.m.

Arve Tellefsen, violin

Nielsen *Maskerade Overture*

Sibelius *Violin Concerto*

Stenhammer *Symphony No. 2 in G Minor*



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January 20, 2002 at 4 p.m.

Franck *Le Chasseur maudit*

Bruckner *Symphony No. 4 "Romantic"*

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March 17, 2002 at 4 p.m.

Cesti-Stokowski *Tu mancavi a tormentarmi crudelissima speranza*

Haydn *Symphony No. 49 "The Passion"*

Pfitzner *Trauermarsch from Die Rose von Liebesgarten*

Wagner *Lohengrin Prelude to Act 1*

*Parsifal Good Friday Music*

*Tannhauser Overture*

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May 19, 2002 at 4 p.m.

Russian Chamber Chorus of New York

Bernstein *Candide Overture*

Piston *Suite from The Incredible Flutist*

Argento *Casa Guidi*

Gershwin *An American in Paris*

Tchaikovsky *1812 Overture*

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Princeton Symphony Orchestra

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In addition to our five concert subscription series in Richardson Auditorium, the Princeton Symphony Orchestra will present some special concerts you won't want to miss.

November 3, 2001, 8:00 p.m.

**LAND OF THE MIDNIGHT SUN**

Arve Tellefsen, Violin

Kirby Arts Center, Lawrenceville, NJ

This is a very "special" concert honoring the Princeton Child Development Institute. The renowned Norwegian violinist, Arve Tellefsen, will play a benefit performance for PCDI. The program will be the same as our subscription series concert on November 4. Single tickets may be ordered by calling the PSO concert office.



Sunday, December 16, 4 p.m.

**FAMILY HOLIDAY CONCERT**

The Symphony's holiday concerts have quickly become a tradition in Princeton, featuring a wonderful mix of holiday favorites to delight both young and old. The Chocolate Cat has graciously agreed to underwrite this concert once again. We will again have "special guests" that will engage the entire family.

Sunday, April 28, 2002, 4 p.m.

**SACRED MUSIC CONCERT**

American Boychoir

Albert Wang, Violin

Martin *Polyptyque for Violin Solo and Two String Orchestras*  
(Six images from the story of Christ's Passion)  
Albert Wang, violin

Messiaen *Trois Petites Liturgies de la Presence Divine*  
American Boychoir

Thomas *Daylight Divine* (American Premiere)  
American Boychoir, Soprano soloist TBA



Over the past two years our Sacred Music Series in cooperation with the Princeton Theological Seminary has taken us through the development of sacred and spiritually based music from Bach through hymns of the present day. With this season's program we look toward the future in a largely French program with unique sonorities of praise. Frank Martin's *Polyptyque* is a very personal work depicting scenes from The Passion, while Messiaen's *Trois Petites Liturgies* transport us to another world of sound qualities and textures. The American Boychoir is featured in the Messiaen and the American Premiere of Augusta Read Thomas's *Daylight Divine*, introduced in Paris in June 2001. Ms. Thomas is the highly acclaimed composer-in-residence with the Chicago Symphony in addition to her posts at the Eastman School of Music and the Aspen Music Festival.



Mark Laycock, *Conducting*  
Anthony Hewitt, *Piano*

**PROKOFIEV**

Excerpts from *Romeo and Juliet*, Op. 64

- I. The Death of Tybalt
- II. Masks
- III. The Montagues and the Capulets
- IV. Scene
- V. Romeo at Juliet's Tomb

**LIEBERMANN**

Concerto No.2 for Piano and Orchestra, Op.36

- I. Allegro moderato
- II. Presto
- III. Adagio – Allegro subito – Adagio
- IV. Allegro

Anthony Hewitt

INTERMISSION

**RESPIGHI**

Pines of Rome

- I. The Pines of Villa Borghese
- II. The Pines Near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

*Anthony Hewitt is sponsored by a generous grant from Fleet Bank.*

Large print programs available by request.

This program is funded in part by the New Jersey  
State Council on the Arts/Dept. of State





Now in his sixteenth season as music director, Mark Laycock has deftly shaped the Princeton Symphony Orchestra into a mature and acclaimed ensemble, reflecting his elegance, wit, and precision. He is well-known for his innovative programming and his ability to provide the audience with an understanding and accessibility to the music that remains unique in the concert going experience. Mr. Laycock was initially trained as a violist under the tutelage of the Curtis String Quartet. In 1979, he won the Leopold Stowkowski Memorial Conducting

Competition and the opportunity to conduct the Philadelphia Orchestra. He was then twenty-one and the second youngest ever to conduct that orchestra. He carries the distinction of being the only non-Russian invited to appear at the Moscow Autumn Festival, performing at Tchaikovsky Hall in 1988, and has conducted the Philharmonia Orchestra at the Royal Festival Hall and the Barbican Centre, London. Mark Laycock was music director of Orchestra London Canada from 1995 to 1998. In November 2000 he was appointed Assistant Conductor of the New Jersey Symphony Orchestra, a post he will hold simultaneously with his Princeton Symphony Music Directorship. In addition, Maestro Laycock appears frequently as a guest conductor with some of North America's most prestigious orchestras, including the Philadelphia Orchestra and the Montreal Symphony Orchestra.

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**The Princeton Symphony Orchestra**

Whether performing the classical masterworks or introducing music by the most innovative contemporary composers, the Princeton Symphony Orchestra is widely regarded as one of the region's finest musical organizations, renowned for its excellence in presenting unusual and challenging programs. The Princeton Symphony Orchestra is the greater Princeton's only professional regional orchestra and performs its five-concert subscription series in Princeton University's beautiful and historic Richardson Auditorium. The Symphony's other activities have included the American Salute July 4th concerts, the Holiday Pops concerts, a Waterloo Festival Concert and the Millennial Celebration of Sacred Music, including the Festival of Hymns and the All-Bach New Year's Day program. Princeton Symphony Orchestra also sponsors the BRAVO! educational outreach in-school series and children's concerts in Richardson Auditorium.

Founded in 1980 by the late Portia Sonnenfeld, the Symphony was originally comprised of amateur music lovers in the Princeton area who presented two or three informal concerts each year. The Princeton Symphony Orchestra was restructured as a professional group in 1983 and, under the leadership of Mark Laycock since 1986, has developed into an incredibly versatile ensemble, with the ability to shift styles dramatically and perform a wide variety of orchestral works ranging from the sixteenth century to the present, from classical to jazz. The artists and soloists who have appeared in concert with the Symphony Orchestra include the Louisiana Repertory Jazz Ensemble, the American Boychoir, Leon Bates, John Chancellor, John Cheek, Linda Hohenfeld, Fang LiZhi, Roger Bannister, Joan LaBarbara, Chantal Juliet, Emily Mann, Bernard Rands, Sharon Sweet, Tania Leon, and Joel Quarrington.

**Anthony Hewitt, Piano**

Anthony Hewitt, born in the north of England in 1971, has firmly established himself as one of his generation's leading pianists. He has won prizes at prestigious International Competitions, including first place at the William Kapell Competition in Washington DC, the NFMS/ESSO Young Concert Artist Award in London and a special jury prize at the ARD Competition in Munich. At the 1995 International Schubert Competition, his prize included a series of recitals in Germany. He was also a laureate at the 1997 Cleveland International Piano Competition.

At the age of 14, he was accepted at the Yehudi Menuhin School for exceptionally gifted young musicians, where he studied with Seta Tanyel and Louis Kentner. Three years later he received a full tuition scholarship for five years to study with Leon Fleisher and Claude Frank at the Curtis Institute in Philadelphia, and in both 1996 and 1997 he was awarded a grant from the Hattori Foundation to pursue his Masters degree at the Mannes College of Music in New York. His teacher at Mannes was pianist and scholar Edward Aldwell, and, upon graduation, he was presented with an award for excellence in performance.

Mr. Hewitt has performed extensively in the United States and Europe, including a 25-concert tour throughout Britain as part of the NFMS/Esso scheme, which also brought him a South Bank platform. Debut recitals followed in Washington and Germany, where the *Badische Nachrichten* praised his playing for its "musical authority, beauty of tone and youthful virtuosity". His Wigmore Hall debut in 1998 was described by *Musical Opinion* as "astounding...wonderfully moving", and the *Yorkshire Post* hailed him as "one of the brightest pianistic stars of his generation".

Mr. Hewitt is also an active chamber musician, having performed in major halls in New York, Chicago, Boston, Atlanta and Miami. His activities include an appearance at Carnegie Weill Hall as part of *Chopin at Mannes*, and a televised appearance at the celebrations in Nohant, France, both of which were festivals marking the 150th anniversary of the death of Chopin. He has also appeared in Japan under the auspices of the Royal Shakespeare Company as part of the Festival UK 98, and has given masterclasses in Britain and the United States to young performers.

His debut CD was recently released under the Master Musicians label, and features works by Haydn, Janacek, Liebermann, Chopin and Rachmaninof.

## Excerpts from *Romeo and Juliet* Ballet, Op. 64

Sergei Prokofiev  
(1891-1953)

It was with the full-length fairy tale ballets of Tchaikovsky and his immediate successors that ballet music began to take its place alongside opera as serious musical art. This remarkable legacy of late 19<sup>th</sup> century Russian romanticism made a profound impact upon western European audiences with the sensational appearance of Serge Diaghilev's *Ballets Russes* shortly before the Great War, which soon launched the dazzling career of the young Igor Stravinsky. Diaghilev engaged the talents of the most gifted composers of the day, as well as dancers and choreographers, eventually having enormous influence upon the dance in America through the work of George Balanchine, whose career also began with Diaghilev. For all the richness of Russian opera, which had also been showcased in western capitals by Diaghilev, it was the extraordinary accomplishments of Stravinsky in the field of ballet that had the greatest impact on the musical world in the teens, '20s and '30s. This had a profound influence on Sergei Prokofiev, nine years Stravinsky's junior, who as early as 1914 came to the attention of Diaghilev.

Over the next fifteen years there were four major ballet commissions for the *Ballets Russes*: *Ala and Lolli*, which was recast as Prokofiev's first major orchestral showpiece, the *Scythian Suite*; the brilliant and witty *Chout* (Tale of the Buffoons); *Le Pas D'Acier* ("Steel Step," planned as "a work of construction, with the wielding of hammers big and small and flashing of light signals"); and *The Prodigal Son*, which was a success when given on a double bill with Stravinsky's *Renard* in 1929, and remains the best-known of the earlier Prokofiev ballets. A final ballet composed in Paris appeared in 1932, a dimly-remembered evocation of Ukrainian peasant life, *On the Dnieper*. By then Prokofiev was seriously considering a return to his homeland, a move that took place in 1936.

The next ballet project undertaken by Prokofiev would ultimately become his greatest and most enduringly popular choreographic work, *Romeo and Juliet*. Audiences have long found this to be Prokofiev's warmest and most accessible work, perhaps reflecting the composer's desire to communicate with a wider audience in the spirit of the "socialist realism" doctrines of Soviet art in the 1930s. The tangled history of the work's commission, its revisions, and subsequent antagonisms aroused among bureaucrats and performers alike, belie the notion that this is perhaps the most sensitive and "romantic" of all of Prokofiev's compositions. The Kirov Ballet (Leningrad), which initially proposed the subject of *Romeo and Juliet* in 1934, abruptly backed out, and the Bolshoi took up the commission. The score was quickly written in the summer of 1935, only to be promptly rejected by the Bolshoi, who declared it "impossible to dance," and cancelled the contract. Not at all discouraged, Prokofiev prepared orchestral suites of excerpts from the ballet, which were an immediate success. In this way audiences became acquainted with

the music of *Romeo and Juliet*, which led to renewed negotiations for a full staging of the ballet. The Kirov Company entered the picture once more, but when protracted squabbling attended the rehearsals, the Brno Opera (Czechoslovakia) stepped in to give the premiere at the end of 1938. Prokofiev increasingly was drawn into backstage feuds about the scenario, the orchestral textures of the work, even whether the music could be heard by the dancers. Twenty years' isolation under the Soviet system clearly had exacted a price on the Leningrad artists, as even the great ballerina Galina Ulanova, who created the role of Juliet and was identified with that role throughout her career, was initially confused by Prokofiev's "strange" music. Incredibly, the preparations for the Leningrad premiere took more than a year, and even two weeks before its opening the project nearly was abandoned. However, the first night, January 11, 1940, was a great triumph. Prokofiev would go on to compose two final ballets, *Cinderella* (1944), whose popularity rivals *Romeo and Juliet*, and *The Tale of the Stone Flower* (1953).

*Romeo and Juliet* is a full evening in the theatre, quite faithful to Shakespeare's play, comprising fifty-two sections. The composer's own suites drawn from the ballet are sometimes heard in concert; other suites are prepared by conductors who put together a selection of movements. For today's concert, Mark Laycock has prepared a sequence of five contrasting episodes chosen purely for reasons of musical flow and content, rather than attempting to follow the dramatic structure of the ballet:

1. *The Death of Tybalt*. In perhaps the most memorable scene in the ballet, Prokofiev creates a vivid picture of the sword-fight in which Romeo avenges the death of his friend Mercutio. This frenzied *moto perpetuo* (a tour de force of orchestral virtuosity) whirls forward to the moment when the fatal blow is struck, suddenly concluded with a heavy, thudding *adagio drammatico* which brings the ballet's second act to an end, with Tybalt's body carried away in a solemn cortege.
2. *Masks*. This is the music heard when Romeo, Mercutio and Benvolio (wearing masks) crash the party given by the Capulets (Juliet's family). In this movement can be heard the rather detached, ironic tone often found in Prokofiev's works, with a measured, strutting pace and a suggestion of mischief afoot.
3. *The Montagues and the Capulets*. Perhaps the single most famous section in the ballet, here Prokofiev creates a memorable atmosphere of Renaissance pomp and splendor, brilliantly evoking the unbending pride and stiff ceremony of the feuding aristocratic families.
4. *Scene*. This tiny movement heard early in Act I of the ballet is intended to depict life returning to the streets early on a sunny morning, displaying the sort of springy good cheer well remembered from *Peter and the Wolf* (which had been written shortly before *Romeo and Juliet*.)

5. *Romeo at Juliet's Tomb*. This is the wrenching final scene of the ballet, when Romeo, told that Juliet had died, appears at her bier, takes poison and dies. Here Prokofiev, who in a sense must compete with Tchaikovsky's portrait of the star-crossed lovers, composes music of powerful dramatic intensity, even romantic passion, while still preserving his own characteristic detachment. The listener may derive a sense of sorrow and pity, but the work concludes without a trace of sentimentality.

## Concerto No. 2 for Piano and Orchestra, Op. 36 (1991)

Lowell Liebermann  
(1961- )

In considering where a young composer such as Lowell Liebermann "comes from," it might be useful to trace his roots in terms of the historical and stylistic framework in which American music has developed in the century and a quarter since serious musical composition took root in our national culture.

First, from roughly 1875 to 1920, there was a generation of "founding fathers" (and at least one mother), made up of well-schooled, rather conservative figures mostly based in Boston: Paine, Chadwick, Parker, Foote, and Amy Beach. (Charles Ives, always a maverick, would stand apart from everyone.) From roughly 1920 to 1950 there followed a far more imaginative generation of American composers, such as Copland, Sessions, Piston, Thomson, and later, Barber and Schuman. These composers sometimes seemed determined to express an "American" spirit in their works, and indeed gained considerable attention and lasting popularity. A new generation of composers emerged after the Second World War, and remained enormously influential into the 1970s. Significantly, nearly all of these figures were based in universities, the majority stimulated by the theories and works of Arnold Schoenberg and the European Avant-Garde of the 1950s and 60s. Names such as Babbitt, Rochberg, Schuller and Shapey spring to mind, as well as a non-academic, Elliott Carter.

A fourth generation emerged by the mid-1970s, when a flock of younger composers with startling new ideas about music seemed to pop up everywhere. Although usually trained in the disciplines of serialism and other advanced theories or musical organization, these composers began to reject their training, returning to tonality and traditional musical elements with a vengeance, seeking to recover a clarity and simplicity of rhythm, harmony and melody. These younger figures (now in their early sixties) included Philip Glass, Terry Riley, Steve Reich, John Corigliano, and John Harbison, joined by younger figures such as John Adams, who may be the best-known living American composer under sixty, here and abroad. Aaron Jay Kernis, Richard Danielpour, Michael Torke, and many others followed. Listing these names does not imply a measured value judgment – simply to

indicate that a great number of younger American composers are now at work, mostly with clear links to musical traditions in their approaches to tonality and harmony. For better or worse, they seldom hold university positions, perhaps (it is often claimed) bringing music back to the "marketplace." Such a figure, who has won stunning success before the age of forty, is Lowell Liebermann.

A native of New York City, Lowell Liebermann is a graduate of the Juilliard School, where he studied composition with David Diamond and Vincent Persichetti. An accomplished pianist and conductor, Liebermann appeared as the soloist in his First Piano Sonata in 1977 at the age of 16, immediately winning enthusiastic critical response. By the age of 21 he had composed chamber works, songs, choral music, and a symphony. Now, at age 40, his catalogue of works includes two cello sonatas, two string quartets, two symphonies (the second written for the centenary of the Dallas Symphony Orchestra, where he has been composer-in-residence), a series of nocturnes for piano, and eight concerti (including a flute concerto for James Galway, paired with another for flute, harp and orchestra). His most ambitious work, and one which has gained Liebermann a wide international reputation, is the opera, *The Picture of Dorian Gray*, commissioned by the Monte Carlo Opera, and first performed in 1995.

The *Second Piano Concerto* was commissioned by the Steinway Foundation, receiving its premiere on June 11, 1992 at the Kennedy Center, with Stephen Hough as soloist, accompanied by the National Symphony Orchestra conducted by Mstislav Rostropovich (and pre-rehearsed in Philadelphia by PSO's Music Director Mark Laycock!). A runaway success, the concerto was widely hailed as perhaps the most exciting work of its kind since the piano concerto of Samuel Barber of the early 1960s. It has since been heard in scores of concerts from Japan and Germany to Texas, North Carolina and New York, as well as being issued on a recording by Hyperion with Stephen Hough accompanied by the BBC Scottish Symphony Orchestra, conducted by the composer.

The opening movement, *Allegro Moderato*, glides quietly underway with an eight-note figure in low winds and horn, soon providing most of the melodic material heard throughout the concerto. The piano enters immediately, unfolding a rippling background against which is heard the principal theme in the violins, a melody of great rhythmic simplicity in the home key of B-flat major. This is then taken up by the soloist in block chords, joined by a trumpet solo arching upward as the music begins to take on a greater energy. This presses on into a vigorous passage in octaves in which the most important melodic element begins to be clearly defined: a motivic figure consisting of pairs of notes (up a half-step, down a minor third), linked in a sequence that lends itself to variation and development throughout the concerto. This soon reaches a "chorale" section (marked *Maestoso*), with majestic block chords for full orchestra punctuated by sharp rhythmic interjections in the percussion and trombones. Brief, cadenza-like pianistic flourishes, which are dotted throughout this movement, are heard against these chords, lead-

ing in the secondary theme in E-flat, at first a moment of dreamy lyricism suggestive of the piano writing of Liszt or Chopin.

A quiet contrapuntal touch emerges, oddly bringing to mind Brahms in one of his more intricate moments in which delicate canonic lines superimpose rhythms of 4 against 5 against 6. The melodic element is taken up by the violins, with filigree writing in the piano soon swelling up to a return of the “chorale” material, now even more massive, with the piano hammering out chords across the entire expanse of the keyboard. This ushers in a tightly crafted development, with the principal theme (now in F sharp) heard canonically in the winds and harp, restlessly embellished by the piano. Moving into C major, the soloist takes the lead, the music mounting in excitement and volume to step into a quicker tempo. We suddenly become aware of an apparently new motive which is introduced by three repeated notes insistently hammered out, first in horns and violas, soon by the soloist, punctuated by chords barked out by the orchestra. This “new” motive (actually derived from the primary material, and destined for bigger things in the finale of the concerto) is interwoven with the principal theme, taking on even greater intensity, to reach a climax in which the chorale is background to driving contrapuntal lines. In a surprisingly “classical” manner, this welter of sound settles down on an F major chord, the “dominant” harmony, bringing about a cadenza-like recapitulation of the secondary theme in the home key of B flat. In turn the primary theme then returns, the piano and orchestra now switching roles, with the rippling background now given to the winds, the main theme played by the piano with great simplicity. In the final six bars everything rears up in an exuberant coda, the first four notes of the main theme blared out in a trumpet fanfare, the piano hurtling downward in pure B-flat major arpeggios.

The second movement, *Presto*, is a scherzo, spiky and spicy in its orchestral colors, and providing a dazzling challenge for nimble fingers. Laid out in a tightly-woven A-B-A structure, the principal melodic elements can all be traced to the principal theme of the first movement, as is heard in the opening statement of the A section in the piano, which circles obsessively around a pair of minor thirds (E-flat/C, D/B). The regular cart-wheeling of the 6/8 meter is constantly pushed off-center with abrupt shifts into 8 and 5 beats per bar, and quite soon the sinewy sounds of piano and upper winds are overtaken by the B section. Here the music down-shifts into a slower, lumbering pace, with buzzing sixteenth-note passage work adding to the atmosphere of ever-mounting excitement.

Liebermann describes the *Adagio* third movement as the “emotional core” of the concerto, a musical structure of admirable invention that places a central *passacaglia* within a meditative, visionary musical framework, in sharp contrast to the prevailing energy and high spirits of the other movements of the concerto. In the opening section the piano, without orchestral accompaniment, is heard in starkly simple phrases, juxtaposed with rustling figures in the winds, in what might be heard as an echo of the haunting nature music found in the works of Bartok. As before, the

basic melodic material derives from the primary theme of the first movement, here centered around the notes B-flat/B/A/C. The *passacaglia* (essentially a set of variations heard over a repeated bass-line) is announced in the stentorian tones of bassoons and lower brass, setting out a bass-line comprising a succession of twelve tones. In the first variation the piano is heard in a single thread of melody drawn out over soft pizzicato cellos and basses, moving into variation two, where the soloist plays in canon over sustained string sonorities and whirring filigree in the winds. The third variation begins in the piano with a murmuring sixteenth-note figuration, gradually taken up by the strings to form the basis of a fourth variation. The fifth variation is a startling contrast, with a doubling of the tempo and an unexpected mood of agitation, with choppy chords in the piano set off by sharply accented interjections by the orchestra. This moves directly into the sixth variation, with the piano a swirl of left-hand octaves and right-hand chords, against which an expressive, sustained melodic line in the upper strings begins to prepare the way for the final A section. Here the last stage of the *passacaglia*, heard in the lower strings, overlaps with of music in which the piano returns to the visionary mood that opened the movement. With a last hint of the *passacaglia* theme, the movement concludes in rapt silence.

Sweeping aside the inward mood of the slow movement, the finale unleashes unabashedly “big concerto romanticism,” erupting in a shower of pyrotechnics, hurtling forward with heedless abandon from first note to last. Yet again revealing links with the basic melodic elements laid out in the first movement, the finale is a freely structured rondo opening in C major, with a rattling, toccata-like splash of virtuosity in the piano, pounding rhythms, and bounding high spirits. A secondary theme quickly follows, a march tune in the trumpet, which takes on increasing importance. Not surprisingly, this turns out to be that figure from the first movement, built around three repeated quarter notes. The opening theme swings back into view, this time in B-flat (the concerto’s eventual home key) and, with no slackening of momentum, the main elements are stirred up into a boisterous development with the march-tune taking the lead. The opening theme returns, momentarily in A major, soon pushed aside by the secondary theme (now in F major) which is thundered out in the piano. Bringing the harmonic scheme around to a firm foundation on B-flat, the upper winds and strings double the piano in a full-throated homage to that grand moment in the finale of Rachmaninov’s Second Concerto, when the Big Tune steams into view for a final time. The concerto concludes in a blaze of brass fanfares and a final sprint to the finish line.

## Pines of Rome (1924)

Ottorino Respighi  
(1879-1936)

A native of Bologna, Respighi became a notable violist in his earlier years. He studied composition under Giuseppe Martucci, who is remembered for his instrumental works, and Luigi Torchi, a pioneering musicologist at the end of the 19<sup>th</sup> century. Significantly, Respighi would take a serious interest in early Italian music, as well as creating his colorful orchestral suites of *Ancient Airs and Dances*.

Although he composed a half dozen or so operas, it is striking that Respighi is remembered for instrumental and orchestral works, while his operas are rarely performed. Best known, of course, are the three “Roman” tone poems: *Fountains of Rome* (1916), *Pines of Rome* (1924) and *Roman Festivals* (1929). These have withstood critical carping about “musical postcards,” proving to be enduring examples of extraordinary orchestral pyrotechnics quite worthy of the composer’s own teacher, Nikolai Rimsky-Korsakov. Invited to take a post as principal violist at the Imperial Opera at St. Petersburg, the young Italian spent two years studying composition and orchestration with Rimsky-Korsakov, which left a lasting influence heard in his orchestral works. After an uninspiring period of study under Max Bruch in Berlin, Respighi gained attention with the production of his first two operas, winning an appointment as teacher of composition and later director at the Liceo di Santa Cecilia in Rome. He soon gained an international reputation, with much credit due to conductors such as Arturo Toscanini, who championed his works. Serge Diaghilev commissioned a ballet in 1918, which resulted in the popular work based on piano pieces by Rossini, *La Boutique Fantasque*, which remains in the repertoire to this day.

The three Roman tone poems were composed over a period of 14 years, and while they were unintended to be heard as a set, they share a remarkable range of coloration and contrasting textures. After displaying the richly impressionist textures of “Fountains,” Respighi moved on to a more epic scale in “Pines.” *Pines of Rome* comprises four movements, played without pause, each a portrait of a Roman landscape well-loved by the composer, with the activities, sounds, colors and atmosphere of these places translated into sound. Respighi himself described the intentions behind the music:

1. *The Pines of the Villa Borghese*. Here, in Rome’s largest public gardens, “children are playing by the pines at the Villa Borghese on a sunny morning, singing their nursery rhymes and playing soldiers — there is a little march.” Opening with a shower of brilliantly colored textures, this movement shows Respighi perhaps surpassing his master Rimsky-Korsakov in a dazzling display of orchestral wizardry. Especially noteworthy is the fact that the music seems always airborne, using high strings, winds, and a wide range of shimmering sonorities (celesta, piano, harp, and various pitched percussion).

2. *Pines near a Catacomb*. Abruptly, the bright colors of the first movement vanish, and the music sinks into the darker register of lower strings, with chant-like melodic writing in muted horns, soon muted violins, flute and bassoon. “In the deserted Campagna there is a solitary chapel...I’ve seen it, I don’t know where, don’t know when...with a few pine trees behind it; and then there is a hymn which rises as if from under the earth, which expands, and then turns and sinks below ground into a sort of catacomb.” Marked in the score as “in the greatest possible distance,” the clear, cool sound of a trumpet intones a chant-like melody against a transparent background of upper strings. There follows a contrasting section, rhythmic yet murmuring and faintly sinister in mood, marked “sotto voce – as psalmody.” Moving from lower strings into the higher instruments and gradually gaining in volume, this figure reaches a pitch of surprising intensity, hammered out against a striding background in the bass instruments, then little by little falling back, returning to the hushed chant-like music that introduced the movement.
3. *The Pines of the Gianicolo*. “There is a thrill in the air. The full moon reveals in silhouette the pines of the Janiculum Hill. A nightingale is singing...” This movement opens with the delicate cadenza in the piano (pianissimo) heard against a scarcely audible sustained chord in the muted strings. There follows a long, hushed clarinet solo, a filament of rapt silence made audible. Soon the strings swell into a warmly expressive richness of sonority, joined by subtle embellishment in the winds, piano, celesta and harp. Returning to the intense stillness of the opening, there is an echo of the piano cadenza, the clarinet again in a whisper, soft trills in the strings, and the song of the nightingale is heard.
4. *The Pines of the Appian Way*. “We are on one of the ancient Roman’s great military roads leading out of the city...indistinctly, incessantly, the rhythm of innumerable steps...a vision of past glories; trumpets bray...and the army of the Consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, and mounts in triumph the Capitoline Hill.” The soft, throbbing pulse of far-off marching feet leads in the finale, marked “Tempo di marcia.” A subtle edge of dissonance urges the music forward, joined by a keening melody in the English horn. Settling into the home key of B-flat, a distinctly martial figure is heard. The marching rhythm grows in power, and the entire resources of the orchestra are harnessed to create a veritable wall of sound. If “everyone loves a parade,” this procession is unequalled in the annals of concert music.

MARK LAYCOCK, Conductor

**Violin I**

Anna Lim, Concertmaster  
Margaret Banks  
Suzanne Gilman  
Linda Howard  
Hanfang Zhang  
Kevin Tsai  
Ruotao Mao  
Sharon Holmes  
Fidel Marchena  
Janet Choi

**Cello**

Jodi Beder, Principal  
Elizabeth Loughran  
Elizabeth Thompson  
Talia Schiff  
Eirik Ree  
John Enz

**Oboe**

Eileen Whalen  
Alexandra Knoll

**Trumpets**

Joseph Reardon  
Brad Siroky  
Thomas Cook

**Offstage Trumpets**

Frank Ferraro  
Stephen Heitzer  
Scott McIntosh  
Chris Bubolz

**Percussion**

Phyllis Bitow  
Greg Giannascoli  
William Trigg  
Matthew Strauss  
James Neglia

**Violin II**

Erik Chapman, Principal  
Vivienne Kim  
Carmina Gagliardi  
Melanie Clarke  
Michelle Brazier  
William Leach  
Laurence Taylor  
Nancy Trismen

**Bass**

Joanne Bates, Principal  
Stephen Fillo  
Daniel Hudson  
Stephen Groat

**Clarinet**

David Hattner  
Sherry Hartman Apgar

**English Horn**

Keisuke Ikuma

**Saxophone**

Marshall Taylor

**Trombone**

David Garcia  
Lars Wendt  
Jonathan Schubert

**Offstage Trombone**

Brandan Hartz  
Johannes Pfannkuck

**Timpani**

Adrienne Ostrander

**Viola**

David Creswell, Principal  
Meng-Chun Chi  
Lisa Hammell  
Jacqueline Watson  
Clifford Young  
Emily Laycock

**Flute**

Jayn Rosenfeld  
Mary Schmidt

**Piccolo**

Amy Wolfe

**Bass Clarinet**

Bohdan Hilash

**Bassoon**

Roe Goodman  
Mark Davies

**Contra Bassoon**

Wendy Large

**Horns**

Douglas Lundeen  
Victor Sungarian  
Paul Rosenberg  
Jan Lewis

**Harp**

Andre Tarantiles

**Piano**

Jeffrey Uhlig

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The Princeton Symphony Orchestra has made an organizational commitment to enhance its value to the community and maintain the highest level of musical excellence. As part of that commitment, an Endowment Fund was established to guarantee the orchestra's long-term success and ongoing financial stability. Specifically, the Fund's objectives are:

- To ensure the future growth and artistic excellence of the orchestra.
- To expand educational outreach initiatives in order to reach a greater number of school children, introducing them to and encouraging their knowledge of the orchestral experience.
- To expand our offerings of alternative types of concert programming, and to increase audience exposure to such programming as pops, family concerts, ethnic and community tributes, and new music concerts, among others.
- To maintain long-term fiscal stability.

The Orchestra has also enrolled in LEAVE A LEGACY™ New Jersey, an organization that promotes charitable giving as part of individuals' estate plans. (More than 70% of Americans make charitable gifts during their lifetime, while the percentage of those making charitable bequests, or lifetime transfers which are given to the charity when a donor dies, is less than 8%.) The most efficient (i.e., least costly to you, the donor) way to help your favorite charity is through "planned giving." The list of "planned giving" vehicles includes Charitable Remainder Trusts, Charitable Lead Trusts, Pooled Income Funds, Charitable Gift Annuities, and Donor Advised Funds administered by organizations such as the Princeton Area Community Foundation. If you would like to learn more about any of these forms of charitable giving please call the Symphony office at (609) 497-0020.

<b>arpeggio</b>	the presentation of a chord one note at a time, usually from bottom to top
<b>andante</b>	moderately slow, at a walking tempo; a moderately slow movement
<b>cadence</b>	ending of a musical phrase
<b>cadenza</b>	virtuosic passage for an unaccompanied soloist, usually in a concerto
<b>chromatic</b>	using all 12 notes per octave of the scale (i.e. both black and white keys on the piano); opposite of diatonic
<b>coda</b>	ending section
<b>codetta</b>	a brief coda
<b>counterpoint</b>	simultaneous setting of two or more melodic lines against each other
<b>development</b>	section where the conflict between keys and themes erupts, possibly with great excitement, and where fragments of melodies are used rather than full tunes
<b>diatonic</b>	using primarily the seven tones of the major or minor scale (e.g. white keys on a piano), usually without chromatic additions; opposite of chromatic
<b>dominant</b>	chord on the fifth step of the scale, which is used to imply motion to the tonic
<b>episode</b>	a subsidiary section of a piece, either derived from the main theme, or based in new material
<b>exposition</b>	first large section, in which the main themes are presented
<b>fortissimo</b>	very loud
<b>fugue</b>	highly developed composition in which some of the instruments begin in imitation
<b>inversion</b>	melody played upside-down
<b>measures</b>	unit of time, bounded by bar lines
<b>meter</b>	pattern of strong and weak beats that creates measures
<b>motive</b>	short figure with a specific shape that can be recognized in a variety of contexts
<b>octave</b>	an interval comprising 8 diatonic degrees; the simplest acoustic interval, having a ratio of 2:1 and represents the interval between a note and its first overtone
<b>orchestrator</b>	one who practices the art of arranging music for an orchestra or ensemble with attention to the proper use of individual instruments, their sounds and combinations
<b>pedal point</b>	note sustained, usually in the bass, during a passage
<b>piano</b>	soft
<b>pizzicato</b>	playing a string instrument by plucking the strings with a finger
<b>presto</b>	very fast
<b>program music</b>	music that tells a story or paints a picture
<b>recapitulation</b>	restatement of a section heard earlier
<b>ritornello</b>	refrain
<b>rondo</b>	form in which a main theme alternates with a series of subsidiary themes
<b>scherzo</b>	fast, light-hearted pace
<b>sixteenth note</b>	having one-sixteenth the duration of a whole note
<b>sonata form</b>	form often used in first movements, comprised of exposition, development and recapitulation
<b>subject</b>	main melody of a fugue
<b>syncopation</b>	rhythm resulting from playing accented notes on unaccented beats
<b>theme</b>	melody that forms the basis of (part of) a composition
<b>tonality</b>	system of musical logic in which each chord has its own inherent degree of stability and in which one chord - the tonic - has ultimate stability and thus the goal of motion
<b>tonic</b>	stable note or chord in tonal music; key of a piece
<b>trio</b>	piece for three players; middle section of a scherzo or minuet
<b>troppo</b>	too much
<b>tutti</b>	passage with everyone playing
<b>vivace</b>	lively