

PRINCETON SYMPHONY ORCHESTRA

Fall 2002

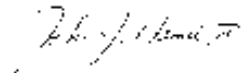
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The Board of the Princeton Symphony Orchestra is committed to expanding the number of performances and increasing the overall presence of our truly remarkable ensemble. To do this we need sufficient financial strength to try new things and make experimental efforts. I ask you, therefore, to be as generous as possible this season to ensure these efforts are made.

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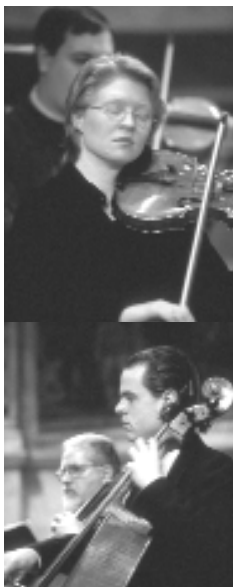
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When two of the area's finest cultural institutions team up with another "institution" named Mozart, the result is unbridled delight on a Sunday afternoon. PSO Music Director Mark Laycock personally prepares each of the six small ensemble programs featuring the classical master's most intimate, and some say, most passionate works. Performed by the critically acclaimed musicians of the Princeton Symphony Orchestra, this series is presented in the intimate and comfortable setting of the Montgomery Center for the Arts' historic 1860 House.



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PRINCETON
SYMPHONY
ORCHESTRA

2002 2003

Program

PRINCETON
SYMPHONY
ORCHESTRA

SUNDAY, NOVEMBER 3, 2002, 4:00 P.M., RICHARDSON AUDITORIUM, PRINCETON

MARK LAYCOCK, *Conducting*
Gerard Le Feuvre, *Cello*

Hovhaness

Symphony No. 6 "Celestial Gate"
(In one movement)

Tchaikovsky

Variations on a Rococo Theme
GERARD LE FEUVRE

INTERMISSION

Schubert

Symphony No. 3, in D Major

- I. Adagio maestoso – Allegro con brio
- II. Allegretto
- III. Menuet: Vivace
- IV. Presto vivace

Large print programs available by request.



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



2002 2003

Program

Princeton Symphony Orchestra



MARK LAYCOCK, MUSIC DIRECTOR

Now in his seventeenth 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 Stokowski 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, and was subsequently promoted to Associate Conductor at the beginning of the 2001-2002 season, a post he continues to hold simultaneously with his PSO 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. In December 2001 he made his debut to great acclaim at the famed Palacio de Bellas Artes in Mexico City.

ABOUT 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 greater Princeton's only resident professional orchestra and performs its subscription series in Princeton University's beautiful and historic Richardson Auditorium. Last season PSO performed the American premiere of *Daylight Divine* by Augusta Read Thomas, and in past seasons presented *American Salute* July 4th concerts, annual 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. PSO also produces *BRAVO!*, an educational outreach series with performances in schools, at Richardson Auditorium, and the State Theater in New Brunswick.

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 PSO include the Louisiana Repertory Jazz Ensemble, the American Boychoir, Leon Bates, John Chancellor, John Cheek, Linda Hohenfeld, Joan LaBarbara, Chantal Juillet, Emily Mann, Bernard Rands, Sharon Sweet, Tania Leon, Joel Quarrington, Anthony Hewitt, Arve Tellefsen, Cynthia Clarey, Vladimir Ovchinnikov, and Representative Rush Holt.

Guest Artist

Princeton Symphony Orchestra



GERARD LE FEUVRE, cello

By his mid teens Gerard Le Feuvre had won two national awards as one of the most outstanding young British cellists of his generation. He went on to win scholarships to the Royal Academy of Music, the Banff School of Performing Arts (Canada), and the Sibelius Academy (Finland), studying with some of the greatest teachers and cellists in the world; Florence Hooton, Aldo Parisot, Vladimir Orloff, T. Tsutsumi,

Arto Noras and in master class with Paul Tortelier. He was awarded the Lloyd's Bank national award for "outstanding musicianship and musical attainment," as principal cello in the National Youth Orchestra, and also won a large award for study abroad, given by the Countess of Munster Musical Trust. In 1980 while still a student, he gained first prize (CBS Records award) in the Royal Society of Arts national competition, and performed in the Luzern Festival in Switzerland, after which he was described as "a cellist of the highest class" in the international press.

Over the last 20 years Mr. Le Feuvre has given over 500 recitals mostly with the distinguished British pianist Nigel Clayton, and has performed concertos in the UK, Germany, Scandinavia, and in the USA. He has had several works written for him by distinguished British composers and is an active composer himself, writing many works for cello, and for his bassoonist wife Sarah. He was for 7 years the cellist of the internationally renowned "English String Quartet" (led by Diana Cummings), and also free-lanced, playing principal cello with the English Chamber Orchestra, the English Sinfonia, the Royal Ballet Sinfonia, the New Queen's Hall Orchestra, and many other distinguished chamber orchestras. Mr. Le Feuvre is Director of the Kings Chamber Orchestra, and the Kings Celli. These ensembles have given pioneering improvisations in concert, and demonstrate a unique humour and depth that typifies his approach to music making. In the year 2000, the Royal Academy of Music awarded him the title of "Associate" in honor of his "outstanding achievements in the music profession." In 2001, Le Feuvre received a standing ovation at the Masterworks Arts Festival in upstate New York for a performance of Tchaikovsky's *Rococo Variations* for cello and orchestra, his first collaboration with the distinguished American conductor, Mark Laycock.



PLANNING A WELL-BALANCED MUSICAL MENU

There are many ways to plan an orchestra concert. There was a time when the listener expected to be settled down with an overture, then a razzle-dazzle concerto (very likely chosen with the aim of filling seats), concluding with the solid nourishment of a symphony...Beethoven or Brahms always a dependable choice. This “meat and potatoes” approach to programming still is to be found, however there are other ways to plan a musical menu. PSO Music Director Mark Laycock cheerfully admits that putting a concert together can sometimes be akin to preparing for the pleasures of the table, as he has shown in the adventurous range of “musical dishes” which Princeton Symphony Orchestra audiences have come to expect. This season’s opening concert, for example, left listeners with tummies nicely filled with richly flavored specialties of early 20th century Saint Petersburg and Budapest. Today’s fare is a fascinating juxtaposition of styles, nationalities and historical eras, characterized by a wide range of subtle textures and varied musical flavors. Opening with a symphony of uniquely visionary power written by a mid-20th century American composer, the concert moves back in time to music composed 85 years earlier by a Russian composer whose elegant late-19th century style hearkens back to the world of Mozart, and closes with another symphony, one written six decades earlier by a teen-aged composer, filled with elegance, wit, and youthful bravado. A gourmet repast for the ears indeed – bon appetit!

Alan Hovhaness (1911-2000)

SYMPHONY NO. 6, OP. 173, “CELESTIAL GATE” (1959)

A native of Somerville, Massachusetts, born to an Armenian father and Scottish mother, Alan Hovhaness began to compose at an early age, studying at the New England Conservatory under Frederick Converse, one of the tradition-minded New England composers active in the early years of the 20th century. In the early 1940s Hovhaness attended the Berkshire Music Center at Tanglewood, where severe criticism from Aaron Copland and Lukas Foss led him to destroy nearly all of his early compositions, which then numbered several hundred major works, including symphonies, chamber works and operas. After 1945 Hovhaness began to develop a style that drew upon elements of his Armenian heritage, as well as a profound study of Medieval and Renaissance music, and a growing preoccupation with the music of eastern cultures. In that respect his career shows some parallels to that of Olivier Messaien, with aspects of early European musical techniques merged with scale systems and rhythmic procedures derived from the music of India, Japan and Korea. Prolific to an extent rarely seen since the age of Telemann and Vivaldi, Hovhaness composed hundreds of works, including no fewer than 67 symphonies, the second, *Mysterious Mountain* (1955), winning him wide celebrity

when recorded by Fritz Reiner and the Chicago Symphony in 1958. In his later years Hovhaness’s works showed an increasing preoccupation with nature, environment and man’s relation to the universe, as heard in works such as *And God Created Great Whales* (1970), and symphonies with such subtitles as *Hymn to the Mountains, Loon Lake, To the Appalachian Mountains, Cold Mountain, Glacier Peak, Mountains and Rivers Without End, and Mount Saint Helen*.

In 1947 Virgil Thomson, probably the most perceptive of all American music critics and celebrated for his acerbic observations on contemporary music, wrote about Alan Hovhaness:

“The expressive function [of his music] is predominantly religious, ceremonial, incantatory, its spiritual content of the purest... The high quality of the music, the purity of its inspiration, is evidenced in the extreme beauty of the melodic material, which is original material, not collected folklore, and in the perfect sweetness of taste it leaves in the mouth.... It brings delight to the ear, and pleasure to the thought. For all its auditory complexity – for ornateness is of the essence – it is utterly simple in feeling, pure in spirit and high-minded.”

Written in 1959, the Sixth Symphony, *Celestial Gate*, is scored for a small orchestra, comprising single woodwinds, horn, trumpet, timpani, chimes, harp and strings, and is laid out in a single movement, with a succession of four interlocking episodes in which contrasts of sonority (harmony) and melody are set out with great clarity, forming tonal “cross references.” The work centers upon two key centers: F major (with modal inflections) and A minor.

The symphony opens in a quiet haze of plucked sounds in the lower strings, the beat subdivided into 2, 3 and 4 heard simultaneously, weaving around long sustained pitches in the cellos, while the bassoon unfolds a plaintive, chant-like melody. The tonal center is F, but with a flattened second degree of the scale (G-flat in the key of F), suggesting the archaic flavor of the *Phrygian* mode found in Medieval music. In a contrasting passage the upper strings enter in broad long notes that swell upward, subtly accelerating, then slowing as they descend. The music has shifted into A minor, and with the entry of the solo clarinet a new thematic element is introduced, a sinuous, flowing melody, marked by a characteristic “quintuplet” figure, heard over a sustained background in the strings, with contrapuntal lines in violas and celli, the basses on tiptoe, still pizzicato. The rising/falling passage in long notes returns, the clarinet theme now recurring in the oboe, supported by increasingly free counterpoint in the strings. The third appearance of the rising/falling line leads to a further elaboration of the clarinet melody, now extended, focusing upon the strings in closely-woven counterpoint, more expansive in sonority, with points of color added by doubling in the winds. Reaching a full-throated *fortissimo*, with the winds in a rich triple unison touching upon A major, the music then quiets, rounding out the first section with a serene meditation upon the clarinet theme

played by four muted solo violins in a gentle contrapuntal fabric, joined by four more violins to enrich the texture.

The second section returns to the tonality of F, the original bassoon melody now heard in the violas joined by an *ostinato* figure in the harp over the soft thrumming of *pizzicato* bass. Unexpectedly the *tutti* strings (mixing bowed and plucked sounds) are heard in a trance-like 25-second episode marked *senza misura* (without a beat) in which rapidly buzzing repeated patterns move at varying rates of speed (“each player at his own individual speed,” the composer indicates), rising from the softest to the loudest volume levels. These two contrasting elements are then heard again (now with the bassoon playing the melody from the opening of the symphony), followed by a third repetition. This time the *senza misura* does not recur, instead is succeeded by the “rising/falling” passage, now shifted to F minor, with a verbatim reprise of the extended clarinet theme from the beginning of the work, now shared between solo horn and trumpet. For the fifth and final time the “rising/falling” figure appears, settling down into the apparent calm of F major, the horn intoning a new variant of the *Phrygian* bassoon melody, now becoming agitated, marked by repeated notes rising in intensity. Unexpected dissonant *pizzicato* jabs intrude upon the stillness, then dissonant sonorities in the violas and cellos followed by a piercing discord in the violins. From this a pattern of four richly sonorous chords emerges, beginning in the lower strings and steadily mounting upward, repeated without change thirteen times, always increasing in volume. This forms a background to the repeated-note figure, now in the trumpet. At this point, for the first time in the symphony, the percussion instruments (chimes and timpani) make their entrance, the timpani establishing a *raga*-like rhythmic pattern consisting of a sixteenth-note triplet followed by a pair of eighth notes. A curious sequence is established in which the triplet is followed by a rest of 4-1/2 beats, the pair of eighth notes by a rest of 5-1/2 beats, a sequence repeated thirty-three times!

The intermittent background in the percussion spills over into the third section of the symphony, marked *Allegro*, which returns to A minor, pressing ahead in a passage of *scherzo*-like buoyancy. The strings, *pizzicato*, play in unison throughout, with occasional moments of contrapuntal overlapping of the melodic lines and some spiky touches of dissonance, playing step-wise melodic lines suggestive of music of the Middle East. The timpani holds fast to its rigid *raga*-like rhythmic pattern, while presently a suave melody in the flute quite evocative of the East is heard, one unrelated to earlier material. A final “overlapping” leads directly to a recurrence of the *senza misura* episode, this time played by the violins only, and linked to another repetition of the bassoon melody accompanied by the harp *ostinato*.

The fourth and final section of the work follows, the lyrical and spiritual heart of the symphony. Set in a tranquil F major (now released from its darker *Phrygian* inflections), the trumpet and horn hover above in expressive *cantilena*. As the music gradually gains in emotional power the harmony takes on a more chromatic cast, giving way to a coda of haunting beauty, with divided violins spread out in sonori-

ties of shimmering texture (and dissonant intensity), leading in a mysterious seven-note *ostinato* pattern in the harp. A final thread of melody in the flute is spread out over the chordal pattern, now *pizzicato*, and a long sustained F major chord in the second violins is joined by higher sounds in the first violins, a final ascending strand of harmonics in the harp drawing the music into silence.

Piotr Ilyich Tchaikovsky (1840-1893)

VARIATIONS ON A ROCOCO THEME FOR VIOLONCELLO AND ORCHESTRA, OP. 33

The *Rococo Variations* was Piotr Ilyich Tchaikovsky's only major work for cello and orchestra. While full-fledged concertos for the cello were composed by Schumann and Saint-Saens, the instrument was widely regarded as a poor match for the sonority of a full orchestra, and few composers of the first rank attempted such a risky challenge. Even Brahms only ventured to compose for solo cello in partnership with a solo violin in his *Double Concerto*. It is interesting to note, however, that a gifted young cellist, Yulian Poplavsky, visiting Tchaikovsky barely a fortnight before his untimely death, left a tantalizing account of a conversation with the composer:

“Noting his particularly good spirits, we pestered him with our constant request – to write a concerto for cello. ‘Why don’t you just play some of my *Variations on a Rococo Theme*?’ was his unvarying reply...he added that in October he expected to write a concerto for flute...several small pieces for piano, and then after that he promised to tackle a cello concerto.”

Although the age of the glamorous cello virtuoso would not come until the 20th century, in 1876 Tchaikovsky enriched the repertory with one of his most gracious compositions, the *Variations on a Rococo Theme*, written for his friend, Wilhelm Fitzenhagen, who was a member of the Quartet of the Russian Musical Society (Moscow), which presented the first performances of most of the composer's chamber works.

The *Variations* are an example of an aspect of Tchaikovsky's musical personality that often escapes attention, namely his deep reverence for the music of Mozart, and his affection for the idiom and mannerisms of 18th century musical style. A notable example of this is found in the Act II ballroom scene of the *Queen of Spades*, where a *divertissement* is danced, labeled “a la Mozart.” There is the affectionate treatment of some of Mozart's own compositions in the *Fourth Suite for Orchestra* (“Mozartiana”), not to mention many passages of transparent orchestral sonority and delicate melodic writing characteristic of the composer.

While Mozart's mature works cannot properly be described as *Rococo*, the theme upon which the *Variations* is based (Tchaikovsky's own) is undeniably *Mozartian* in character, as is the traditional variation technique employed throughout the work.

Tchaikovsky composed many wonderful sets of variations, as in the concluding movement of his great *Piano Trio*, but none conformed more closely than this work to the conventions of the Classical period.

Following a brief orchestral introduction, suave and ingratiating, the *Rococo* theme is unfolded by the soloist, leading off with a tiny rhythmic figure (a pair of sixteenth notes) which is threaded through the introduction, and which permeates the entire work. The theme follows the traditional pattern: two short phrases, each repeated, with a concluding *ritornello*-like passage in the winds rounded out by a final melodic tag in the solo cello.

In *Variation 1* the soloist moves in lilting triplet figuration, the theme itself absent at first, then reappearing in the violins. The *ritornello* conclusion is heard as before.

Variation 2 finds the cello indulging in virtuoso acrobatics, the orchestra joining in a spirited exchange of elegant passagework. The atmosphere of this variation brings to mind the brilliant coloration and gestures of Tchaikovsky's ballet music. Here the concluding *ritornello* is extended, leading the music away from the home key of A major into a subdued C major.

Variation 3, set in a slower tempo (*Andante sostenuto*), steps away from the sprightly, dance-like articulation of the preceding sections, taking on a *cantabile* expressiveness so characteristic of the essential personality of the cello. At first the orchestra is confined to a simple accompaniment, but when the melody returns after a brief *cadenza*, expressive embellishment in the winds lends a subtle decorative luster. The concluding *ritornello* is now replaced with a sweeping final phrase in which the harmony prepares to return to the home key of A major.

Variation 4, marked *Andante grazioso*, returns to the graceful dance-like character of the earlier variations. At a point where the cello hovers in its lowest register, the tempo quickens, and rich woodwind sonorities lead in a passage in which the soloist sails into an extreme high register (rarely encountered in earlier cello music), with a dazzling technical display. This juxtaposition of the extremes of cello register and darkly textured winds returns twice before a concluding link ushers in the next variation.

Variation 5 finds the original theme returning, at first in the solo flute over trills in the cello, then taken up by full orchestra. Remarkably, this is the first time in the work that the entire orchestra *tutti* is heard, a sign of the composer's attention to the balance between cello and orchestra. Momentarily reverting to the original *ritornello* passage in the winds, the variation unexpectedly shifts out of the home key in an extended, impassioned *cadenza* that prepares the way for the next variation.

Variation 6, set in the heartfelt key of D minor, is the emotional highpoint of the composition. The cello pours out an unbroken flow of heartfelt lyricism, the orchestra drawn into the background, emerging only for a variant of the *ritornello* conclusion heard over a sustained low D in the cello, which then soars

out of sight in stratospheric harmonics to bring the music to a complete halt.

Variation 7, marked *Allegro vivo*, springs into action, the cello eagerly leading the music on an exhilarating chase, the orchestra in hot pursuit. The basic melodic and harmonic framework of the theme are now decked out in glittering colors, stately *rococo* graciousness giving way to an abandon of irrepressible energy and delight, pressing on to bring the work to a joyous conclusion.

Franz Peter Schubert (1797-1828)

SYMPHONY NO. 3 IN D MAJOR, D. 200 (1815)

Until the middle of the 20th century only a pair of Franz Schubert's symphonies were performed with any regularity, most of all the "Unfinished" (No. 8), perhaps the most-played symphony ever written, and the "Great C Major" (No. 9). Only quite recently has the significance, and even the numbering, of the Schubert symphonies begun to be recognized, with at least seven of them now familiar to concert audiences. Only the somewhat immature *Symphony No. 1*, and the remarkable *Symphony No. 7 in E Major* (left in sketch form) are not likely to be encountered in the concert hall. The nine symphonies belong to three stages in the composer's development: Nos. 1-6 composed 1813-1818; Nos. 7-8 composed 1821-22; No. 9 composed in 1825. Of these, only *Symphony No. 6* received a professional performance in Schubert's lifetime. The *Ninth* was first heard in a performance under Mendelssohn in 1839, the *Eighth* ("Unfinished") received its premiere in 1865, and the first five symphonies received their first public performances in London as late as the 1880s.

Written at the end of his student days and the outset of his career as a schoolteacher, Schubert's early symphonies seem to have received sight-reading performances by small ensembles made up of fellow students and amateur players, probably of value in shaping the composer's command of orchestra composition. The *Third Symphony* is one of the most brilliant of these early works, exhibiting Schubert's growing confidence and technical skill as a composer. It shows signs of the influence of Mozart and Haydn in shaping the young composer's musical personality, as well as the impact of the earlier symphonies of Beethoven, who was alive and active during that period. The *Choral Symphony* would not appear for another ten years.

Scored for an orchestra identical to Beethoven's own *D Major Symphony* (No. 2), which had appeared little more than a decade earlier, Schubert's *Third Symphony* is launched with a brief *adagio maestoso* introduction, with sweeping gestures in the strings, fullness of orchestral sonority, and a bold shift into the cool contrast of F major which lingers for a moment before slipping into D minor, and without hesitation spins off in the home key of D major with great energy and brilliance. The primary theme is little more than a fanfare-like figure in the clarinet alternating with bustling string figures, building up to a *fortissimo* transitional passage with the entire orchestra in unison, moving directly to the secondary theme. Here an

ingratiating little oboe melody, joined by the other wind instruments, displays characteristic *Schubertian* charm, rising in sonority to move into the *Development*. Switching to F major, as in the introduction, the music at first dallies in that key, toying with motives from the secondary theme. Presently a restless and imaginatively colored succession of shifting harmonies leads the way back to the recapitulation. Proceeding much as before, Schubert abruptly modifies the original harmonic setting, turning to the unexpected key of G major for the secondary subject. But in a twinkling the music slips home to D major, rounding out the movement with a brilliant coda built upon the sweeping gestures from the introduction and transition.

The *Allegretto* (hardly a traditional “slow movement”) is one of those easy-going movements that are a *Schubertian* trademark, seeming to evoke the composer’s relaxed strolls in the company of friends through the countryside surrounding Vienna. In this movement the winds are slightly reduced in number; the trumpets and drums are silent. The music is laid out as a *rondo*, the opening ABA section features a simple tune in the violins and flute, *grazioso* in character. The “B” section is notable for an endearing *Schubertian* mannerism in which a tiny dotted melodic figure is repeated four times before turning back to the opening A section. The *Episode* (or “C” section) is a quite innocent tune in the clarinet unfolded over a quiet “oompah” accompaniment in the strings. This is repeated using the full resources of the orchestra, yet with great delicacy and fineness of detail. The opening material is then heard as before, a charming threefold repetition of the concluding melodic figure stepping down into silence.

The *Menuetto vivace* is a notable example of the impact of early Beethoven upon the young Schubert, for despite its title it is really more a lively *scherzo* than a *minuet*. Using a trick learned from Beethoven, the third beat (“pick-up”) receives a robust *sforzando* whack, adding greatly to the breezy energy of the music, while moving to a folk-like C major at midpoint (still stressing the pick-up), which is an especially refreshing element as well. The brief *Trio* hearkens back to the *Ländler*-like trios found in Haydn’s *Minuets*, in an affectionate duet for oboe and bassoon that forms a lyrical contrast to the bumptious high spirits of the main body of the movement. For all the attention given to the influence of Beethoven upon Schubert, too little is said about the equally fruitful impact of Haydn upon the young composer.

Living in a Vienna that had gone mad about Gioacchino Rossini’s comic operas, it is not surprising that many of Schubert’s early orchestral compositions reveal his delighted response to the effervescent energy heard in the overtures of the Italian master, who himself was only five years older than his young Austrian admirer. Clear signs of the Rossini influence were heard in Schubert’s *Second Symphony* (performed by the PSO in April 2001). Here, in the finale of the symphony is an even more vivid example of the “Italian style” in its galloping energy and exhilarating *crescendo* passages. Indeed, Schubert has gone one step further and composed

a veritable *tarantella* movement, one that manages to conform to the structural constraints of the symphonic tradition. Marked *presto vivace*, with caution thrown to the wind, the music flies away in the *Funiculi–Funicula* rhythm familiar to anyone who has ever attended an Italian wedding. While the surface detail seems to whirl away, the music is anchored by harmonic changes that are actually fairly slow-moving, sometimes suggesting the sort of *Musette* (bagpipe) drone figures found in Italian folk music. The harmonic movement is sometimes unusual, as when an early shift to B minor (closely linked to the key of D) is followed by a startling step down to B-flat, providing a convenient pivot to turn back to the home key. Repeating the opening phrases, the music builds in density and momentum to drive on to a secondary theme, initially heard in the key of G. Here four-note motives spun from the opening theme are tossed around the orchestra, circling from winds to strings and back, finally taking root in the dominant key, the four-note motive hammered out with relentless energy. This omnipresent four-note figure surges onward, making a claim to B minor (the same “closely linked” tonality heard at the outset of the movement), only to downshift onto C major before forging onward to begin the recapitulation in the “wrong” key of A major.

Here, through a simple transposition of the main elements of the exposition, the secondary theme effortlessly reappears in the home key of D, restored to its pride of place. This “transposition” maneuver, famously heard in the opening movement of Schubert’s *Trout* quintet, has encouraged the composer’s detractors to scold him for seeming to “take the easy way out.” But the result is actually a fascinating modification of conventional symphonic practice with refreshing consequences. As before, the secondary theme makes insistent use of the four-note figure, whizzing around the orchestra in boundless high spirits. In a coda increasingly forceful in expression, this figure is put through a few more harmonic hoops before barreling on to a tumultuous ending. Rossini would have loved it.

The first public performance of the Third Symphony took place on February 19, 1881, in the Crystal Palace, London.

Subscription Series
Princeton Symphony Orchestra

JANUARY 19, 2003, 4:00 pm

Great Opera Choruses — Mendelssohn Club of Philadelphia



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An opera buff's nirvana. PSO joins forces with the 120-voice chorus of the Mendelssohn Club of Philadelphia, serving up fifteen choral and orchestral selections from all your favorites: *Aida, Il Trovatore, Turandot, Madama Butterfly, Faust, Die Meistersinger, Tannhauser, Götterdämmerung* and more. White scarf optional!

MARCH 16, 2003, 4:00 pm

Sounds of Spring



Laurence Bitensky

Beethoven *Leonore Overture No.3*

Bitensky **WORLD PREMIERE:** "...a perfect rest" for orchestra
(A Jewish Prayer of Remembrance)

Schumann *Symphony No.1 "Spring"*

The fanfare of Beethoven's *Leonore Overture No. 3* ushers in this stunning musical event, highlighted by the world premiere of Laurence Bitensky's beautiful and heartfelt sacred music work. Robert Schumann's ebullient "Spring" Symphony combines classical structure with romantic expression, showing Beethoven's influence upon the man who was his pallbearer.

APRIL 27, 2003, 4:00 pm

Symphonic Showcase — Christina Castelli, violin



Christina Castelli

Smetana Three Dances from *The Bartered Bride*

Lutoslawski *Concerto for Orchestra*

Ravel *Tzigane*

Enescu *Romanian Rhapsody No. 1*

Rimsky-Korsakov *Capriccio Espagnol*

Our season finale is bursting with sensuous pleasures and high-wire performances. Smetana's popular Dances are immediately familiar to anyone who grew up watching the great classic cartoons, while Lutoslawski's *Concerto for Orchestra* is a powerful and difficult work that is rarely performed. Rising star Christina Castelli brings her magic to Ravel's daunting and gorgeous *Tzigane*, Enescu stirs lush Romanticism with folk idioms in this love letter to his homeland, and the colorful music of Rimsky-Korsakov, ever the musician's favorite, is the exclamation point on our 23rd season of celebration!

Programs, artists, and dates subject to change.

2002 2003

Orchestra
Princeton Symphony Orchestra

MARK LAYCOCK, Music Director

Violin I

Valissa Willwerth, *Concertmaster*
Margaret Banks
Nina Evtuhov
Hanfang Zhang
Ruotao Mao
Winona Fifield
Janey Choi
Linda Howard
Kiri Murakami
Sharon Holmes

Cello

Frances Rowell
Elizabeth Loughran
Talia Schiff
Alistair MacRae
Tish Edens
John Enz

Oboe

James Button
Mark Snyder

Violin II

Rachel Segal
Omar Guey
Carmina Gagliardi
Melanie Clarke
Soyeon Ahn
William Leach
Nancy Ronquist
Laurence Taylor

Bass

Joanne Bates
Daniel Hudson
Ben Tedoff
Stephen Groat

Clarinet

David Hattner
Sherry Hartman Apgar

Horn

Douglas Lundeen
Victor Sungarian

Harp

André Tarantiles

Viola

Harold Levin
Elizabeth Schulze
Lisa Hammell
Jacqueline Watson
Clifford Young
Emily Laycock

Flute

Jayn Rosenfeld
Amy Wolfe

Bassoon

Roe Goodman
Seth Baer

Trumpet

Joseph Reardon
Brad Siroky

Timpani

Adrienne Ostrander

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2002 2003

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