PRINCETON SYMPHONY ORCHESTRA

March 2003

Dear Friends,

As you doubtless are aware, the past eighteen months have presented difficult challenges for non-profit arts organizations that rely on the financial support of individuals, foundations, and corporations. Adding to this challenge is the latest news of the proposed elimination of the New Jersey State Council on the Arts budget. The PSO has been fortunate to receive annual grants from the NJSCA, but this is now at risk.

NJSCA's past support for the PSO not only provided needed funds for operations but served as a powerful signal to private donors who have helped sustain the remarkable enterprise we have become: An employer of over 55 professional musicians (most of whom are New Jerseyans); a valued customer of numerous New Jersey businesses; and an agent of ancillary commerce that drives business to local restaurants, garages, even baby sitters!

Our mission is to make music. We hope we can count on your continued support.

Thank you,

John J. Hamel, III
President
Board of Trustees

Chamber Series

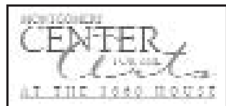
PSO's All-Mozart

At the Montgomery Center for the Arts' 1860 House
April 13, 2003, 4:00 pm

Madison String Quartet with Anthony Cecere, horn

Duet No. 1 in G Major for Violin and Viola, K. 423
String Quartet in D Major, K. 575
Quintet in E-Flat for Horn and Strings, K. 407

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. 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.



$20. Call 609-497-0020 for tickets.

NEW! "Sunday Afternoon with Mozart"

Final Concert of the Season!

APRIL 27, 2003, 4:00 pm
Symphonic Showcase
Christina Castelli, violin

Smetana Three Dances from *The Bartered Bride*
Lutoslawski *Concerto for Orchestra*
Ravel *Tzigane*
Enescu *Romanian Rhapsody No. 1*
Rimsky-Korsakov *Capriccio Espagnol*

Christina Castelli

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!

SPONSORED BY BLOOMBERG

TICKETS: $36, 32, 24, 10.

Programs, dates, times, artists subject to change.

FOR TICKETS CALL 609-497-0020

Princeton Symphony Orchestra
P.O. Box 250, Princeton, NJ 08542
Phone: (609) 497-0020
Fax: (609) 497-0904

PRINCETON SYMPHONY ORCHESTRA

Program

PRINCETON SYMPHONY ORCHESTRA

SUNDAY MARCH 16 2003 4:00 P.M. RICHARDSON AUDITORIUM PRINCETON

MARK LAYCOCK, *Conducting*

BEETHOVEN Leonore Overture No.3, Op.72

PÄRT Fratres, for string orchestra and percussion

BITENSKY "…a perfect rest"
(A Jewish Prayer of Remembrance)
WORLD PREMIERE

INTERMISSION

SCHUMANN Symphony No.1 "Spring"
I. Andante un poco maestoso –
Allegro molto vivace
II. Larghetto
III. Scherzo (Molto vivace)
IV. Allegro animato e grazioso

Large print programs available by request.

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

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 Gerard LeFeuvre.

Laurence Bitensky, composer, is assistant professor of music at Centre College where he teaches composition, music theory, musicianship, world music, and piano. He received a B.M. in piano performance from the New England Conservatory of Music, a M.M. in composition from Ithaca College, and a D.M.A. in composition from Cornell University. His primary teachers were Dana Wilson and Steven Stucky, with additional studies with Roberto Sierra and Karel Husa.

Bitensky has received numerous honors in composition, including a commission from the Fromm Music Foundation at Harvard University, for which he composed *Awake, You Sleepers!* for trumpet and wind ensemble. The work was premiered by John Hagstrom of the Chicago Symphony and the Royal Northern College of Music Wind Orchestra, under the direction of Tim Reynish, at the 2002 International Trumpet Guild conference in Manchester, England. The piece was subsequently recorded by Hagstrom and the Syracuse University Wind Ensemble under John Laverty. Bitensky received the 2002 ASCAP Rudolf Nissim Prize for his orchestral work *…a perfect rest*, the 2001 Al Smith Artist Fellowship Award from the Kentucky Arts Council, and an award from the Joyce Dutka Arts Foundation. In 1999 Bitensky's song cycle, *Mishb'rey yam*, on texts by Yehuda Halevi, gained him recognition by the Music Teachers National Association as the Shepherd Distinguished Composer of the Year. He was also selected by the Kentucky Music Teachers Association as the 1999 Composer of the Year. Other awards include Margaret Fairbank Jory Copying Assistance Program Awards (2001,2002), numerous Special Awards from ASCAP, a grant from the ASCAP Foundation Grants to Young Composers (1996), an honorable mention from the ASCAP Foundation (1993), commissions from the Kentucky Teachers Music Association and Centre College, the John James Blackmore Prize (1993, 1994), the Smadbeck Composition Competition (1989), and others. His piano work, *Shouts and Murmurs*, was the winning entry in the 1997 Friends and Enemies of New Music Composition Competition and the 1997 Modern Chamber Players Composition Competition.

Ludwig van Beethoven (1770-1827)

LEONORE OVERTURE NO. 3, OP. 72A

Ludwig van Beethoven is usually thought to have composed a single opera, *Fidelio*, written over a period of some ten years during the composer's so-called "Middle Period." But in some respects *Fidelio* can almost be regarded as *two* operas: *Leonore* (Beethoven's preferred title), first performed in 1805 and revived the following year in a hasty revision, and *Fidelio*, a complete reworking of the opera, first heard in 1814. The composition is surrounded by endless confusion, particularly with regard to the different versions, the opera's title(s), and even the overtures intended to introduce the work in performance. In recent years the original 1805 version of the opera has received much attention and when performed is usually given Beethoven's original title, *Leonore*, to distinguish it from the more commonly-heard 1814 version.

Probably no other major work caused such frustration and heartache for Beethoven as his opera, his "child of sorrow" as he called it, which he dearly loved and fussed over for so long. What can be especially puzzling is the matter of how *one* opera should have given birth to *four* overtures! A simple answer would be that a new overture was written for each of the earliest productions (the 1805 premiere, the 1806 revival, and in 1807 an aborted production scheduled for Prague), resulting in three overtures for the same opera, more or less. (We have been spared a "Leonore No. 4" with Beethoven's composition of yet another overture for the 1814 version, refreshingly entitled *Fidelio Overture*.) Yet there is even another element of confusion: The *third* of the Leonore overtures to be composed was published as "No.1"! At this point even the most devoted Beethoven-lover may give up in total confusion.

For the 1805 premiere of *Leonore* Beethoven composed one of his finest overtures (published as *Leonore No. 2*), which was drastically rewritten a year later for the opera's hasty revival. As Donald Francis Tovey has written, "the one thing that really profited by the revision of 1806 was the overture; but it profited in a fatal way, which raised it to one of the great instrumental compositions in existence, and at the same time ensured that it should absolutely kill the first act," adding that "it is about ten times as dramatic as anything that could possibly be put on the stage!" After 1814 the *Fidelio Overture* became established as the "official" overture to Beethoven's opera in its final version. However, despite the strictures of authorities such as Tovey, many conductors have found it impossible to resist the temptation to somehow have their musical cake and eat it too, and have followed a practice said to have originated with Gustav Mahler, performing *Leonore No. 3* as a massive *entr'acte* before the opera's final scene.

The Overture opens with a somber *adagio* introduction evoking the atmosphere of the dungeon in Act II, a tender melody heard in the clarinets and bassoons anticipating Florestan's great aria in that scene. The music moves into E minor, hovering

about with *staccato* triplet figures, tightening up the rhythm to suddenly explode in a triple *fortissimo* outburst, providing a dramatic point of entry into the main body of the work. As one would expect, the overture is laid out as a grand sonata-form structure, beginning with a smoothly flowing theme in the home key of C major, whispered at first, rising with insistent repeated rhythmic patterns to a *fortissimo* repetition in full orchestra, which forges on to make way for a smoothly lyrical second subject in E major. This is a reworking of the theme of Florestan's aria, a moment of quiet expression welcomed in a work so filled with turbulence and abrupt rhythmic shifts, an example of which is soon heard in a sweeping syncopated scale-theme rounding out the exposition. A restless repeated four-note figure derived from the first subject carries the music into the development stage, where a rhythmically altered (and well-nigh unrecognizable) thematic fragment from the "Florestan" melody moves through a number of key changes. Settling briefly into C minor there appears a poignant reshaping of another four-note figure taken from the first subject. This expressive touch immediately tightens up in a passage of imitation between upper and lower strings as the music insistently presses ahead (encouraged by an assertive passage in the timpani). Then a headlong dash up the scale plunges us into the bright, clear chill of B-flat for the famous off-stage trumpet call. Surely the best-known moment in the entire opera, this is the signal to Leonore that her rescue of Florestan will succeed. (The anticipation of that trumpet call in the overture, thus giving away the opera's climactic pitch of suspense, is a sure sign of Beethoven's lack of theatrical instincts — while nevertheless creating a powerful drama in purely musical terms — a reminder that "Theatre" and "Drama" do not necessarily mean the same thing!)

As if awakening, the music regains its former momentum, with the principal theme (here in G major) heard in a celebrated extended passage for solo flute, then pressing ahead to bring in the recapitulation in its full *fortissimo* guise. The second subject now merges with a coda based on the "Florestan" theme, as gentle as before, only to erupt in a wild *presto*, with a dizzying, joyous scalewise dash upward in the first violins, joined by the seconds, the violas, finally the lower strings. The opening of the principal subject is heard in a near-frenzy, syncopated figures are hammered out, the horns blare out a fanfare figure, with everything sprinting on to pile into a grinding triple *fortissimo* dissonance, concluding the overture in furious jubilation.

Arvo Pärt (1935-)

FRATRES

Arvo Pärt has written:

> "The more we are thrown into chaos, the more we have to hold on to order. This is the only thing that helps us to restore our sense of balance, even if only a little, and allows us to see things in perspective and to be aware of the value of these things. The greater the sense of order and the greater our ability

to stand back and feel the wing-beat of time, the more powerful will be the impact of the work of art."

To quote Wilfrid Mellers, "Arvo Pärt comes from Estonia, a remote country with cultural traditions rooted in an ancestrally religious past, while being part of an aggressively secular state, the Soviet Union." That statement provides a key to a composer who has become a highly original and somewhat mysterious presence in the music of today's world. Born in Paide, a town near the Gulf of Finland opposite Helsinki, and growing up in the Estonian capital of Tallinn, Arvo Pärt was only a five year-old when his country was unwillingly absorbed into the USSR to become one of the fifteen Soviet "republics." Thus his musical training took place during the dark final years of Josef Stalin's regime, when composers in the Soviet sphere toed the official line in matters of musical style and expression. Pärt's earliest compositions demonstrated a predictable influence of Russian composers such as Prokofiev and Shostakovich, in their own officially approved mode of "accessibility." In the period of cultural relaxation in the 1960s Pärt, like many of his generation, began to experiment with serial and aleatoric techniques, while still composing the occasional "socially uplifting" choral work as required. Experimentation with so-called "collage techniques" soon followed, often drawing upon borrowed material from musical styles of the past. (A melody by Tchaikovsky formed a striking element in Pärt's *Second Symphony*, heard on a Princeton Symphony Orchestra program in April 2000.) At the end of the 1960s Pärt entered a period of creative silence, retreating into the world of medieval and Renaissance music, which would have a telling impact upon his music. By the late 1970s Pärt's work had taken on a striking simplicity, one sometimes likened to the minimalist characteristic of that period, although not at all influenced by the minimalism which was then attracting attention in America and Western Europe. Pärt's return to fundamental tonal and triadic elements, with an uncomplicated approach to rhythm, was deeply rooted in the traditions of European culture, brought together in a uniquely personal manner. As well, there was a turning to a highly personal spiritual expression, especially in a growing number of impressive religious choral works which have become the foundation of his reputation in the west. Since 1981 Arvo Pärt has made his home in Berlin.

Originally composed in 1977 for an Estonian early music ensemble, *Fratres* ("Brothers") is music of a spare, even ascetic processional character, said to be the composer's vision of a community of monks filing into a monastery. Pärt has more than ten versions of the work, for winds, an orchestra of cellos, even as a work for solo violin, string orchestra and percussion. The version heard today was written for string orchestra and two percussionists, dating from 1991 and dedicated to the memory of the distinguished Estonian symphonist, Eduard Tubin. The multiple versions have led some observers to liken the work to Bach's *Art of Fugue*, in which the actual written notes seem to exist in a "world outside time," thus open to a variety of tonal guises.

Fratres opens and closes in rapt silence, with a low, nearly inaudible sustained open fifth in the rear stands of the lower strings (heard without interruption throughout the composition), and an introductory rhythmic pattern tapped out by the percussionist. The work's structure consists of a nine-fold repetition of what might be called a "Basic Statement": A sequence of chords set out in pairs of three-bar phrases (7/4, 9/4, 11/4), each repetition imparting a "strophic" character to the music. The percussion pattern returns to punctuate each of the nine repetitions. In the first "basic statement" a progression of four chords is heard in the first bar, the second bar repeats the progression adding two "extra" chords after the first two beats, the third bar following suit with four "extra" chords. The effect is of a subtle variation, with a rhythmic elongation from 7 to 9 to 11. And in a further twist, although paired phrases in each of the "Basic Statements" appear to be identical with each other, the chords heard in each bar of the first phrase are now actually heard in *reverse* ("retrograde") in the second phrase. These structural elements remain consistent throughout the nine repetitions of the Basic Statement. Over the course of the work there is a gradual enriching of the string sonority: In the first two "basic statements" the chords are played by the violins alone, with the third statement the violas are added, at the fifth statement the front stands of cellos join in, and at the seventh statement the front stands of basses are added to the chords. The harmonies themselves are built around a simple cadence-like chord progression in the key of A, with a "false relation" between C-sharp and C-natural which adds a fascinating shift between major and minor. A further subtle tonal shading is heard in the dropping of the succession of chords *down* a third with each statement: E – C-sharp - A – F – D – B-flat – G – E – C-sharp, while from the triple *pianissimo* of the opening the dynamic level swells to *fortissimo* by the sixth statement, then drops back to triple *pianissimo* in the course of the final pair of statements.

For all the elements of "calculation" underlying the basic framework of *Fratres*, in the end the atmosphere and over-all effect of the work is of a remarkable spiritual calm.

Laurence Bitensky (1966-)

"...A PERFECT REST" [A JEWISH PRAYER OF REMEMBRANCE]

Laurence Bitensky is a native of Long Island, trained at the New England Conservatory of Music, Skidmore College, Ithaca College, and Cornell University, where he studied with Steven Stucky and Karel Husa, receiving his Doctors degree in 1995. Currently a professor of music at Centre College, Danville, Kentucky, Bitensky has gained wide recognition in the last few years, with many awards and distinctions, including a commission from the Fromm Music Foundation at Harvard University, an ASCAP Foundation Grant, and a 2002 ASCAP Honorable Mention in the Rudolf Nissim Awards for the work heard today, *"…a perfect rest"*. While a performance of an earlier version of *"…a perfect rest"* was given in Florida in 2001, the work's revised version will receive its premiere on today's program.

Growing up in a Jewish family, from an early age Laurence Bitensky became fascinated

with the rich traditions of Jewish music, which is reflected in a wide range of his compositions, both instrumental and vocal. This can be seen in the titles of recent compositions such as *Songs of Shuamit*; *Rapture: Eight Improvisations on Chasidic Folk Tunes; Mishb'rey Yam* (a song cycle); and *Vyashav Hamal'ach*, for voice and piano.

Laurence Bitensky has said that while his composition draws upon Jewish cantation, and is deeply imbued with profound feelings and meanings associated with memories of the dead, he was particularly drawn to this melody for its expression of spirituality which was of a wider universal significance. In *"…a perfect rest"*, Bitensky has composed a poetic and moving orchestral work with the subtitle "A Jewish Prayer of Remembrance" bearing the following note:

> *"…a perfect rest"* is based on a traditional melody for *El Male Rachamim*, the Jewish memorial prayer. The prayer and its melody have a long and painful history. During the bloody Chmielnitzki pogroms of 1648, four Jewish communities were captured by the Tatars. When the cantor, or *chazzan*, Hirsch of Zywotow, chanted the prayer *El Male Rachamim*, the congregation burst into tears, moving the Tatars to release the three thousand Jews. A similar story told of the *chazzan* Solomon Rasumny of the Russian town of Kishinev. In 1903, Czarist officials organized a wave of anti-Semitic violence against a population already left impoverished from Czarist laws restricting Jewish rights. Jews were massacred, homes and synagogues were destroyed, and thousands of Jews were left homeless. As a response, the Kishinev *chazzan* Rasumny composed a melody for *El Male Rachamim*. This melody has been preserved and forms the basis for *"…a perfect rest"*. This composition shows the intense emotional power of the East European cantorial style known as *chazzanut*. The opening cello solo is a free adaptation of the melody, followed by what is essentially one long orchestral interpretation, commentary, and variation.
>
> A translation of the original Hebrew prayer is as follows:
>
> O God full of compassion,
>
> Who dwells on high –
>
> Grant a perfect rest under the wings of Your Presence,
>
> Among the heights of the holy and pure, who shine
> as the brightness of the firmament,
>
> To the righteous souls who have passed into eternity.
>
> For the sake of prayer and supplication,
>
> For the remembrance of their souls,
>
> In Paradise may they rest.
>
> We beseech you, Compassionate One –
>
> Shelter them under the cover of your wings forever,
>
> And may their souls be bound up in the bond of eternal life –
> Eternity is their inheritance –
>
> And may they rest in peace in their graves,
>
> And let us say Amen.

Robert Schumann (1810-1856)

SYMPHONY NO. 1 IN B-FLAT, OP. 38, "SPRING"

Schumann revered the works of Beethoven, looking upon the nine symphonies as the supreme models for his own symphonic ambitions. However, it seems clear that the discovery of Schubert's Great C Major Symphony awakened Schumann to an example of unfettered Romantic expression which would be another powerful influence in the development of his own symphonic style, as would surely be exemplified by a "Spring Symphony" written by a composer still in his twenties.

When Robert Schumann composed his "Spring" Symphony in 1841 Ludwig van Beethoven had been dead less than fifteen years, leaving behind a daunting challenge to young composers seeking to follow in his wake. At that time the only major German figure composing symphonies was Felix Mendelssohn, whose approach to the form tended to sidestep most of the problems raised by taking Beethoven as a model. In France, a country without a strong symphonic tradition, there was Berlioz, to be sure a composer whose musical imagination was ignited by Beethoven's example. Although Schumann was one of the first to recognize the power of Berlioz' work, the musical world was slow to follow suit.

However, there was a figure of great significance that had not yet made an impact on the musical life of Germany, one who would find a fervent advocate in Schumann himself, namely Franz Schubert. On a visit to Vienna in 1838 Schumann discovered in the possession of Schubert's brother the Great C Major Symphony among posthumous manuscripts, which he put in the hands of Mendelssohn who presented the work's premiere late in 1839. Hearing the rehearsals of the symphony was a profound experience for Schumann, as he described in a letter to his fiancée, Clara Wieck:

> "…The instruments all sing like remarkably intelligent human voices, and the scoring is worthy of Beethoven. Then the length, the heavenly length of it! …I was supremely happy, and had nothing left to wish for, except that you were my wife, and that I could write such symphonies myself."

That wish was soon fulfilled. Less than a year later, amid a great outpouring of vocal music in 1840 ("the year of song"), Robert and Clara were married. A few months later in early 1841 (which was to be the "year of the symphony") Schumann composed his *First Symphony*, which was fully sketched out in an incredible *four days* (January 23-26), orchestrated in three weeks, then performed

by Mendelssohn with considerable success at the end of March. Clara Schumann herself may well have influenced her husband's decision to move ahead with symphonic composition, judging by an entry in her diary written not long before marrying Schumann:

> "I believe it would be best if he composed for the orchestra; his imagination cannot expand sufficiently on the keyboard…his compositions are all orchestrally conceived. My highest wish is that he should compose for orchestra-that is his field!"

In any event, 1841 also saw the composition of the first version of a D Minor symphony (published a decade later as No. 4), an unfinished C Minor symphony, and the *Overture, Scherzo and Finale*. With his appointment as Kapellmeister at Düsseldorf in1850 Schumann became active as a conductor of his own works, often with disastrous results. Temperamentally unsuited to the stresses of conducting, the orchestral textures in the composer's later compositions became increasingly thickened, often dulled by excessive instrumental doublings, as though to create music which was "safer" for the conductor to control under the pressure of public performance. This coarsening of Schumann's orchestral fabric has contributed to a widespread notion that the composer simply lacked basic skills or imagination in scoring his works for orchestra. Ironically, it is in the earlier music for orchestra (written before the composer began to conduct), that Schumann produced his most clearly and felicitously written orchestral music, a prime example being the *First Symphony*. The *First Symphony* brings together the influences of Beethoven and Schubert in an interesting balance between open lyrical outpourings and a disciplined approach to formal structure and the development of thematic material.

Schumann is known to have been initially inspired by a poem on spring by Adolph Böttger; indeed the manuscript of the symphony bears the title *Frühlings Symphonie* ("Spring Symphony"), and even planned originally to give individual titles to the four movements. However, while he himself always referred to the work as the "Spring Symphony" it first appeared in print simply as "Symphony in B-Flat Major." (Schumann frequently gave picturesque titles to his piano pieces to explain their expressive content, but in this case, for all the romantic character of the symphony, he probably wished to avoid having programmatic elements obscure the work's disciplined approach to formal structure which he owed to his study of Beethoven. So the movement titles were suppressed, although the work soon became known as the "Spring Symphony").

As one of the first major composers whose musical experience centered almost wholly on the pianoforte, it is perhaps not surprising to learn that the splendid brass fanfare which opens the *First Symphony* could not be played on the instruments of the day! (As originally written some of the notes were not possible on the valveless brass instruments then in use.) Mendelssohn saved the day by suggesting that the trumpets and horns simply transpose the theme up a third, in which form it has been known ever since.

Program Notes
Laurence Taylor

The first movement (originally subtitled "Spring's Coming,") opens with an introduction marked *Andante un poco maestoso*, with the bright and declamatory brass fanfare figure which will provide important rhythmic and motivic material used throughout the symphony. Repeated by the full orchestra, the atmosphere becomes subdued momentarily, with woodwind figures heard against a background of quietly flowing strings. The introduction gradually takes on an impatient momentum, quickening the tempo to stride into the main body of the movement, *Allegro molto vivace*. The principal subject takes the form of a lively elaboration upon the fanfare motive, followed by a song-like second subject in the clarinets, at first smoothly lyrical, soon merging with a *codetta* marked by a springy rhythmic character. The exposition is repeated in the classical manner, and Schumann moves ahead with cheerful vigor to the development, ignoring the second subject, focusing instead upon a four-note motive from the principal subject. A suave new melody in the oboe is introduced, heard over a nimble, somewhat restless rhythmic background drawn from the fanfare motive. In a manner characteristic of Schumann, the rhythmic figure becomes ever more insistent as the development circling through a succession of tonalities, with ever more emphasis being given to the "new melody." Mounting in excitement, with elements from the *codetta* added to the mix, the music achieves a full-throated climax at the point of recapitulation, announced by the return of the brass fanfare in even greater splendor than before. The second subject returns unchanged, though lifted into a higher register and more animated this time. The characteristic rhythmic figure soon sweeps aside everything in a whirling coda of great excitement. But where a resounding conclusion is expected Schumann suddenly smoothes out the relentless rhythmic pulsation by leading in a new melody of great longing and tenderness, creating a moment of benediction, before turning back to ringing fanfares and bustling activity to bring the movement to a high-spirited close.

The *Larghetto* slow movement (originally subtitled "Evening") is of a type unique to Schumann: A songful *intermezzo*-like movement in E-flat major, filled with rapt intensity and inward feeling. Here the opening thematic element is heard three times, each time orchestrated in a different manner, first with the violins pouring out the melody, the second time with the cellos heard against a rich background of murmuring strings, punctuated by *pizzicato* patterns in the middle strings and *staccato* woodwind chords. In its third appearance the melody is intoned by an oboe, doubled an octave lower by a horn, while at the same time the violins play an elaboration of the melody. Linking these tender lyrical episodes are contrasting passages with rhythmic fierceness and fullness of sonority. A quite original, memorable moment is heard at the very end when three trombones, playing *pianissimo*, are heard in a solemn, chorale-like passage. While not unrelated to the *cantabile* main melody, this passage is in fact an anticipation of the opening theme of the *Scherzo*, which without pause bursts upon the scene with boundless enthusiasm.

The *Scherzo* (in G minor) is perhaps the most distinctly "Beethovenian" part of the symphony, more than living up to its original, suppressed subtitle, "Merry Playmates" with its pounding rhythms, sudden *sforzando* accents, syncopated

2002/2003

patterns and lilting playfulness. There are two trios, the first switching from triple to duple meter, interjecting a relaxed dance-like atmosphere. Following a recapitulation of the *Scherzo* proper, a second trio moves into a breathless *Molto vivace*, with racing scalewise patterns, filled with good natured energy. Following the third hearing of the *Scherzo*, Schumann writes a coda of tender nostalgia, with pauses, shifts in tempo, and hesitating figures exchanged between winds and strings, then quietly slips away.

The finale, *Allegro animato e grazioso*, opens with a whirl (living up to its original subtitle "Full Spring"), setting out a syncopated fanfare-like figure which will be the source of much of the movement's thematic material. The first subject is a light-footed, graceful theme of a somewhat Mendelssohnian cast, which soon glides into G minor to launch the second subject. This then jumps into the more conventional dominant key of F for a robust rather march-like melody, one marked by a characteristic syncopated "hop." The first subject is ignored in the development, and instead Schumann revels in the rhythmic possibilities afforded by the second subject material, making much use of that "hop." Gaining in excitement, a fanfare-like interjection in the trombone takes on importance as the music rushes ever onward. But unexpectedly Schumann chooses to draw back from full orchestral sonority, dallying for a moment in a dreamy *cadenza* for flute and horns, then regaining his energies to spring back to action in the recapitulation. The main structural ingredients return very much as before, with the march-like element in the second subject breaking loose in a coda of joyous excitement, speeding ahead, the newly-wed young composer ending his symphony in triumph.

MARK LAYCOCK, Music Director

Violin I
Anna Lim, *Concertmaster*
Margaret Banks
Hanfang Zhang
Omar Guey
Ruotao Mao
Susan Dominguez
Kiri Murakami
Linda Howard
Kevin Tsai
Sharon Holmes

Cello
Jodi Beder
Elizabeth Loughran
Elizabeth Thompson
Talia Schiff
Eirik Ree
John Enz

Trumpet
Joseph Reardon
Gerald Serfass

Trombone
Brendan Hartz
Lars Wendt
Jonathan Schubert

Violin II
Jane Chung
Rachel Golub
Carmina Gagliardi
Melanie Clarke
Katie Kresek
Soyeon Ahn
Nancy Ronquist
Laurence Taylor

Bass
Joanne Bates
Daniel Hudson
Ben Tedoff
Marc Schmied

Clarinet
David Hattner
Sherry Hartman Apgar

Eb Clarinet
David Hattner

Percussion
Phyllis Bitow

Timpani
Adrienne Ostrander

Harp
André Tarantiles

Viola
Kevin Roy
Elizabeth Schulze
Lisa Hammell
Jacqueline Watson
Clifford Young
Emily Laycock

Flute
Jayn Rosenfeld
Mary Schmidt

Piccolo
Jayn Rosenfeld

Oboe
James Button
Nobuo Kitagawa

English Horn
Nobuo Kitagawa

Bassoon
Roe Goodman
Seth Baer

Horn
Douglas Lundeen
Laura Crossler
Judy Lee
Jan Lewis

Basia Danilow and Anna Lim are co-concertmasters of the Princeton Symphony Orchestra.

MARK LAYCOCK, Music Director

BOARD OF DIRECTORS

John J. Hamel, III, President

George Albers-Schonberg
Kathleen Biggins
Deborah C. Brittain
Holland Burt
Marvin Cheiten
John K. Clarke
Philip Clippinger
Charles W. Daves
Stephen Fillo
Nancy Schade Hearne
Betsy Hely
Judith McCartin
Irene Naorlevich
Janet O'Brien
Ruth Perkins
Harriet Robertson
Mark M. Rutzky
Fadlou Shehadi
Arnold H. Snider
Andrew Steginsky
Dale S. Strohl
Caren Sturges
Judith Ogden Thomson
Kathleen Tovar
George A. Vaughn
Christine Wainwright

ADVISORY COUNCIL

Milton Babbitt
Nathaniel Burt
Edward T. Cone
Nina Cook
Mary Cross
Marian F. Griffiths
Patricia Hagan
Mary P. Keating
Immanuel Kohn
Steven Mackey
Anne Reeves
William Scheide
Frank Taplin
Robert Taub
Reid White

JOSHUA WORBY, Executive Director
MELANIE CLARKE, Director of Education

Staff Assistant: Randie Roderick
Contractor: Elizabeth Thompson/Classical Artists Performing Service
Librarian: Jan Lewis
Bookkeeping: Jean Taber (*services donated*)
Graphic Design: Isabella D. Palowitch/ARTISA LLC
Printing: Carol Hill/Trenton Printing
Accountant: Heidi Dreyfuss/WithumSmith & Brown
Advertising Sales: Linda Sproehnle
Student Volunteers: Brad Ruderman, Andrea Worby

Princeton Symphony Orchestra Administrative Offices:
P.O. Box 250, Princeton, NJ 08542
phone (609) 497-0020 fax (609) 497-0904
e-mail: **info@princetonsymphony.org** www.princetonsymphony.org

RICHARDSON AUDITORIUM ADMINISTRATION

Paul Breitman, Director
Jennifer Sorgatz, Associate Director
Elizabeth Greenberg, Assistant Director
Geoffrey Williams, House
Kathy Cannon, Business Manager
Anthony Morreale, Assistant Business Manager
Pamela Baker, Ticket Office Manager
Rie Yamauchi, Assistant Director - Marketing & Communications
Karla Guido, Marketing & Communications Coordinator
Dino Palomares, Web Developer
Joan Termyna, Assistant to Director

RICHARDSON AUDITORIUM STAFF

Jack Schenck, Production Manager
John Burton, Stage Manager
Christopher Gorzelnik, Technical Coordinator
Bill Pierce, Stage Technician
James Allington, Audio Engineer
Mary Roberts, Audio Engineer

Design by ARTISA LLC | artisa@artisa.com

The Princeton Symphony Orchestra salutes its Business Council. The businesses listed below have committed their support to the PSO, and by extension, to the community at-large. Join us in expressing our deep gratitude to:

Bloomberg
Blue Point Grill
Bristol-Myers Squibb
Barbara Campbell Interior Design
Michael Bilginer, Coldwell Banker
Cardinal Health Partners
Classical New Jersey Society
Domain Associates, L.L.C.
Ellsworth's
Esplanade at Bear Creek
Ferry House
Gasior's Furniture
Goldstein & Herst
Good Time Charley's
Group 5
Hamilton Jewelers
Harlingen Veterinary Clinic
Hazen Plastic Surgery, P.A.
J.E. Caldwell & Co.
Jacobs Music
Janssen Pharmaceutica
Kale's Nursery & Landscape
Lasley-Brahaney Design-Build
Samuel S. Levine, M.S., D.D.S.
Lawrence Lexus
Luttmann's
Main Street
Mayflower Cleaners
McCaffrey's Supermarket
N.T.Callaway Real Estate
Nassau Interiors
Obal Garden Center
Opera Festival Of New Jersey
Outerbridge / Morgan Partners, LLC
Parmele, McDermott & Thomas
Peyton Associates
PNC Advisors
Princeton Car & Truck Country Family of Dealerships
Princeton Corkscrew Wine Shop
Princeton Latin Academy
Princeton Orthopaedic
Princeton Shopping Center
Princeton University Chapel Music
Princeton Wine & Liquor
RBC Dain Rauscher
Raynor Woodworking
Richard's Market & Catering
Seed-Velikovsky Gallery
Sight Center
Smith, Stratton, Wise, Heher & Brennan
Sports & Specialist Cars
Stadtmauer Bailkin Biggins LLC
Steginsky Capital LLC
Thomas Sweet
Towne Wine & Liquors
Trenton Printing
U.S. Trust Company of NJ
United Way of Greater Mercer County
University Orthopaedic Associates, P.A.
Volvo of Princeton
Wegman's
WithumSmith & Brown
Woodwinds
WWFM

The Princeton Symphony Orchestra's Board of Trustees and Advisory Board thank all of our current supporters. To contribute to the annual fund, please call our office at (609) 497-0020 or mail a check made payable to Princeton Symphony Orchestra at P.O. Box 250, Princeton, NJ 08542. All friends are listed in the concert programs, unless they request anonymity. Please note that all contributions are tax deductible.

The PSO gratefully acknowledges the support offered by the following since May 2002.

Guarantor $5,000+	Sponsor $2,500+	Benefactor $1,000+
Patron $500+	Supporter $125+	Friends $50+

GUARANTOR

Mr. and Mrs. George Albers-Schonberg
The Frank and Lydia Bergen Foundation
Bloomberg
Bristol-Myers Squibb
Dr. Marvin Cheiten
The Chocolate Cat
John and Melanie Clarke
Jenner Clippinger and Gordon Beck
The Edward T. Cone Foundation
Steve and Trish Fillo
Mr. Thomas Gardner and
Ms. Barbara Vanderkolk
Ward and Patricia Hagan
Lynette and Brandon Hull
The Louise H. and David S. Ingalls Foundation
J. Seward Johnson, Sr. 1963 Charitable Trust
Robert Wood Johnson 1962 Charitable Trust
Johnson & Johnson Family of Companies
The Curtis W. McGraw Foundation
New Jersey State Council on the Arts
William H. Scheide
Mr. and Mrs. Arnold Snider
Dale S. Strohl
Frank E. Taplin, Jr.
Mr. and Mrs. Helmut Weymar
Exxon Mobil Foundation
The Jacquelin Foundation
Mary P. Keating
Mr. Samuel W. Lambert, III
Mr. and Mrs. Richard J. Levine
George Michel and Elizabeth Turek
PNC Advisors
Mr. and Mrs. Stephan H. Paneyko
Princeton Youth Fund
Ms. Caren Sturges
U.S. Trust Company of New Jersey

SPONSOR

Mr. and Mrs. Willard Brittain, Jr.
The Bunbury Company
Mr. and Mrs. Nathaniel Burt
Mrs. Catherine Curran
Elizabeth Dilworth

BENEFACTOR

Mr. and Mrs. Ellis Anderson
John and Kathleen Biggins
Mrs. Barbara Chancellor
Mr. and Mrs. John J. Hamel, III
Kit and Pete Hildick-Smith
Rob and Penny Hoffman
Mr. and George James, III
Mr. and Mrs. Norman Klath
Vera and Immanuel Kohn
McMaster-Carr Supply Company
Toby Goodyear and Jerry Neary
Mrs. George Kennan
Mark M. Rutzky and Yvonne Marcuse
Mrs. Y.W. McPhee
Ms. Irene Naorlevich
Mr. and Mrs. Robert O'Connor
Mrs. Ruth Perkins
David and Harriett Robertson
Jack Sunday
Ms. Judith Ogden Thomson

Martha and Arky Vaughn
Christine Wainwright
Reid and Laird White
Diana and Louis Worby

PATRON

Mary V. and Stuart Bell
Peter Benoliel
Mr. and Mrs. James Bergman
Mr. and Mrs. Pete Buck
Mr. and Mrs. Robert Burt
Dr. Ogden B. Carter, Jr.
Charles and Erica Daves
Mr. and Mrs. Robert J. Del Tufo
Mr. and Mrs. Charles Dennison
Mr. and Mrs. Shawn Ellsworth
Mr. and Mrs. Timothy Garry
Steve and Linda Gecha
Mr. and Mrs. Gregory Gravalis
Jeanne Carter Halpern
Mr. Samuel Hamill, Jr.
Dr. and Mrs. William Haynes
Mr. and Mrs. Kevin Kenyon
Mr. John R. Langeler
Ann and Leighton Laughlin
Mr. and Mrs. Andrew Lindseth
Richard M. Ludwig
Judy McCartin
John Rassweiler
Mr. William Selden
Mr. and Mrs. Fred Slivon
Mr. Bruce Simon and Ms. Betsy Hely
Peter and Kathleen Tovar
Rory and Josh Worby
Mr. and Mrs. Thomas Zucosky

SUPPORTER

Sharon and Mark Altmeyer
Mr. and Mrs. Gary Andreassen
Mr. and Mrs. Charles Beach
Elizabeth W. Belshaw
Mr. and Mrs. J.L. Bolster, Jr.
Mr. and Mrs. Peter Brav
The Borofsky – Ritts Family
Mr. Norman Callaway
Mr. and Mrs. Theodore Casparian
Mr. Theodore Chase, Jr.
Dr. and Mrs. Stephen Cook
Mr. and Mrs. Hollis Copeland
Mrs. Merritt Cootes
Miss Marion L. Cubberley
Mr. and Mrs. John A. Ellis
Mrs. Jane D. Engel
Mrs. Elizabeth S. Ettinghausen
Mrs. Nancy Genung
Mr. and Mrs. George C. Ford
Mrs. Grunilla Gruenwald
Mr. and Mrs. Alexander Hanson
Mr. and Mrs. Nathaniel Hartshorne
Mr. and Mrs. James Scott Hill
Margi and Andrew Hofer
Mr. and Mrs. Jack Huston
Mr. and Mrs. Charles L. Jaffin
Ms. Margaret K. Johnson
Mr. and Mrs. Robert Johnston
Mr. and Mrs. George Jordan
Mrs. Gwyneth Landon
Mr. and Mrs. Peter Lawson-Johnston
Mrs. Clara Gray Lidz
Mr. and Mrs. Robert Lincoln
Mr. Walter H. Lippincott
Daniel and Gloria Longhi
Mrs. Donald Mackie
Mr. and Mrs. David Markowitz
Ralph Martinson
Greg and Anne Elise Matthews
Mr. and Mrs. Paul McArthur
Mr. and Mrs. John McGoldrick
Mr. and Mrs. Paul Meeks
Ms. Ann Merritt
Madeline Miller and Stephan Skoczylas
Jan and Steve Mitchell

Mr. and Mrs. John Morris
Mr. and Mrs. Geoffrey Morsell
Charlene and John Nelson
Mr. and Mrs. Robert O'Connor
Mr. and Mrs. Timothy Orr
Mr. and Mrs. Andrew Outerbridge
Mr. and Mrs. Edward Palsho
Mr. and Mrs. Laurence J. Peck
Jacquie and Woody Phares
Mr. and Mrs. Philip Reed, Jr.
Dr. and Mrs. David Rose
Mr. John Ricklefs and Ms. Nancy Greenspan
Ms. Amy Rhett
Mr. and Mrs. William Roebling
Mr. and Mrs. Ken Ruocco
Edward J. and Cynthia A. Schlueter
Mr. and Mrs. Frank Sciarra
Mr. and Mrs. G. Cater Sednaoui
Mr. and Mrs. Chris Shade
Dr. and Mrs. Daniel Shapiro
Mrs. Dorothy Shepard
Mr. and Mrs. Crosby Sherman
Frank and Grace Sinden
Dr. Peter Slugg
Ms. Berit Smith
Mrs. Lyman Spitzer
Drs. Kurt and Judit Stenn
Mr. and Mrs. C. Barnwell Straut
Mr. and Mrs. Todd Sutton
Ms. Charlette Taylor
Harriet and Bob Teweles
Mr. E.D. Thomas
Mr. and Mrs. John Timoney
Mr. and Mrs. Herman Tull
Mr. and Mrs. Ramsay Vehslage
Mr. and Mrs. Robert G. Walker
Andy Walter
Dr. and Mrs. Fong Wei
Mr. Keith Wheelock
Susan and Donald Wilson
Stanley B. Yates

FRIEND

Mrs. JoAnna Agle
Carole Allison
George J. Alzin, Sr.
Mr. Richard Armstrong
Ms. Gail Baker
Mr. and Mrs. Bruce Barton
Mr. and Mrs. Howard Becker
Phoebe Biddle
Prof. and Mrs. David Billington
Jeffrey Blumberg
Mr. and Mrs. William Bonini
Ms. Jane Brown
Dr. and Mrs. John Burns
Reba Burrichter
Mrs. Loretta Casalaina
Patricia Casey
Ms. Hope Cobb
Beryl Collins
Joan R. Coppinger
Mr. and Mrs. James Deneen
Annie C. Dicke
Mr. and Mrs. Robert Daiute
Mr. and Mrs. Tom Dunlap
Ms. Joanne Elliott
Mr. and Mrs. Vincent Fabiano
Mr. and Mrs. Hans Fiuczynski
Mr. and Mrs. R.A. Fowler
Ms. Dorothy French
Mr. and Mrs. Peter Funk
Mr. and Mrs. Richard Funsch
Mr. and Mrs. Everett Garretson
William N. Garrett
Dr. and Mrs. Edward L. Gibson
Jonathan and Gilda Gittleman
Mr. and Mrs. Goldman
Mr. Thomas M. Gorrie
Ms. Nancy H. Hays
Mr. and Mrs. Jack Hunt
Mr. and Mrs. Thomas F. Huntington
Judy and Richard Kaye
Mrs. Irving B. Kingsford

Beverly Kestenis
Mr. and Mrs. Julius Koppelman
John S. Kuhlthau
Esther Lancefield
Dr. and Mrs. Edwin R. Levin
Ms. Stephanie R. Lewis
Mr. and Mrs. William T. Lifland
Judy Bronston and George Lovett
Mr. and Mrs. John Lowrance
Mr. and Mrs. Charles Lynch
Dr. and Mrs. Paul I. Lyness
Mr. and Mrs. Michael Mathews
Mr. and Mrs. John McCormick
John and Ann McCullough
Mr. James H. McFee
June Merrell
Dr. Kim and Mr. James Millar
Rev. Sue Ann and Mr. David Morrow
Mr. and Mrs. Julius Moynahan
Ms. Katherine Niemiec
Ms. Paula Norwood
Mimi O'Leary
Mr. John Park
Mr. and Mrs. Tod S. Peyton
Ludwig Rebenfeld
Anne Reeves
Mr. and Mrs. Richard Ruderman
Mr. William R. Schmidt
Mr. and Mrs. Robert E. Schofield
Ruth and Rolland Schreib
Mr. and Mrs. William Stackpole
Ms. Juliene L. Stafford
Charles E. Stenard
Ken and Sandy Steiglitz
Mr. and Mrs. William Stephenson
Audrey H. Sullivan
Melinda and Ted Talley
Mrs. Joanne Theimer
David Tierno
Mr. and Mrs. Jay Vawter
Mr. and Mrs. Art Wagner
Happy and Jack Wallace
Mrs. Elli Walter
Mr. and Mrs. Robert Williams
Dr. Patricia K. Woolf
Mr. and Mrs. J. Rogers Woolston
Mo Lin Yee
Ms. Bette Zipin

We give special recognition to Jean Taber for her volunteer work at the PSO office. Brava!

When **JOHN HAMEL** moved to Princeton with his family in 1960 he was a Wall Street commuter and a member of the Canterbury Choral Society (sister organization to The Blue Hill Troupe) in New York City. He stayed with Canterbury until he joined "The Palmer Squares," a post-graduate men's octet started by local Princeton graduates who were ex- "Nassoons." The group sang with the PJ&B 1964 production of *Show Boat* at McCarter Theater. An old summer stock trouper, Mr. Hamel stayed with PJ&B for many of its productions up to the early 1970s. He spent many an evening singing in the chorus and playing bit parts such as the Postman in *The Most Happy Fella*, a member of the song and dance quartet in *Wonderful Town*, and the German naval Captain villain in *The Sound of Music*. Eventually commuting in the opposite direction to join an old-line Philadelphia firm, Mr. Hamel was yanked off stage by heavy responsibilities and European travel.

Eventually getting away from commuting horrors entirely by working in Princeton, Mr. Hamel soon found new ways to get back in front of the lights. He made it through an audition for Frances Slade's Princeton Pro Musica and was in that group's earlier performances at the Trenton War memorial. By the time Pro Musica came to use Richardson Auditorium as its home base, Mr. Hamel had served as Treasurer and was then President until the end of the 1980s. Three trips to Carnegie Hall to sing with the Opera Orchestra of New York were most memorable from the Pro Musica days. In the early 1990s, responsibilities at Princeton's Trinity Church left him unable to make Pro Musica rehearsals, but he went back in 1995 for one more "amen" in a performance of Brahms' *German Requiem* with the (then) Princeton Chamber Symphony. At that point, Mr. Hamel had recently been elected to the PCS Board of Trustees.

Maintaining his typecast roles (he had earlier been Treasurer and President of three non-musical Princeton area groups), Mr. Hamel became Treasurer of the Princeton Chamber Symphony in 1997 and was elected President starting with the 1999-2000 season. Having by that time fully retired from Wall Street activities, he has had time to preside over the expansion of the orchestra and its budget and to see the name changed to Princeton Symphony Orchestra. In recent years, the PSO has expanded its number of performances through a grant from the Princeton Theological Seminary for a millennial celebration and through its own outreach program to local schools called BRAVO! Mr. Hamel's most ardent desire is to find a way to repeat the Sunday series concerts and to make other additional concerts possible. The Princeton Symphony Orchestra is by far Mr. Hamel's favorite "gig" and he wants everyone possible to hear this fine orchestra under Maestro Mark Laycock's exceptional direction.

BRAVO! BRAVO!

For seven years, the Princeton Symphony Orchestra has been "Bringing Renowned Artists for Valuable Outreach" (BRAVO!) to area elementary schools, with programs that introduce children to the instruments of the orchestra and the joy of classical music. Grade-appropriate programs sequentially introduce the four instrument families, the processes of composing and performing music, all brought to life by the professional musicians of the PSO. Each year, these in-school programs culminate in a fun-filled, full orchestra concert just for children at Richardson Auditorium, with Music Director Mark Laycock delighting young concertgoers with his infectious energy and informative insights.

BRAVO! reaches nearly 5,000 children each year and is provided to participating schools at no cost, thanks in large part to the vision and generosity of The Louise H. and David S. Ingalls Foundation, The Robert Wood Johnson 1962 Charitable Trust, The Frank and Lydia Bergen Foundation, Bloomberg, Princeton Youth Fund, Princeton University, the New Jersey State Council on the Arts, the PSO's Board of Trustees, *and the hundreds of PSO supporters like you.*

For more information about BRAVO!, call us, or email ***bravo@princetonsymphony.org***.

THE PRINCETON SYMPHONY ORCHESTRA ENDOWMENT FUND

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.

SPECIAL PERFORMANCE

New Jersey Gay Mens' Chorus Presents

SING FOR THE CURE

...benefiting City of Hope
Featuring Sarah Melici and
Musicians from the Princeton Symphony Orchestra

Friday, May 30th, 8:00 pm
The Yvonne Theater
Rider University
Lawrenceville, NJ

Saturday, May 31st, 8:00 pm
Nicholas Music Center
Rutgers University-Douglas Campus
New Brunswick, NJ

Call 609-396-7774 for tickets.