



State of New Jersey
DEPARTMENT OF STATE
NEW JERSEY STATE COUNCIL ON THE ARTS
200 RA 206
TREASURY BUILDING

IVAN F. MCGILLIUS
Governor

ROBERT T. JONES
Secretary of State
SHERIDAN VAN HORNEN
Clerk
T 609 292 2432
TTY 609 533 1156
F 609 292 4444

July 29, 2003

Joshua Worby
Princeton Symphony Orchestra
P.O. Box 250
Princeton, NJ 08542-0250

Dear Mr. Worby:

The New Jersey State Council on the Arts is pleased to issue a Citation of Excellence for the grant cited above. This is given because, in the estimation of all persons serving on the panel that reviewed your application, the organization supported by the grant exhibits the highest standards of excellence in its artistry, operations, governance, public benefit, and fulfillment of areas of special Council interest.

We hope the staff and board of your organization can feel very proud of this distinction. It is based upon extensive review by your peers in the field and expresses their full consensus. Later this fall you will be invited to attend a gathering with your board and legislators to receive your certificate.

On behalf of the Council, we wish you continued success and thank you for the contributions your organization makes to the cultural life of our state. We are honored to be able to work with you.

Sincerely,

David A. Miller
Executive Director

*To our loyal audience:
You're the reason
for our success!
Thank you to
all our supporters.*

Program

SUNDAY SEPTEMBER 21, 2003 4:00 P.M. RICHARDSON AUDITORIUM PRINCETON

MARK LAYCOCK, *Conducting*
Wolfgang Basch, *Piccolo Trumpet*

RAFF Jubilee Overture, Op. 103

SCHOENFIELD Vaudeville
I. Overture
II. Bear Dance
III. Klezmers
IV. Sketches
V. Carmen Rivera
WOLFGANG BASCH

INTERMISSION

BERLIOZ Episode from the Life of an Artist:
Fantastic Symphony in five movements

PART ONE: Reveries and Passions.

The author imagines that a young musician, afflicted with that moral disease that a well-known writer calls the *vague des passions* ("wave of passions"), sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and he falls desperately in love with her. Through an odd whim, whenever the beloved image appears before the mind's eye of the artist it is linked with a musical thought whose character, passionate but at the same time noble and shy, he finds similar to the one he attributes to his beloved.

This melodic image and the model it reflects pursue him incessantly like a double *idée fixe*. That is the reason for the constant appearance, in every moment of the symphony, of the melody that begins the first Allegro. This passage from this state of melancholy reverie interrupted by a few fits of groundless joy, to one of frenzied passion, with its movements of fury, of jealousy, its return of tenderness, its tears, its religious consolations — this is the subject of the first movement.

2003/2004

Program

PRINCETON
SYMPHONY
ORCHESTRA

PART TWO: A Ball.

The artist finds himself in the most varied situations — in the midst of the tumult of a party, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the country, the beloved image appears before him and disturbs his peace of mind.

PART THREE: Scene in the Country.

Finding himself one evening in the country, he hears in the distance two shepherds piping a *ranz des vaches* in dialogue. This pastoral duet, the scenery, the quiet rustling of the trees gently brushed by the wind, the hopes he has recently found some reason to entertain — all concur in affording his heart an unaccustomed calm, and in giving a more cheerful color to his ideas. He reflects upon his isolation; he hopes that his loneliness will soon be over — But what if she were deceiving him! — This mingling of hope and fear, these ideas of happiness disturbed by black presentiments, form the subject of the Adagio. At the end one of the shepherds again takes up the *ranz des vaches*; the other no longer replies. — Distant sound of thunder — loneliness — silence.

PART FOUR: March to the Scaffold.

Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and that he is witnessing *his own execution*. The procession moves forward to the sounds of a march that is now sombre and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without transition to the noisiest clamor. At the end of the march the first four measures of the *idée fixe* reappear, like a last thought of love interrupted by the fatal blow.

PART FIVE: Dream of a Witches' Sabbath.

He sees himself at the Sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial and grotesque: it is she, coming to join the Sabbath. — A roar of joy at her arrival. — She takes part in the devilish orgy. — Funeral knell, burlesque parody of the *Dies Irae*, *Sabbath round-dance*. The Sabbath round and the *Dies Irae* combined."



Large print programs available by request.

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



2003/2004

About Us

Princeton Symphony Orchestra



MARK LAYCOCK, MUSIC DIRECTOR

Now in his eighteenth season as music director, Mark Laycock has deftly shaped the Princeton Symphony Orchestra into a nationally recognized, mature and acclaimed ensemble that received a Citation of Excellence from the New Jersey State Council on the Arts in 2003. 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 in London. His guest conducting appearances include multiple reengagements with the Philadelphia Orchestra and the Montreal Symphony Orchestra, and a recent debut to great acclaim at the famed Palacio de Bellas Artes in Mexico City. Mark Laycock was also Music Director of Orchestra London Canada from 1995 to 1998 and Associate Conductor of the New Jersey Symphony from 2000 – 2003. He resides in Princeton with his wife and two children.

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 Artists

Princeton Symphony Orchestra



WOLFGANG BASCH, PICCOLO TRUMPET

Wolfgang Basch, piccolo trumpet, was born in Wiesbaden, Germany. The work he will perform on today's program, Paul Shoenfeld's *Vaudeville*, was written by the composer expressly for Mr. Basch. Since 1976 he has been Principal Trumpet of Opera Frankfurt. Mr. Basch has performed with Worldwide Solo Concerts, and at the invitation of several orchestras and festivals, among them the Bamberg Sinfony, Chamber Orchestra of the St. Petersburg

Philharmonic, Orpheus Chamber Orchestra, Jerusalem Symphony Orchestra, Israel Chamber Orchestra, Radio Symphony of Berlin and Saarbrücken, Israel Festival, Bach Festival at Carmel (since 1985), Schleswig-Holstein und Rheingau-Musik Festival, Berliner Festwochen, London Bach Festival. He has recorded several CDs of trumpet concertos and chamber music.

PSO's Mozart & Friends Chamber Series

At the Montgomery Center for the Arts 1860 House

All performances at 4:00 pm

October 19, 2003

November 23, 2003

December 7, 2003

January 11, 2004

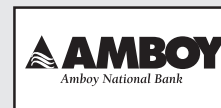
February 8, 2004

March 7, 2004

April 18, 2004

It's a match made in heaven when two of the area's finest cultural institutions team up with another "institution" named Mozart – plus a dazzling array of international masters of all periods. Soul-satisfying performances by the critically acclaimed musicians of the PSO, in small ensemble programs hand-picked by Music Director Mark Laycock, are presented in the intimate gallery setting of the Montgomery Center for the Arts' historic 1860 House. Substantial savings over the single ticket price when you subscribe to all seven, or design a 3-concert package that suits your schedule.

Sponsored in part by Amboy National Bank



2nd Season "Sunday Afternoon with Mozart"

ON SALE NOW!
LIVE AT RICHARDSON AUDITORIUM

New Jersey's "Virtuoso Orchestra"

PRINCETON SYMPHONY ORCHESTRA

MARK LAYCOCK
MUSIC DIRECTOR

Photo: Peter Schaaf

SPECIAL 4-CONCERT PACKAGE

NOVEMBER 9, 2003

FROM RUSSIA WITH LOVE



Yuri Mazurkevich, violin
Kabalevsky Overture to *Colas Breugnon*
Shostakovich *Violin Concerto*
Prokofiev *Symphony No. 7*

JANUARY 18, 2004

TAKE LE METRO TO NASSAU STREET



Peter Odrekhevskyy, accordion
Schumann Overture to *Hermann and Dorothea*
Ibert *Divertissement*
Koprowski *Accordion Concerto*
Bach *Tocatta and Fugue in D Minor*
Poulenc *Sinfonietta*

MARCH 14, 2004

QUENCH YOUR THIRST



Reiko Uchida, piano
Heinichen *Concerto in G Major*
Mozart *Piano Concerto No. 17 in G Major*
Beethoven *Symphony No. 7*

APRIL 25, 2004

LOVE FROM A DISTANCE



Vladimir Ovchinnikov, piano
Saint-Saëns Overture to *La Princesse Jaune*
Rachmaninoff *Piano Concerto No. 2*
Dvorak *Symphony No. 9 "From the New World"*

Return Engagement!

4-CONCERT PACKAGE: \$132, \$116, \$87, \$40.
SINGLE TICKETS: \$40, \$35, \$26, \$12.

Programs, dates, times, artists subject to change.

CALL 609-497-0020 FOR TICKETS.

Princeton Symphony Orchestra
P.O. Box 250
Princeton, NJ 08542

Phone: (609) 497-0020
Fax: (609) 497-0904
www.princetonSymphony.org

PRINCETON
SYMPHONY
ORCHESTRA

Program Notes

Laurence Taylor



LAURENCE TAYLOR The stage is set for every PSO subscription series concert with the brilliant and colorful insights of the inimitable Professor Laurence Taylor. A composer and musicologist (as well as PSO violinist), Taylor taught at Columbia University and The College of New Jersey, studied under Nadia Boulanger, and performed under Otto Klemperer, Pierre Boulez and Colin Davis. The program notes he pens for each PSO subscription series concert have been singled out by critics for their clarity, wit, and educational value for all ages. For this program, Maestro Mark

Laycock has provided the notes for the first two works.

Joachim Raff (1822-1882)

JUBILEE OVERTURE

The opening work on today's program offers the kind of unexpected musical surprise for which the Princeton Symphony Orchestra is so well known. Without giving too much away, it is a profoundly patriotic American work even though it was written in Wiesbaden in 1864.

German-Swiss composer Joachim Raff was born five years before the death of Beethoven and died fifteen years before the death of Brahms (for further perspective, George Gershwin was born one year after Brahms died, and Aaron Copland came into the world three years after Brahms' departure). Raff's life therefore spanned the age of German musical Romanticism in which Mendelssohn, Schumann, Weber, Liszt, and Wagner all called upon the French horn to summon magical creatures from the depths of enchanted forests.

Raff now represents one of the footnotes of music history, but he was prolific in his compositions, and in his later years enjoyed great fame, along with Wagner and Brahms, in Germany and abroad as one of the masters of "modern" music. Even his harshest critics at the time praised some of his works as being significant and ageless, though many of those works are all but forgotten today.

Raff's earliest recognition came from Felix Mendelssohn, who recommended two of the younger composer's piano works for publication in 1844. Additional encouragement came soon afterward from Franz Liszt, who at first procured for Raff a job working for a publisher in Hamburg, and then later employed Raff from 1850-1856 under his own roof in Weimar as a full time assistant in copying parts and helping the Kapellmeister with occasional orchestrations of the master's music. The bulk of Raff's own compositions came after this time, including eleven symphonies (eight of them programmatic), six operas, and numerous works for chorus, voice, orchestra, and piano. A remarkable aspect of Raff's music is that although larger forces were available to him, Raff never scored his works for anything other than a Beethoven-sized orchestra.

From 1877 until his death, he was the Director of the Hoch Conservatory in Frankfurt, where he established a class for women composers (the first of its kind in Germany), and hired Clara Schumann as well as other women onto the faculty.

2003 2004

Program Notes

Laurence Taylor

Among his pupils at the Conservatory was the American composer Edward McDowell. Indicative of the high regard for Raff's contributions to Teutonic music, in 1903 the noted conductor Hans von Bülow gave a substantial contribution in order that a monument be erected over Raff's grave in Frankfurt.

After an initial roll in the timpani, the *Jubel-Overture* introduces its main melody softly in the strings, alternating stanzas with the winds in its initial presentation. The melody is treated in a variety of ways, from the addition of counterpoint in various orchestral voices to an accompaniment that is reduced to only the soft *pizzicati* of the first violins. The rhythmic development of the theme fosters a hymn-like response from the full orchestra before a new and lyrical theme is introduced by the woodwinds, leading to a thoughtful repose. The initial melody is resurrected canonically and quickly bursts into a full and sonorous statement of the theme accompanied by a *Tannhäuser*-like employment of the violins. The coda provides a triumphant finish to a work in which we hear the influences of Mendelssohn, Schumann, and Wagner, all of whom contributed significantly to a composer whose life and works should not be forgotten. — *Mark Laycock*

PSO POPS! Annual Holiday Family Concert

With The New Jersey Tap Ensemble and the Princeton High School Chorus

December 14, 2003, 4:00 pm

A Princeton tradition that brings audiences to their feet! Join us for holiday favorites, special guests, and be sure to warm up those vocal chords for the annual sing-along!

PSO POPS! Family Holiday Concert

delights the young and young-at-heart, the seasoned connoisseur and the first-timer. Joining us this year are the dazzling New Jersey Tap Ensemble and the Princeton High School Chorus, for eye-and-ear-popping fun.

Order your tickets early.



Program Notes

Laurence Taylor

Paul Schoenfield (b.1947)

VAUDEVILLE

Paul Schoenfield is one of an increasing number of composers whose music is inspired by the whole range of musical experience: Popular styles both American and foreign, vernacular and folk traditions, as well as the "normal" historical traditions of cultivated music-making, often treated with sly twists. In a single piece he frequently mixes ideas that grew up in entirely different worlds, making them talk to each other, so to speak, and delighting in the surprises their interaction evokes.

Mr. Schoenfield, who has studied mathematics as well as music, holds degrees from Carnegie-Mellon University and the University of Arizona. He has lived on a *kibbutz* in Israel, and was for many years a freelance composer-pianist in the Minneapolis-St. Paul area. He has received awards from many of the major arts organizations in the USA.

Of the work on today's program, Mr. Schoenfield writes:

Vaudeville, a concerto for piccolo trumpet written for Wolfgang Basch, represents a desire I had for several years to compose a work patterned after Robert Schumann's piano masterpiece *Carnaval*. Like the Schumann work of 150 years earlier, I have employed simple formal schemes throughout, preferring unaffected thematic transformation to lengthy and ornate development as a unifying procedure.

Stylistically and in matters of scoring, this concerto attempts to capture the effervescent sounds and moods of vaudeville theater, while simultaneously providing a rarely heard solo instrument (the piccolo trumpet) an opportunity to demonstrate its prowess. Vaudeville, of course, was the varied entertainment which found its way into American theaters during the early part of the twentieth century. A typical show opened with an orchestral overture, which might be followed by an animal act, and then a dance troupe from abroad. In between the eight or nine acts, there was usually a Master of Ceremonies (represented here by the piano) who would introduce the various performers and perhaps tell a few jokes about oysters or mothers-in-law.

The work adheres closely to the vaudeville format. For example, after an Overture, the second section, *Bear Dance*, depicts a barnyard ballet, while the third section, *Klezmers*, portrays a party of vulpine village minstrels from Eastern Europe. The fourth section, *Sketches*, consists of a clown routine, a song and dance and a masque, which leads directly to the finale, *Carmen Rivera*, a set of variations loosely based on the Brazilian folk song, *Tico-Tico*.

— *Mark Laycock*

Hector Berlioz (1803-1869)

SYMPHONIE FANTASTIQUE

On April 16, 1830 Hector Berlioz wrote the following to his close friend and poet Humbert Ferrand:

"I imagine that an artist (who you will have no difficulty in recognizing), gifted with a vivid imagination, finding himself in that state of mind that Chateaubriand has depicted so admirably in *Réne*, sees for the first time a woman who embodies the ideal of beauty and fascination that his heart has long been seeking; he falls desperately in love with her. As the result of an odd whim, whenever the image of the loved one appears before his mind's eye it is accompanied by a musical thought in whose character he finds a grace and a nobility akin to those he attributes to his beloved. This double *idée fixe* pursues him incessantly: that is the reason for the constant appearance, in every movement of the symphony, of the chief melody of the first allegro (No.1).

"After periods of great agitation, he begins to entertain hope: he believes that his love is returned. Finding himself one day in the country, he hears in the distance two shepherds piping a *ranz des vaches* in dialogue; this pastorale immerses him in a delightful reverie (No.2). The principal melody reappears for a moment against the motifs of the adagio.

"He goes to a ball, but the uproar of the party fails to distract him; his *idée fixe* returns to trouble him, and the beloved melody makes his heart pound during a brilliant waltz (No.3).

"In a fit of despair, he poisons himself with opium; but, instead of killing him, the narcotic induces a horrible vision. In the course of it he believes that he has killed his beloved, has been condemned to death, and witnesses his own execution. March to the scaffold; a huge procession of headsmen, soldiers, populace. At the end, the melody reappears once more, like a last thought of love, interrupted by the fatal blow (No.4).

"He sees himself surrounded by a foul assembly of sorcerers and devils, come together to celebrate the Sabbath. They call afar. At last the melody arrives. Hitherto it had appeared only in graceful form, but now it has become a vulgar tune, trivial and mean; it is the loved one coming to the Sabbath to attend the funeral procession of her victim. Only now she is a prostitute, fit to take part in such an orgy. Then the ceremony begins. The bells ring, the whole infernal crew prostrate themselves, a chorus sings the plainchant sequence of the dead (*Dies irae*), two other choruses repeat it, parodying it in burlesque fashion. Then finally the Sabbath round-dance begins to whirl; in its most violent outburst, it mingles with the *Dies irae*, and the dream is over (No.5).

"There, my friend, is the sketch of what I have done in this huge symphony. I have just written the last note."

The year 2003, the 200th anniversary of the birth of Hector Berlioz, is marked by a floodtide of commemorative performances of the works of this giant figure in the history of music. Berlioz was not always so honored. Within living memory he has often been dismissed as a fascinating eccentric, the epitome of all that was most inflated, even repellent in the realm of musical "Romanticism," although usually conceded to have been an ingenious manipulator of orchestral color. Even the French themselves have often been doubtful of his true worth as a composer; this writer remembers the frown that passed over the face of Nadia Boulanger when Berlioz's name came up. Pierre Boulez, one of the few major French musicians to wholeheartedly champion Berlioz, has said that the French have often found it difficult to place Berlioz in a traditional cultural aesthetic; his music has seemed somewhat "alien," as if perhaps akin to a Germanic manner of expression. It is striking to note that while there was stubborn resistance to Berlioz among his own countrymen, in Germany and England he found early, lasting success. In fact only in 1937 did Berlioz' magnum opus, *Les Troyens*, finally receive a complete performance — in Glasgow! — and despite the efforts of some French conductors (notably Charles Munch), it was Sir Thomas Beecham and Colin Davis who made the strongest case for this "weird" musical figure.

Now, entering a new century, every scrap of Berlioz' music is readily available on CD (in contrast with a handful of recordings fifty years ago), and in David Cairn's remarkable new biography of the composer we have a work worthy to join Jacques Barzun's always insightful book

The first thing to say about the *Symphonie fantastique* is how remarkable it seems for a young Frenchman in that period to have considered writing a symphony in the first place. To this day a lively parlor game is to challenge someone to name more than a handful of French symphonies. Even those with a deep knowledge of French music would be hard-pressed to name more than a couple of French symphonies composed before 1830 (the year of the premiere of Berlioz' work), only one or two of which might ever have been heard in a lifetime, even in France. Well into the 20th century France remained a land of the written word, the graphic arts, and theater. The latter category, in its Baroque manifestation as *spectacle*, left a rich legacy of *tragedie lyrique* (opera), and *ballet*, that marvelous French *specialité*. It is no accident that when the world thinks of French music, *Carmen* comes to mind, not Bizet's splendid *Symphony in C*, belatedly given its premiere in the 1930s. To be sure, by the mid-19th century that odd duck, Camille Saint-Saëns, was hard at work composing five symphonies, ten concertos, and many chamber works, but winning his biggest success with that oratorio-in-disguise, *Samson et Delilah*. How to account for the oddest duck of all, Hector Berlioz? For all his characteristic bias, Richard Wagner may have hit on something when he wrote (as early as 1841):

"No matter how French he is, he nevertheless stands alone. He sees no one before him on whom he can count for support, no one near him, on whom he can lean. From our Germany the spirit of Beethoven has wafted over to him ..."

Beethoven, who was scarcely known in France in his own lifetime, began to be heard in France in the late 1820s. This was a sensational revelation for Berlioz, and probably the single deepest influence upon his musical being. We forget that even in the German-speaking world Beethoven's music required a full generation to win its place in the concert world. Indeed, it was due to such musical "propagandizing" as Franz Liszt's ardent advocacy of Beethoven symphonies in his artful piano transcriptions that helped to bring the works into the repertoire. (Liszt, ever a warm friend of Berlioz, even performed a piano transcription of the *Symphonie fantastique*, on one occasion in a double-bill with the original orchestral work, with the audience predictably preferring Liszt's pianistic version.) Ironically, in part because of the apparent "weirdness" of the *Fantastic Symphony*, we often fail to recognize the underlying "classicism" of Berlioz' work: Its poise, lyrical grace and subtlety of expression, indeed, the very qualities which are usually regarded as typically "French." His musical gods included Gluck (above all), Weber (powerfully "Romantic," though grounded in sober German traditions), and his beloved Beethoven. While his friends included Liszt, Wagner, and even the rising generation of young Russians and the young Saint-Saëns, he always remained a detached figure. Although the Wagnerites eagerly added Berlioz to the pantheon of the "Music of the Future," Berlioz himself lived to hear the Prelude to *Tristan* and professed to be quite baffled by it.

The initial inspiration for the *Symphonie fantastique* is more than suggesting the sort of screenplay in vogue in the Hollywood of 60 years ago. The 1820s saw the first flowering of Romanticism in Paris, when many of the young writers and painters with whom young Hector Berlioz associated were swept away with the discovery of the works of Shakespeare, Goethe, Byron, and Scott, which seemed to make it possible to break away from the lingering rigors of 18th century classicism. From an early age Berlioz himself had shown a profound love for literature. As a boy, introduced by his father to Virgil's *Aeneid* (in the original Latin), reading the tale of Queen Dido reduced the lad to tears. Berlioz later was enraptured by *Hamlet*, *Romeo and Juliet* and other works of Shakespeare, then deeply shaken by the discovery of Goethe's *Faust*, and the works of Byron and other Romantic writers. Read in translation, the works of these authors would all take their place in the catalogue of Berlioz's compositions, uniquely so in his final operas, *Beatrice et Benedict*, based on *Much Ado About Nothing*, and his greatest work, *Les Troyens*, which returns to the tale of his beloved Queen Dido. To translate stage works into opera was a natural step, of course, but to find musical expression for other literary sources inspired Berlioz boldly to strike into quite new musical terrain, creating some of the most remarkable examples of what is usually called "program music." Hardly a new idea, musical scene-painting or "story telling" has a long history. In the Baroque era there was not only Vivaldi's depiction of the Seasons, and Heinrich Biber's *Battaglia*, a vivid musical picture of war (both remembered from PSO performances in 1999 and 1990 respectively), the 17th century composer Marin Marais even composed a musical description of a gall bladder operation! Of course, in the following century there are celebrated depictions of nature in Haydn and Beethoven: The *Pastoral Symphony* would appear to require no comment. However, one cannot

ignore the clear signs of an underlying influence of the Beethoven work upon the *Fantastic Symphony*, as will be seen.

One of the earliest surviving examples of Berlioz' response to great literature was composed barely a year before the *Fantastic Symphony*, "Eight Scenes from *Faust*." (With characteristic bravado Berlioz posted a copy of the manuscript to Weimar, where we know that it was dismissed by Goethe's musical advisor as the work of a lunatic!) Then came the *Symphonie fantastique*, the first portion of a pair of compositions bearing the over-all title, "Episode from the life of an Artist" (*Episode de la vie d'un artiste*), composed in early 1830 and first performed by an orchestra of 130 players at the Paris Conservatoire on December 5, 1830. (The second portion, entitled "Lelio, or the Return to Life," a curious mélange of vocal, choral and orchestral movements linked by spoken narration, would come two years later.)

Here, in a manner never known in earlier "program music" the life, dreams, fantasies and ideals of the composer had a central role in inspiring and shaping the finished work. The story is well known: In 1827 a troupe of British actors arrived in Paris for an extended period, performing Shakespeare in English for enraptured onlookers, few of whom spoke English, not that it seemed to matter. On the opening night of *Hamlet* (September 11, 1827) the 23-year-old Berlioz beheld the Ophelia of his dreams in the form of a lovely Irish actress, Harriet Smithson, and instantly lost his heart. Contrary to popular notions, five years would pass before Berlioz would even meet Miss Smithson in person, although a flow of impassioned letters began, much to the bafflement of the non-French-speaking young woman. To chart the tangled course of this affair is beyond the scope of these notes; suffice to say that this emotional upheaval had a huge impact on Berlioz, whose feelings never flagged, even when Miss Smithson departed for England two years later. Finally, in what must be one of the great examples of artistic "sublimation" in the history of music, the composer set to work on a symphony which was to be the direct outcome of this stormy emotional state.

In late 1832 Harriet Smithson returned to Paris, and attended the premiere of the symphony's revised version, sitting in the audience hardly aware she had been the inspiration for such an astonishing creation. A year later Berlioz's dream came true when he married his "beloved." And, in a classic illustration of the dangers of "dreams coming true," it turned out to be a desperately unhappy marriage, quite ironic considering the end of the *Symphonie fantastique*!

It is interesting to note that Berlioz specified that when the symphony alone was performed the detailed program was not required, although the titles of the movements needed to be spelled out for the listeners. He himself stated:

"(...) the author hopes that the symphony can provide its own musical interest independently of any dramatic intention."

Excellent advice that should remind skeptics that the composer himself believed his work ultimately would stand or fall on its intrinsic musical merits. That said, nearly everyone would agree that familiarity with the "program" is well worth-

while. Traditional academic criticisms of Berlioz, which can still be encountered to this day, focus upon his idiosyncratic approach to traditional musical structures, an alleged amateurishness in matters of harmony, and certain transgressions in the area of counterpoint. Anyone seeking a clear and impressively comprehensive view of the symphony should seek out the *Norton Critical Score* edited by PSO Advisor Edward T. Cone. Not only does it include an authoritative miniature score of the symphony, it comprises a wide range of critical and analytical articles, especially important being Robert Schumann's open-hearted 1835 discussion of the work, which is perceptive and sympathetic. We forget that in that age Berlioz's work probably struck listeners as very "strange," much as did the first atonal compositions of Arnold Schoenberg 75 years later. Professor Cone contributes a masterful perspective upon the symphony, "Schumann Amplified," from which some of the following remarks take their cue. Even after all these years, like the *Eroica*, *Tristan und Isolde*, and *Le sacre du printemps*, the *Symphonie fantastique* is a timeless masterpiece that has never lost its wonder or its magic.

FIRST MOVEMENT:

Largo; Allegro agitato e appassionato assai.

The symphony opens quite classically, with a slow introduction in C minor that unfolds a succession of interlocking sections with shifting tempos and contrasts of orchestral texture. Quite abruptly the *Allegro* (laid out in a free sonata form), steps forward with a primary subject which consists of the "idée fixe" described in Berlioz's program note. This "fixed idea" symbolizes the beloved woman, subsequently reappearing in each of the following movements. Here it is spread out over an astonishing span of *forty bars!* (Berlioz, sometimes scolded as incapable of composing a decent tune, actually is given to pouring out melodies like this, seeming to rival Wagner in their "unending" spaciousness.) This lyrical first subject soon begets a brief secondary theme to round out the exposition. Following a development focusing upon the primary (*idée fixe*) theme, the thematic elements are recapitulated in reverse order, resulting in a so-called "arched sonata form." The movement closes with a coda in which the *idée fixe* gradually winds down to glide into a series of hymn-like chords, marked "*religiosamente* – as soft as possible"

SECOND MOVEMENT:

Valse. Allegro non troppo.

The "waltz" was still a novelty in European society in 1830, which makes its appearance in a symphony something of a surprise. Here it takes the place of the usual *scherzo* movement, which itself had first been made a symphonic component in Beethoven's work barely a generation earlier. This is, of course, only one of many unexpected elements in this composition. For the first time in a major symphonic work, the harp makes its debut (in a pair). The percussion is silent, likewise the brass, apart from the horns and (in a revision) a solo *cornet* (not trumpet) which steals into the proceedings. Opening in an atmosphere buzzing with anticipation, one can easily visualize an elegant salon, the glitter of chandeliers and hear in the music the rustling of silken gowns and the gliding motion of the dancers. An uncom-

plicated tri-partite structure, the lilting "*valse*" of the first section leads to the central episode, where the *idée fixe* is threaded into the orchestral fabric in a yearning, nearly imperceptible form, as if the beloved were actually present across the room. The return of the opening section is a marvel of delicate orchestration, with the waltz melody heard in middle and lower strings against a filigree of first violins, rolling harp *arpeggios* and rhythmic figures in the winds. A final nostalgic phrase from the *idée fixe* wraps up the movement, spinning away in an irresistible whirl.

THIRD MOVEMENT:

Adagio.

The central and longest movement, the slow movement is quite redolent of the equivalent movement in Beethoven's "Pastoral" Symphony, as becomes apparent to listeners familiar with that composition. Beethoven surely provided the model for Berlioz's layout of a five-movement symphony, as is particularly evident in this slow movement written in the "pastoral" key of F major.

Opening with an evocative 19-bar introduction in which the English horn is heard in dialogue with an off-stage oboe, we imagine a landscape where two shepherds pipe to each other over great distance in a *Ranz des Vaches*, a melody played by herdsmen in the mountains over great echoing spaces. Establishing a hushed pastoral mood, the movement is structured as yet another tri-partite form, with hints of sonata form. The atmosphere is outwardly serene, yet with an underlying melancholy, and a touch of menace. Toward the end are heard reminiscences of the *idée fixe*, and in a moment of extraordinary stillness and tension, the English horn returns with its plaintive call, heard over the eerie rumble of four timpani played softly by four drummers, as though the sound of distant thunder. The solo oboe no longer responds to his mate. The movement ends in quiet sadness.

Clearly metaphoric for his imagined relationship ("But what if she were deceiving him?"), much has been propagated over the years concerning the events supposedly depicted in this movement (and indeed in much of the symphony). While the music certainly lends itself to easily imagined scenes, in this case the idea that the tumultuous and dark section of this movement was the depiction of the Artist killing his beloved after imagining she has been unfaithful to him, and for that reason then being marched to the scaffold in the next movement as the consequence of her murder, is unsupported simply by the fact that Berlioz initially planned the second and third movements to be played in the reverse order.

FOURTH MOVEMENT:

Allegretto non troppo.

At this point the full orchestra is brought together in a movement which could almost be defined as a sort of "second *scherzo*," here in the guise of a full-fledged military march of a blaring brilliance and sheer theatricality never before heard in a symphony. The "march" in the finale of Beethoven's *Ninth Symphony*, premiered only six years earlier (and not yet heard by Berlioz in 1830), is by comparison a rather restrained display of martial swagger, and of course representing a very different sort of public occasion. Not again until Tchaikovsky's *Pathétique* Symphony of 1893 would such a vivid piece of symphonic martial music as this be heard.

Program Notes

Laurence Taylor

Again there are four timpani, soon to be heard in a mighty din, full-throated brass, bassoons (instruments much loved by Berlioz) in grotesque cackling, and the entire orchestra sweeping from ominous murmurs to thunderous shrieks. Opening in G minor with drum rolls which seem descriptive of the wheels of a wagon carrying the condemned over the cobblestones, the music gradually gains volume to burst out in a bright and prancing B-flat major, in a traditional “French military band” idiom. Edward T. Cone takes pains to chart the movement’s complex sonata form, the “military band” episode heard as a second subject. There is a recapitulation, with a whipping up of energy and frenzy to reach a sensational (and controversial) juxtaposition of wildly unrelated chords: D-flat and G minor, which batter each other until suddenly brushed aside for a final choked recollection of the *idée fixe*, the last vision of the beloved? With a crash the guillotine blade falls, with grisly realism the head bounces into the basket (*pizzicato* notes), and in a great whoop of triumph the brass blast out the final chords, the executioner lifting the severed head to display to the frenzied mob.

FIFTH MOVEMENT:*Larghetto, Allegro.*

Although Berlioz is quite precise in his description of the finale as the “Dream of a Witches’ Sabbath” (with echoes of Goethe’s *Faust*), most listeners cannot escape the impression that this frightening finale is in fact a picture of Hell itself, especially in its quotation of the ancient church chant, *Dies Irae*, which was familiar to most listeners in 1830 from its use in the *Requiem* Mass.

The quite unearthly atmosphere of the introduction positively reeks of sulfur and brimstone with its muted growling brass, *tremolo* figures in the strings, and the air filled with ghastly orchestral shrieks and ghostly laughter from a nightmare of demons and the damned. Abruptly, the *idée fixe* (principal subject) descends upon us in an obscene caricature of its earlier innocence, now in the form of a demonic jig, depicting his “beloved” now transformed into a witch and prostitute, a horrible corruption of herself. Descending into the very depths of lower strings and bassoons, a sudden tolling of bells signals the entry of the ancient church sequence, *Dies Irae*, striding forward with terrifying majesty to overwhelm the proceedings. First heard in long notes declaimed by bassoons and tubas (originally a pair of *ophicleides*, an obsolete wind instrument), this formidable melody is soon overlaid with a sarcastic parody heard in *pizzicato* strings and winds, pressing forward to set off into an extended orchestral fugue, labeled the “Witches’ Round Dance.” Becoming ever more crazed (while nevertheless quite disciplined in its intricate polyphony!), a pounding crunch of syncopation brings about a “recapitulation,” bearing the label “*Dies Irae* and Witches’ Round Dance Together,” in which the brass thunder out the chant in long notes, the Witches spinning on in wild abandon. This surges on to a moment memorable for its sheer ghostliness in which the clicking of bones is depicted in rhythmic figures in the strings, rapped out using the wood of the bows whilst a gurgling tune sounds in the woodwinds. The music careens ahead into a coda, where a final declamation of the chant melody is heard against thudding drums, as the hero desperately yet unsuccessfully seeks to stay out of the clutches of his pursuers. There is no escaping, and the symphony ends in utter wildness.

Business Council

Princeton Symphony Orchestra

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	Parmele, McDermott & Thomas
Blue Point Grill	Peyton Associates
Bristol-Myers Squibb	PNC Advisors
Cardinal Health Partners	Princeton Corkscrew Wine Shop
Classical New Jersey Society	Princeton Orthopaedic
Domain Associates, L.L.C.	Princeton Wine & Liquor
Ferry House	RBC Dain Rauscher
Gasior’s Furniture	Raynor Woodworking
Goldstein & Herst	Richard’s Market & Catering
Good Time Charley’s	Sight Center
Group 5	Smith, Stratton, Wise, Heher & Brennan
Harlingen Veterinary Clinic	Stadtmauer Bailkin Biggins LLC
Hazen Plastic Surgery, P.A.	Steginsky Capital LLC
Honda of Princeton	Thomas Sweet
J.E. Caldwell & Co.	Towne Wine & Liquor’s
Jacobs Music	Trenton Printing
Kale’s Nursery & Landscape	U.S.Trust Company of NJ
Lasley-Brahaney Design-Build	United Way of Greater Mercer County
Samuel S. Levine, M.S., D.D.S.	University Orthopaedic Associates, P.A.
Lawrence Lexus	Volvo of Princeton
Main Street	Wegman’s
Mayflower Cleaners	WithumSmith & Brown
McCaffrey’s Supermarket	Woodwinds
N.T.Callaway Real Estate	WWFM

Orchestra
Princeton Symphony Orchestra

MARK LAYCOCK, Music Director

Violin I

Basia Danilow, *Concertmaster*
Margaret Banks
Lisa Shihoten
Omar Guey
Ruotao Mao
Hanfang Zhang
Kiri Murakami
Linda Howard
Kevin Tsai
Sharon Holmes

Cello

Peter Sanders
Elizabeth Loughran
Elizabeth Thompson
Talia Schiff
Eirik Ree
Alistair MacRae

Trumpet

Joseph Reardon
Gerald Serfass
Stephen Madancy
Brad Siroky

Trombone

Brendan Hartz
Gary Capetandes
Jonathan Schubert

Tuba

Gary Cattley
Andrew Baker

Piano

Steven Ryan
Laura Bell

Violin II

Jane Chung
Janey Choi
Carmina Gagliardi
Melanie Clarke
Michelle Brazier
William Leach
Nancy Ronquist
Laurence Taylor

Bass

Joanne Bates
Daniel Hudson
Ben Tedoff
Steve Groat
Fred Weiss

Clarinet

David Hattner
Sherry Hartman Apgar

E-flat Clarinet

Andrew Lamy

Timpani

Adrienne Ostrander
James Neglia

Percussion

Phyllis Bitow
Greg Giannascoli
William Trigg
Scott Robinson

Harp

André Tarantiles
Karen Lindquist

Banjo

Pat Mercuri

Viola

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

Oboe

James Button
Nobuo Kitagawa

Flute

Jayn Rosenfeld
Amy Wolfe
Mary Schmidt

Piccolo

Amy Wolfe

Bassoon

Roe Goodman
Seth Baer
Ivy Haga
Wendy Large

Saxophone

Marshall Taylor
Avi Goldrosen
Bohdan Hilash

Horn

Douglas Lundeen
Jaime Thorne
Paul Rosenburg
Jan Lewis

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

Organization
Princeton Symphony Orchestra

MARK LAYCOCK, Music Director

BOARD OF DIRECTORS

Fadlou Shehadi, President

George Albers-Schonberg	John J. Hamel III	Andrew Steginsky
Kathleen Biggins	Nancy Schade Hearne	Caren Sturges
Holland Burt	Betsy Hely	Kathleen Tovar
Marvin Cheiten	Judith McCartin	George A. Vaughn
John K. Clarke	Irene Naorlevich	Christine Wainwright
Susan H. Cowan Coleman	Janet O'Brien	Judith Ogden Thomson
Charles W. Daves	Ruth Perkins	<i>Trustee Emeritus</i>
Shawn Ellsworth	Harriet Robertson	Reid White
Stephen Fillo	Mark M. Rutzky	<i>Trustee Emeritus</i>
Toby Goodyear	Arnold H. Snider	

ADVISORY COUNCIL

Edward T. Cone	Marian F. Griffiths	Anne Reeves
Nina Cook	Patricia Hagan	William Scheide
Mary Cross	Mary P. Keating	Robert Taub
	Steven Mackey	

JOSHUA WORBY, Executive Director

MELANIE CLARKE, Director of Education

Staff Assistant: Vineeta Mehta

Contractor: Elizabeth Thompson | Classical Artists Performing Service

Librarian: Jan Lewis

Bookkeeping: Jean Taber (*services donated*), William Henry

Graphic Design: Isabella D. Palowitch | ARTISA LLC

Printing: Carol Hill | Trenton Printing

Accountant: Heidi Dreyfuss | WithumSmith+Brown

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*

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

John C. Schenck III, *Production Manager*

John Burton, *Stage Manager*

Christopher Gorzelnik, *Technical Coordinator*

Bill Pierce, *Stage Technician*

Mary Lee Roberts, *Recording Engineer*

James Allington, *Recording Engineer*

Cover and program design by ARTISA LLC | artisa@artisa.com

Friends
Princeton Symphony Orchestra

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 PSO supporters 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 January 2003.

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

GUARANTOR

Mr. and Mrs. George Albers-Schonberg
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
Mr. and Mrs. Arnold Snider
Mr. and Mrs. Helmut Weymar

SPONSOR

Mr. and Mrs. Willard Brittain, Jr.
Mrs. Catherine Curran
Elizabeth Dilworth
Exxon Mobil Foundation
The Jacquelin Foundation
Mr. Samuel W. Lambert, III
Mr. and Mrs. Richard J. Levine
George Michel and Elizabeth Turek
Mr. and Mrs. Stephan H. Paneyko
PNC Advisors

Princeton University
William H. Scheide
Dale S. Strohl
Ms. Caren Sturges
U.S. Trust Company of New Jersey

BENEFACTOR

Mr. and Mrs. Ellis Anderson
Mrs. Barbara Chancellor
Mr. and Mrs. John J. Hamel, III
Kit and Pete Hildick-Smith
Rob and Penny Hoffman
Mr. and George James, III
Mrs. George Kennan
Mr. and Mrs. Norman Klath
Vera and Immanuel Kohn
McMaster-Carr Supply Company
Toby Goodyear and Jerry Neary
Ann and Leighton Laughlin
Mrs. Y.W. McPhee
Ms. Irene Naorlevich
Mr. and Mrs. Robert O'Connor
Mrs. Ruth Perkins
John Rassweiler
David and Harriett Robertson
Mark M. Rutzky and Yvonne Marcuse
Jack Sunday
Ms. Judith Ogden Thomson
Martha and Arky Vaughn
Christine Wainwright
Reid and Laird White
Diana and Louis Worby
Rory and Joshua Worby

Friends
Princeton Symphony Orchestra

PATRON

Mr. and Mrs. Harry Anderson
Mary V. and Stuart Bell
Peter Benoliel
Mr. and Mrs. James Bergman
John and Kathleen Biggins
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.
Mr. and Mrs. Robert Hillas
Dr. and Mrs. William Haynes
Mr. and Mrs. Kevin Kenyon
Mr. John R. Langelier
Mr. and Mrs. Andrew Lindseth
Richard M. Ludwig
Judy McCartin
Mr. and Mrs. Paul Price
The Prudential Foundation
Mr. William Selden
Mr. and Mrs. Fred Slivon
Mr. Bruce Simon and Ms. Betsy Hely
Mr. and Mrs. C. Barnwell Straut
Peter and Kathleen Tovar
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.
The Borofsky - Ritts Family
Mr. and Mrs. Peter Brav

Mr. Norman Callaway
Mr. and Mrs. Theodore Casparian
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
Mr. and Mrs. George C. Ford
Mrs. Nancy Genung
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
Ms. Alice Lowrance
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
Mr. and Mrs. Rob Mooney
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

Friends
Princeton Symphony Orchestra

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 Roebeling
Mr. and Mrs. Ken Ruocco
Maxwell Sanders
Elizabeth Sanford
Edward J. and Cynthia A. Schlueter
Mr. and Mrs. Frank Sciarra
Mr. and Mrs. G. Cater Sednaoui
Mr. and Mrs. Chris Shade
Mrs. Dorothy Shepard
Mr. and Mrs. Crosby Sherman
Richard Shubart
Frank and Grace Sinden
Dr. Peter Slugg
Ms. Berit Smith
Mrs. Lyman Spitzer
Mr. and Mrs. William Stackpole
Mr. and Mrs. Todd Sutton
Ms. Charlette Taylor
Mr. and Mrs. John Timoney
Mr. and Mrs. Herman Tull
Gail Ullman
Barbara Vanderkolk and Tom Gardner
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
Stuart Carothers
Mrs. Loretta Casalaina
Patricia Casey
Mr. Theodore Chase, Jr.
Ms. Hope Cobb
Larry and Vicki Cohen
Beryl Collins
Joan R. Coppinger
Mr. and Mrs. James Deneen
Annie C. Dicke
Mr. and Mrs. Robert Daiute
Wayne Douglas
Mr. and Mrs. Tom Dunlap
Ms. Joanne Elliott
Mrs. Elizabeth S. Ettinghausen
Mr. and Mrs. Vincent Fabiano
Liz Fillo
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
Thomas George
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
Mr. and Mrs. Sanford Lazare

Friends
Princeton Symphony Orchestra

Dr. and Mrs. Edwin R. Levin
June and John Lewis
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
Pamela Machold
Nancy Mason
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. Julian Moynahan
Ms. Katherine Niemiec
Ms. Paula Norwood
Mary O'Leary
Richard Palmer
Mr. John Park
Donald Payne
Mr. and Mrs. Tod S. Peyton
George Pitcher
Ludwig Rebenfeld
Anne Reeves
Harvey Rothberg
Mr. and Mrs. Richard Ruderman
Edward J. and Cynthia A. Schlueter
Mr. William R. Schmidt
Mr. and Mrs. Robert E. Schofield
Ruth and Rolland Schreib
Dr. and Mrs. Daniel Shapiro
Ms. Juliene L. Stafford
Charles E. Stenard
Mrs. Kurt and Judit Stenn
Ken and Sandy Steiglitz
Mr. and Mrs. William Stephenson
Audrey H. Sullivan
Melinda and Ted Talley
Ms. Alexandra Tatnall
Harriet Teweles
Mrs. Joanne Theimer
Mr. E.D. Thomas
David Tierno
Daphne Townsend
Lorraine Tozzo
Mr. and Mrs. Jay Vawter
Mr. and Mrs. Art Wagner
Happy and Jack Wallace
Mrs. Elli Walter
Mason Weisenberg
Martha Weiser
Mrs. Renee Weiss
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!

BRAVO! BRAVO!



For eight 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 7,000 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 J. Seward Johnson 1963 Charitable Trust, 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.