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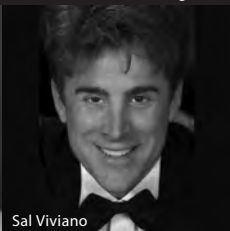
RICHARDSON AUDITORIUM



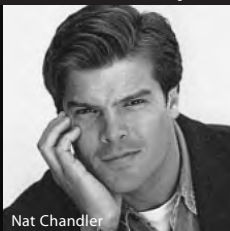
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Teri Hansen



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Constantine Kitsopoulos, *conductor*

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ORCHESTRA

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16

Sunday, March 16, 2008, 4:00 pm

Collaboration with the Princeton University Art Museum
Gunther Schuller, *conducting*

Respighi	Trittico Botticelliano
Schuller	Seven Studies on Themes of Paul Klee
Hindemith	Mathis der Maler: Symphony

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APR
27

Sunday, April 27, 2008, 4:00 pm

Rossen Milanov, *conducting*
David Greilsammer, *piano*

Prokofiev	Pushkin Waltzes, Op. 120
Mozart	Piano Concerto No. 5
Saint-Saëns	Piano Concerto No. 2
Beethoven	Symphony No. 5

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Classical Series

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PRINCETON
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SUNDAY, JANUARY 20, 2008 4:00 P.M. Richardson Auditorium, Princeton

Princeton Symphony Orchestra

THE EDWARD T. CONE CONCERT SERIES

MISCHA SANTORA, *Guest Conductor*

BENJAMIN ROUS, *Assistant Conductor*

SUSAN NARUCKI, *Soprano*

ALEXANDER TALL, *Baritone*

CONE **An Overture for the War (PREMIERE)**

CONE **Elegy**

SCHUBERT **Rosamunde Overture, Op 26**

I N T E R M I S S I O N

MAHLER **Lieder aus Des Knaben Wunderhorn**
Susan Narucki and Alexander Tall

Revelge

Das irdische Leben

Verlorne Müh'

Rheinlegendchen

Der Tamboursg'sell

Der Schildwache Nachtlied

Wer hat dies das Liedlein erdacht?

Lob des hohen Verstandes

Des Antonius von Padua Fischpredigt

Lied des Verfolgten im Turm

Trost im Unglück

Wo die schönen Trompeten blasen

No audio or video recording or photography permitted.
No one will be admitted during the performance of a piece.

Large print programs available by request.



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ABOUT US: THE PRINCETON SYMPHONY ORCHESTRA

Founded in 1980 by Portia Sonnenfeld as the “Little Orchestra of Princeton,” today’s Princeton Symphony Orchestra has been hailed by critics as New Jersey’s “virtuoso orchestra.” PSO performs classical masterworks, introduces music by contemporary composers, offers star-studded pops concerts, and delights area schoolchildren with their first orchestra experience. PSO performs its classical subscription series in historic Richardson Auditorium in downtown Princeton, as well as special performances throughout the region. PSO also performs Holiday and Broadway pops concerts, a Sunday afternoon chamber series at Wolfensohn Hall at the Institute for Advanced Study and at the Montgomery Center for the Arts/Stonebridge, and **BRAVO!**, an in-school educational series with children’s concerts in Richardson Auditorium, reaching more than 10,000 schoolchildren each year.

In August 2007, Mark Laycock concluded his 21-year tenure as Music Director of the Princeton Symphony Orchestra. PSO’s board has initiated a search process, chaired by Robert L. Annis, Dean and Director of Westminster Choir College of Rider University. Guest Conductors will lead the classical series, Pops concerts, and **BRAVO!** performances until the new Music Director is announced.

PSO has a core of 50 tenured professional musicians, all members of the American Federation of Musicians, many of whom are residents of New Jersey, including PSO’s concertmaster, Basia Danilow. A gifted and talented group, PSO musicians are highly regarded teachers as well as busy free-lancers working in Philadelphia and New York. In recent years, PSO players have won auditions into the Philadelphia Orchestra, the New York Philharmonic, the New World Symphony, and the New Jersey Symphony.

BECOME A FRIEND OF THE PSO

When you make a fully tax-deductible contribution to the Princeton Symphony Orchestra, you help support an art form that is indispensable in our lives. Many concertgoers are unaware that their ticket purchase covers *less than one-third* of the cost to produce this extraordinary music, with another third of the costs covered by institutional support.

The treasured community resource that PSO has become relies primarily on the vision and generosity of music-lovers like you. **Please consider a generous contribution** and together, we’ll keep the music playing.

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Guest Conductor
Princeton Symphony Orchestra



MISCHA SANTORA, *guest conductor*. A gifted young artist whose conducting career is blossoming in the US and abroad, Mischa Santora is in his seventh season as Music Director of the Cincinnati Chamber Orchestra and third season as Associate Conductor for the Minnesota Orchestra. He previously held the post of Music Director of the New York Youth Symphony from 1997–2002.

Santora's recent and future orchestral conducting appearances in North America include the Philadelphia Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Louisville Orchestra, and the Houston, National, Kansas City, Hartford, Indianapolis, Eugene, and Kitchener-Waterloo Symphony Orchestras. In Europe, auspicious debuts include Zurich's Tonhalle Orchester, the Rotterdam Philharmonic, the Hungarian National Philharmonic Orchestra, the Budapest Matáv Orchestra, the Lucerne Symphony Orchestra, and the Orchestra of the Jeunesses Musicales Switzerland in a tour of their native country.

In addition to his extensive symphonic activities, Santora is active in the operatic world, having recently completed a multi-year tenure as Music Director of the International Opera Festival Miskolc (Hungary). In the United States, as co-founder of Melopoeia Opera in Boston, Santora has mounted productions as diverse as *Dido and Aeneas*, *Riders to the Sea*, and *La serva padrona* in non-traditional performance settings.

Santora's early career has been marked by strong advocacy of music by living composers. While Music Director of the New York Youth Symphony, the orchestra commissioned more than 15 new works and each season received the ASCAP award for adventuresome programming. At the Minnesota Orchestra he conducts its prestigious Composer Institute reading sessions.

Santora has collaborated with many of the world's great solo artists, including Richard Stoltzman, Gary Graffman, Nadja Salerno-Sonnenberg, Benita Valente, Vladimir Feltsman, John Aler, Pamela Frank, Elmar Oliveira, Ignat Soltyzhenitsyn, David Jolley, Galina Gorchakova, Nikolai Putyilin, and Chantal Juillet, among many others. As a recipient of the 1998 Aspen Conducting Prize, Santora was named Assistant Conductor for the Aspen Music Festival for three consecutive seasons (1999–2002). He has participated in master classes with Daniel Barenboim, Kurt Masur, David Zinman, Neeme Järvi, and Otto-Werner Mueller. Santora has been the recipient of many conducting honors from institutions such as the Presser Foundation, and the Kiefer-Habitzel and the Kurt-Dienemann Foundations of Switzerland.

Born to Hungarian parents in the Netherlands, Mischa Santora moved with his family to Switzerland, where he maintains citizenship. His upbringing in a musical family set him on a course of study leading to certificates in violin and teaching from the Academy for School and Church Music in Lucerne and the Hochschule der Künste in Berlin. He began violin studies with his father, a member of the Lucerne Symphony, and studied with Thomas Brandis, former concertmaster of the Berlin Philharmonic. Santora subsequently undertook conducting studies with Otto-Werner Mueller at the Curtis Institute of Music, from which he graduated in 1997.

Guest Artists
Princeton Symphony Orchestra



SUSAN NARUCKI, *soprano*, has captivated audiences around the globe in performances of orchestral, chamber, and operatic works ranging widely from Bach and Mozart to Andriessen and Crumb. The San Francisco Chronicle has called her “a composer’s best friend—a new music interpreter of such intelligence, commitment, and technical prowess that anything she sings takes on a radiant life.”

Her recent orchestral performances include the American premiere of Scriabin’s *Mysterium: Humanity* with the San Francisco Symphony, the world premiere of Maurizio Kagel’s *Duodramen* at the Ars Musica Festival in Brussels, the role of Pat Nixon in excerpts from John Adams’ *Nixon in China* with the Los Angeles Philharmonic and Stravinsky’s *Les Noces* with Michael Tilson Thomas conducting the San Francisco Symphony at Carnegie Hall. Since 1991, she has been a regular guest in Holland with the Schoenberg and Asko Ensembles and throughout Europe, including performances at major music festivals in Paris, London, Warsaw, Munich, London, and Vienna. She has also appeared in recital at Carnegie Hall, the Liszt Academy in Budapest, Tisch Center for the Arts at the 92nd Street Y, American Academy in Rome, and elsewhere. Her recent chamber music appearances include the Chamber Music Society of Lincoln Center, Da Camera of Houston, the Santa Fe Chamber Music Festival, and the New York premiere of Elliott Carter’s *Tempo e Tempi* with Speculum Musicae.

Ms. Narucki has developed a reputation for innovative and arresting programming. Her recital of works by composers and authors who attended the MacDowell Colony was enthusiastically received nationwide. She recently made her Netherlands Opera debut creating the role of Catherina Bolnes in *Writing to Vermeer*, the collaboration of composer Louis Andriessen and film director Peter Greenaway. Also, she was featured at the Netherlands Opera in the leading soprano role in *Reves d’un Marco Polo* by Claude Vivier. She created a major role in the haunting work, *To Be Sung*, by composer Pascal Dusapin and American artist James Turrell in a production of the Theater des Amandiers in Paris. She has also had roles in the Scarlatti opera *Judith*, Handel’s *Rinaldo*, Gluck’s *Orfeo*, Ravel’s *L’enfant et les sortilèges*, and Messiaen’s *St. Francis of Assisi*, among many others.

Ms. Narucki has had a remarkable eleven CDs released in less than two years. In addition to her Grammy Award-winning disc of George Crumb’s *Star-Child* with the Warsaw Philharmonic (Bridge), she can be heard on the Nonesuch, Philips, SONY Classical, Chandos, Angel, and New World labels. Her forthcoming releases include the world premiere recording of Elliott Carter’s *Tempo e Tempi* (Bridge).

Guest Artists
Princeton Symphony Orchestra



ALEXANDER TALL, *baritone*, has been praised by the *St. Louis Post-Dispatch* for his “pleasing presence, splendid diction and a rich, expressive voice with a wide range.” He is rapidly gaining acclaim as one of America’s rising young baritones.

In the 2007-08 season, Alexander Tall is engaged to sing Silvio in *I Pagliacci* and Second Baritone in *King Arthur* with the New York City Opera. Mr. Tall’s 2006-07 season included performances of Schaunard in *La bohème* with Opera Company of Philadelphia and Opera Birmingham, Mercutio in *Roméo et Juliette* with Opera Grand Rapids, Fiorello in *Il barbiere di Siviglia* with Opera Omaha, Pollux in *Castor et Pollux* with Opera Français de New York, and Marcello in *La bohème* with the Music Academy of the West.

Mr. Tall’s recent engagements span the entire opera repertoire at opera companies throughout the US. With roles in *Il barbiere di Siviglia* he sang Fiorello at Florida Grand Opera and the Officer, with the Opera Company of Philadelphia. In the summer of 2006 he returned to Wolf Trap Opera to sing the title role in Telemann’s *Orpheus*, performed Mercutio in *Roméo et Juliette* with the National Symphony Orchestra, and sang in recital with pianist Steven Blier. Other recent highlights include his return to Chicago Opera Theater as Count Almaviva in *Le nozze di Figaro*, Sciarrone in *Tosca* with Fort Worth Opera, his recital debut with the New York Festival of Song, Anthony in *Sweeney Todd* with Wolf Trap Opera, Il Baron di Trombonok in *Il viaggio a Reims* with Chicago Opera Theater, and Dr. Malatesta in *Don Pasquale* with San Francisco Opera’s Merola Opera Program. At the Curtis Institute of Music, Mr. Tall sang the title role in the Philadelphia premiere of John Adams’ *The Death of Klinghoffer*, Guglielmo in *Così fan tutte*, Marco in *Gianni Schicchi*, and John in Ned Rorem’s *Miss Julie*.

An active recitalist, Mr. Tall has also appeared in recital in New York, Philadelphia, Boston, St. Louis, as well as France and Portugal. On the concert stage, he has sung Fauré’s *Requiem* with the New Jersey Choral Society, Mahler’s *Lieder eines Fahrenden Gesellen*, and Stravinsky’s *Abraham and Isaac*.

Mr. Tall was recently awarded the Theodor Uppman Award from the William Matheus Sullivan Foundation. In addition, he is the recipient of grants from the George London Foundation, Opera Index, Inc., and the Opera Theater of St. Louis, as well as awards from Houston Grand Opera’s Eleanor McCollum Competition for Young Singers, the Mario Lanza Foundation, and the Marian Anderson Foundation.

Featured Musicians
Princeton Symphony Orchestra



PAUL ROSENBERG, *horn*, performs in many circles, having played in American, European, and other international orchestras. A member of the East Wind Quintet out of Lehigh University where he is a professor of horn, Mr. Rosenberg freelances in the PA-NJ-DE tri-state area while maintaining contracts with the Princeton Symphony and the Reading Symphony Orchestras. He will be playing the 3rd Mozart Horn Concerto with the Vox Amadeus Chamber Orchestra at the Kimmel Center on January 25, 2008.

Mr. Rosenberg was Principal Horn of the Israel Chamber Orchestra under Shlomo Mintz, and also held positions in the Gulbenkian Orchestra of Lisbon, Portugal. He played with the Chamber Orchestra of Philadelphia for seven years, and he often plays with the Opera Company of Philadelphia. He is a studio musician with Sigma Sound as well as Gamble and Huff studios, and has played on recordings with the Chicago Symphony and the Gulbenkian Orchestra.

Mr. Rosenberg maintains his own thriving private teaching studio. His own training includes the Civic Orchestra of Chicago under Daniel Barenboim, George Solti, and James DePriest, the National Orchestra Institute under David Zinman and Andrew Litton, and private studies with Eyal Vilner of the Jerusalem Symphony, Randy Gardner of the Philadelphia Orchestra, and his longtime mentor, Dale Clevenger of the Chicago Symphony Orchestra.



DAVID HATTNER, *principal clarinet*, is also the Music Director of the New Jersey-based ensemble—Camerata Atlantica—for which he serves as both clarinetist and conductor. “David Hattner conducted a calmly authoritative performance...” wrote Anthony Tommasini in the *New York Times*, reviewing a performance of Richard Einhorn’s *Voices of Light* with the Ensemble Sospeso, Anonymous 4, and the New Amsterdam Singers at New York’s

Winter Garden. The performance was broadcast on WNYC radio on March 2nd and can still be heard in the new Sounds Archive online. Other guest appearances in 2006–2007 included the Cincinnati Chamber Orchestra, Brooklyn Symphony Orchestra, and Ensemble Sospeso. During the spring of 2007, he conducted live performances of Jason Stazeks score to Guy Maddin’s silent film, *Brand Upon the Brain* in New York, Chicago, and Los Angeles. Mr. Hattner is one of few conductors to have been invited three times to participate in the American Academy of Conducting at the Aspen Music Festival, studying with David Zinman and Murry Sidlin in 2003, 2005, and 2006.

Orchestra
Princeton Symphony Orchestra

Violin I

Basia Danilow, *Concertmaster*
Margaret Banks
Amy Kimball
Kevin Tsai
Ruotao Mao
Hanfang Zhang
Kiri Murakami
Valissa Willwerth
Mary Whitaker
Linda Howard

Violin II

Jody Rajesh, *Principal*
Denise Stillwell
Carmina Gagliardi
Cheng-Hsun Tsai
Rachel Golub
Agnes Simkens
Marya Columbia
Nancy Ronquist

Viola

Stephanie Griffin, *Principal*
Angela Pickett
Jacqueline Watson
Clifford Young
Elizabeth Schulze Hostetter
Emily Muller Laycock
Kathleen Foster

Cello

Alistair MacRae, *Principal*
Elizabeth Loughran
Robert Burkhart
Elizabeth Thompson
Melissa Anderson
John Enz
Clarice Jensen

Bass

Joanne Bates, *Principal*
Daniel Hudson
Stephen Groat
John Grillo
David Romano

Flute

Jayn Rosenfeld, *Principal*
Amy Wolfe

Alto Flute

Mary Schmidt

Piccolo

Amy Wolfe

Oboe

Caroline Park, *Principal*
Pavel Morunov
Anna Steltenpohl

English Horn

Pavel Morunov

Clarinet

David Hattner, *Principal*
Sherry Hartman Apgar

Bass Clarinet

Bohdan Hilash

Bassoon

Roe Goodman, *Principal*
Seth Baer
Damian Primis

Contrabassoon

Damian Primis

Horn

Douglas Lundeen, *Principal*
Ian Zook
Paul Rosenberg
Jan Lewis

Trumpet

Frank Ferraro, *Principal*
Gerald Serfass

Trombone

Brian Mahany, *Principal*
Lars Wendt
Jonathan Schubert

Bass Trombone

Jonathan Schubert

Tuba

Gary Cattley, *Principal*

Timpani

Adrienne Ostrander, *Principal*

Percussion

Phyllis Bitow, *Principal*
Greg Giannascoli
William Trigg
Eric Borghi

Harp

André Tarantiles, *Principal*

THE EDWARD T. CONE CONCERT SERIES



EDWARD T. CONE (1917-2004)

**Born May 4, 1917 in Greensboro, North Carolina.
Died October 23, 2004 in Princeton, New Jersey.**

Edward T. Cone was a composer, pianist, author, and teacher.

In 1939 he earned a bachelor's degree, graduating as class Salutatorian from Princeton University, where he was a student of Roger Sessions. He earned a master of fine arts degree from the University in 1942.

He was appointed an assistant professor of music at Princeton University in 1947 and full professor in 1960. He taught music theory, history and composition. He retired in 1985.

In 2004, Princeton awarded him an honorary Doctorate of Humane Letters, at which time the University released a statement describing Cone as an *“ideal embodiment of composer, performer, teacher and scholar... The knowing beauty of his compositions, the graceful power of his piano playing and the inviting elegance of his critical essays teach us to think well of music’s place in human affairs — his genial voice remains the melody so many of us hear when we ponder music.”*

Cone’s numerous compositions include a symphony, works for piano, voice, chorus, orchestra and chamber ensembles. He was the author of three influential books: *Musical Form and Musical Performance* (1968), *The Composer’s Voice* (1974), for which in he was awarded the Deems Taylor Award by the American Society of Composers, Authors and Publishers (ASCAP) in 1975, and *Music: A View from Delft* (1989).

“The range of his writings, I think, reflects the range of his music,” said composer Milton Babbitt, a longtime Princeton colleague. *“Not in any sense that it’s a mixture of styles, but rather that it reflects all that he learned and assimilated.”* Speaking of Cone’s compositional style Babbitt said, *“[it] can’t be characterized, because really it cannot be compared with any other music.”*

An Overture for the War – Prelude to Victory

EDWARD T. CONE (1917-2004)

Composed in 1942.

First Performance: Premier performance at today's concert.

**Instrumentation: 3 flutes (doubling alto and piccolo), 2 oboes
english horn, 2 clarinets, bass clarinet, 2 bassoons,
contrabassoon, 4 horns, 2 trumpets, 2 trombones, bass trombone,
tuba, cymbals, bass drum, celesta, timpani, strings.**

Jeffrey Farrington, Musical Property Executor for the Estate of Edward T. Cone writes “One of two Cone compositions that can be associated with the beginning of the Second World War, *An Overture for the War* was written in the winter of 1942, just before Cone entered the army and, eventually, the Office of Strategic Services. A Princeton University graduate student working toward his master of fine arts degree in music, Cone composed this piece for a competition that called for “new music composed in response to the country’s entrance into the war.” Roy Dickinson Welch, founding chair of the Princeton University Music Department, felt that the piece’s original name was insufficiently optimistic about the outcome of the war and insisted that Cone change it to *Prelude to Victory*. Cone’s original and preferred title is a better description of the actual piece. This music is a soldier’s contemplation of the battle to come and ends just before the actual battle begins. Exactly what you would expect an overture for a war to do.”

The overture opens with a pair of bassoons playing an open fifth, omitting the defining “third” tone in the chord, leaving open the question of whether the Overture is in the key of D major or D minor.

Example 1. Bassoon opening



The bassoons are joined by the low strings, then the rest of the woodwinds, leading into a brief tutti climax which fades away quickly, ending with the return of the opening bassoon duet. Next, very softly, over another open fifth pedal point (A flat to E flat) played by the horn, bassoons and timpani, the violins introduce a new theme. This theme is

immediately developed in a brief fugato where the pitches are the same but the rhythmic values are halved. Throughout the rest of the work this melodic shape and rhythmic motif are developed.

Example 2. Fugato motif



This motif is elongated and varied as it is played by several different instruments, with the bass clarinet interjecting snippets of the original version several times.

The fugato motif returns for an extended visit, this time developing the dotted rhythm that was implicit in the original version.

Example 3. Dotted fugato



After a development, a recapitulation begins with the woodwinds playing the opening theme, transposed to D and rhythmically varied.

Example 4. Recapitulation



The coda begins with the first theme presented as an orchestral tutti ending with a sforzando open fifth chord which fades as it is sustained.

The work closes with the ‘celli playing a variant of the bassoon’s opening theme under a clarinet outlining the pitches of an open fifth again, from A to E, without the “third” tone. This is followed by the flutes repeating the rising fifth, from D to A, leading to the horn and strings playing a closing open fifth, thus leaving the question of whether the overture is in D major or minor still unanswered.

Farrington proposes that, “*This was probably Welch’s problem with the supposed lack of optimism in the Overture. With the open fifth the outcome of the battle is left open.*”

Elegy

EDWARD T. CONE (1917-2004)

Composed in 1953.

First Performance: 1954 by the Princeton Symphony Orchestra (no connection to current PSO) conducted by Nicholas Harsanyi.

Instrumentation: 2 flutes (second doubling piccolo), oboe, english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, tuba, timpani, strings.

Elegy was commissioned by the Princeton Symphony Orchestra Association, a performing ensemble active in Princeton during the 1950s. (Among this ensemble's most illustrious board members was none other than Albert Einstein, who served as its Vice President!) *Elegy* was written in 1953, after the composer had completed nearly 30 pieces, including his other main project of 1953, the as yet unperformed Cone Symphony. Farrington, Cone's music executor, adds, "We do not know if the *Elegy* was written in memory of any particular person. It may have been. I do suspect that the piece may also have someone in particular in mind. The *Elegy* has motivic connections not only to the *Overture* performed today, but also to a short piano piece called "In Memoriam – R.D.W." R.D.W. referred to Roy Dickinson Welch (1885-1951), the beloved founder of Princeton University's music department and close friend and colleague of Ed Cone's. Musically, the *Elegy* begins very much where *An Overture for the War* ends - but, now, the battle and the war are done. In the context of the *Overture*, the *Elegy* is for the fallen of the Second World War."

The first performance of *Elegy* was reviewed by Nathaniel Burt, a founding board member of today's Princeton Symphony Orchestra and member of the faculty of Princeton's music department at that time. Burt described Cone's *Elegy* as a "grief-smitten and tautly organized funeral piece . . . developed musically and orchestrally with great imagination...into a piece of great impact. Musically, I thought it magnificent."

In Memoriam – R.D.W., Cone's piano composition that is linked to the *Elegy*, opens with the same motive as the *Overture*, transposed to the Key of E Major. This time Cone gives Welch his victory - the major third is supplied. The *Elegy* opens with an elaboration of this same motive again, now transposed to the Key of G (paired oboe and English horn playing open fifths). The major-minor question, however, is once again open.

Example 5. Oboe and English horn opening, motif A.



This duet introduces the main motif (*A*) which includes several intervals used throughout the work. Besides the open fifth, the fairly dissonant intervals of a major seventh and a minor ninth (each just a step away on either side of an octave) predominate.

Another important motif (*B*) is introduced and repeated by the 'celli in the fifth measure, immediately followed by the violas playing it up a step. A notable feature is the minor ninth leap.

Example 6. Celli then violas playing motif B.



The andante opens gradually and builds momentum, leading to a variation of the opening motif (*A1*), now played by the violins. The first part is twice as fast but the second is rhythmically almost identical.

Example 7. Violins playing motif A1.



The second half of this variation is a springboard for another motif (*C*) presented by the violins.

Example 8. Violins playing motif C.



The stepwise descending fragment of motif *C* leads to a new motif (*D*) introduced by the clarinets, then repeated by the violins and oboe, that seems to be a combination of *B* with its leap, *C* with its descending scale and a final turn that resembles motif *A*.

Example 9. Clarinets playing motif *D*.



This is followed by the work's first loud passage, a climax with motif *A1* played forte then fortissimo by the brass and bassoons.

The clarinets return reprising *D* softly, followed by a recapitulation with the oboe and English horn duet reprises motif *A* very softly (ppp), followed by another climax where the brass present *A1* fortissimo. The music dissolves until *A1* returns played softly by the trumpets accompanied by the flutes playing the same motif but twice as slowly.

The music then fragments with brief appearances of *A*, *A1* and *C* until a final pizzicato resolution in the strings.

Rosamunde Overture, Op. 26

FRANZ SCHUBERT (1797-1828)

Born January 31, 1797 in Vienna (Liechtental), Austria.

Died November 19, 1828 in Vienna.

Composed in 1820.

**First Performance: August 19, 1820, at Vienna
as the overture to "Die Zauberharfe."**

**Instrumentation: 2 flutes, 2 oboes, 2 clarinets,
2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, strings.**

Helmina von Chézy (1783-1856), the "writer" who was responsible for the disastrous libretto to Carl Maria von Weber's opera *Euryanthe*, convinced Schubert to write incidental music for her play *Rosamunde, Fürstin von Zypern* ("*Rosamunde, Princess of Cyprus*"). Even though the premiere was only a few weeks away, Schubert was eager for the work and accepted her challenge. He began the composition on November 30 and finished it on December 18, just two days before the December 20, 1823 premiere at the Theater an der Wien, Vienna. Schubert did not have time to write an overture for the premiere. Instead, for the opening of Chézy's play, he substituted an overture he had written the previous year for the opera *Alfonso and Estrella*, which was not staged until 1854.

Chézy's inept libretto doomed *Rosamunde* to only two performances. The work disappeared until 1867 when George Grove and Arthur Sullivan found the music in Vienna. Luckily, the libretto was never found.

It seems that the overture used in the original collaboration with Chézy did not satisfy Schubert. So, in 1825, Schubert arranged another previously composed overture he had completed in 1820, to another failed opera *Die Zauberharfe* (*The Magic Harp*), for two pianos, substituting the title "*Overture to the play Rosamunde*". When the *Rosamunde Overture* was finally published in 1891, it was this work. Thus the music in the *Rosamunde Overture* has absolutely nothing to do with the incidental music to *Rosamunde*.

The sonata form overture opens with a slow dramatic introduction in C minor which is followed by the well-known first theme in C major.

Example 10. First theme



This introduction and first allegro theme both relate to the music Schubert had composed for *Die Zauberharfe*. In the *Melodrama No. 3* of the first act of *Die Zauberharfe*, the beginning of this introduction is played twice and the allegro theme once. A variant of the introduction returns to introduce *Die Zauberharfe*'s third act.

In the Overture, the contrasting second theme in G is introduced by the clarinets and bassoons.

Example 11. Second theme



An upbeat orchestral tutti which introduces new material follows the second theme.

Das irdische Leben

“EARTHLY LIFE”

Composed 1892-1893.

2 flutes, 2 oboes, English Horn, 2 clarinets, 2 bassoons,
3 horns, trumpet, cymbals, strings.

First performance: January 14, 1900 in Vienna with Mahler
conducting members of the K.K. Hofopernorchester
Selma Kurz, Soprano.

Sung by Susan Narucki in E flat minor.

This is a dialog between a mother and child. The hungry child repeatedly begs the mother for food with the phrase “Gib mir Brot, sonst sterbe ich.” (*Give me bread or I will die*). The mother’s reply each time is “Warte nur! Warte nur, mein liebes Kind” (*Wait a little, my darling child*). The mounting insistence and desperation of the child’s pleas are depicted by increasingly chromatic and angular variations of his initial plea. On the other hand, the mother’s calm reply always starts the same. The bread is ready the next day, as she promised, but by then the child is dead.

Example 14. Wait a little, my darling child

War-te nur! War-te nur, mein lie - bes Kind

The story is similar to Schubert’s *Erlkönig* in which the father does everything he can to avoid his child’s death, while in *Das Irdische Leben*, the mother neglects the child’s need for food until he dies. Mahler’s perpetual motion string scoring also recalls Schubert’s accompaniment in *Erlkönig*.

The finale of Mahler’s *Symphony No. 4*, which sets *Das Himmlische Leben* (Heavenly life), could perhaps be seen as the opposite bookend to this song.

Verlorne Müh'
"LABOR LOST"

Completed April 26, 1892.

**2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns,
triangle, strings**

**First Performance: December 12, 1892, in Berlin with
Raphael Maszkowski conducting the Berliner Philharmonisches
Orchester. Amelie Joachim, Mezzo soprano.**

Duet in A.

This is a triple meter duet between a girl and boy. The girl repeatedly tries to entice him, first with an invitation to look at little lambs, then a snack and finally her heart.

The boy is always dismissive, beginning each response addressing her as Närrisches Dinterle (silly lassie). His first response is mostly stepwise, but becomes more angular to show his irritation each time he rejects her.

Undaunted, the girl's phrases always start with the same motif which slides from major to minor. At first she sings the final C natural but then sings the higher E as she becomes more insistent.

Example 15.



Rheinlegendchen

“LITTLE RHINE LEGEND”

Completed August 9, 1893.

Flute, oboe, clarinet, bassoon, horn, strings.

**First performance: October 27, 1893 in Hamburg with
Mahler conducting the Julius Laubesche Kapelle.
Paul Bulss, Baritone.**

Sung by Susan Narucki in G.

This legend is the story of a girl who throws her ring into the sea hoping that her true love will find it. The ring is swallowed by a fish, which ends up on the King's table. The King, upon finding the ring, asks to whom it belongs and is answered by the girl's sweetheart who goes in search of his lover. All of this is of course a dream of the girl, who is thinking of ways to keep her sweetheart by her side.

The song is a gentle Ländler (a rustic Austrian waltz-like dance) in triple meter (3/8), and is very lightly scored for single woodwinds, horn and strings.

The Hamburg concert at which this song was first performed contained 5 other *Wunderhorn* songs as well as being the German premiere of Mahler's *First Symphony*.

Der Tamboursg'sell

“THE DRUMMER BOY”

Completed August 10, 1901.

**2 oboes, English Horn, 2 clarinets, bass clarinet, 2 bassoons,
contrabassoon, 4 horns, tuba, timpani, 3 percussion, celli, basses.**

**First performance: January 29, 1905, at the Kleiner Musikvereinsaal
in Vienna, with Mahler conducting a chamber orchestra.
Friedrich Weidemann, Baritone.**

Sung by Alexander Tall in D minor.

Der Tamboursg'sell, completed in August 1901, the last composed of Mahler's *Wunderhorn* settings, was written at the same time as the funeral march that opens his Fifth Symphony. He actually wrote this music as a funeral march before finding the text for it. The orchestration is fittingly dark with the addition of bass clarinet and contrabassoon and the subtraction of flutes, violins and violas.

Like *Revelge*, it is sung by a doomed drummer. This drummer is led out of his cell to see the gallows awaiting him. He then gives his farewell to the mountains and other soldiers.

Der Schildwache Nachlied

"THE SENTINEL'S NIGHT SONG"

Completed April 26, 1892.

**3 flutes (and piccolo), 2 oboes, English Horn, 2 clarinets, 2 bassoons,
4 horns, 2 trumpets, timpani, 4 percussion, harp, strings.**

**First performance: December.12.1892, in Berlin, with Raphael
Maszkowski conducting the Philharmonisches Orchester.
Amelie Joachim, Mezzo soprano.**

Duet in B flat.

Amid a military setting, complete with drum rolls and trumpet calls, a sentinel rejects happiness in favor of his duty. At his post, he falls asleep three times dreaming of his sweetheart who sings contrastingly lyrical, waltz-like interludes. Each time the sentinel wakes up, his rejections become more insistent, until finally he confronts an intruder and is killed. The music fades into an unresolved chord.

Wer hat dies Liedlein erdacht?

"UP THERE ON THE HILL" OR "WHO THOUGHT UP THIS DITTY?"

Completed April 26, 1892.

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, triangle, strings.

**First performance: October 27, 1893 in Hamburg with
Mahler conducting the Julius Laubesche Kapelle.
Clementine Schuch-Prosska, Soprano.**

Sung by Susan Narucki in F.

This pastoral setting is in triple meter as is *Verlorene Müh'*.

An innkeeper's daughter who is visiting a house on a mountain sings a little love song. Finally she asks who made up this song. It was brought to her by three geese who will

whistle it, if it cannot be sung. While appearing to be a simple ditty, the vocal part is quite demanding, containing long passages of melisma, several notes sung on one syllable.

This song was one of Mahler's most well-known in the days before the mid 19th century Mahler revival. Elisabeth Schumann championed the song and recorded it in 1930.

Lob des hohen Verstandes

"PRAISE OF LOFTY INTELLECT"

Composed June 21-28, 1896.

**2 flutes, 2 oboes, 3 clarinets (one in Eb), 2 bassoons, 4 horns,
trumpet, trombone, tuba, timpani, triangle, strings.**

**First performance: February 3, 1905, in Vienna with Mahler
conducting a chamber orchestra. Marie Gutheil-Schoder, Soprano.**

Sung by Alexander Tall in D.

Although not as notorious as Max Reger's famous letter to music critic Rudolph Louis, *Lob des hohen Verstandes* (originally titled *Lob der Kritik!*) is Mahler's snarky swipe at his own critics.

The story is about a singing contest between a cuckoo and a nightingale. The judge of the contest is an ass, chosen by the cuckoo for his long ears. The ass declares the cuckoo the winner because the nightingale's song is too complex.

The calls of the birds are portrayed (a nod to Beethoven's *Pastoral Symphony*) as well as the braying of the ass on which the song comes to a raucous conclusion.

Mahler quoted this song in the finale of his *Fifth Symphony*, a movement which contains a passage depicting a music critic being kicked down a flight of stairs.

Des Antonius von Padua Fischpredigt

"ANTHONY OF PADOVA'S SERMON TO THE FISHES"

Completed July 8, 1893 for Voice, Piano, and the Orchestral version August 1, 1893.

2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, timpani, 2 or 3 percussion, strings.

First performance: January 29, 1905, in Vienna with Mahler conducting a chamber orchestra. Anton Moser, Baritone.

Sung by Susan Narucki in D minor.

On the wall of his studios, Mahler kept an etching depicting Anthony of Padova preaching to the fish. The satirical text of this song describes a preacher who finds his church empty and goes to the river and preaches to the fish. The fish listen attentively, but after the sermon remain the same as they were.

Mahler provided the following commentary on the song:

A somewhat sweet-and-sour humor prevails in the Fischpredigt. Antonius preaches to the fishes, but he seems to be drunk. His speech is slurred (in the clarinet) and confused. And what a glittering congregation! The eels and carps and the sharp-nosed pikes, with their stupid expressions as they look at Antonius, stretching their stiff necks out of the water. I practically saw them in the music and burst out laughing. Then, the sermon over, the congregants swim away in all directions.

The music he used for this song was also used in the third movement, *Scherzo*, of the Second Symphony.

Lied des Verfolgten im Turm

"SONG OF THE PRISONER IN THE TOWER"

Composed July 1898.

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, 2 percussion, strings.

First performance: January 29, 1905, at the Kleiner Musikvereinsaal in Vienna, with Mahler conducting a chamber orchestra. Anton Moser, Baritone.

Duet in D minor.

This is similar to *Der Schildwache Nachtlied*, but now the protagonist is a prisoner. This song begins – and ends – with the prisoner announcing that *Die Gedanken sind frei* (*thoughts are free*) with a bold rising triad against a military accompaniment.

His sweetheart sings contrastingly lyric music to him, through the prison walls, wishing that they were together, reminding him that “it is good to be merry on wild high meadows and mountains.” He rejects her each time by repeating that his thoughts are free. Ironically, in rejecting his sweetheart he shows that his thoughts are indeed not free after all.

Trost im Unglück

“SOLACE IN SORROW”

Completed April 26, 1892.

**3 flutes (piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns,
2 trumpets, timpani, 2 percussion, strings.**

**First performance: October 27, 1893 in Hamburg, with Mahler
conducting the Julius Laubesche Kapelle. Paul Bulss, Baritone.**

Sung by Alexander Tall in G.

Without reading the text, one would assume from the brass fanfares, drum rolls and rushing string figures that this is some sort of military march. But instead, Mahler provides an ironic setting of a man trying to recover and move on from a failed romance by assuring himself that he loved her out of foolishness and he can “live well without [her].”

Example 16. I can live without you well



Ohn' dich kann ich wohl - leb-en wohl leb-en

Unfortunately, he is brought back to reality when she points out that, while he thinks the world of himself, “Ist aber weit, weit gefehlt!” (you are far, far from the mark), she assures him that she too “can live without [him].”

Wo die schönen Trompeten blasen

“WHERE THE BEAUTIFUL TRUMPETS BLOW”

Completed the Voice and Piano version in July 1898.

2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 trumpets, strings.

First performance: January 14, 1900 in Vienna, with Mahler conducting a chamber orchestra. Selma Kurz, Soprano.

Duet in D minor.

Wo die schönen Trompeten blasen, composed at the same time as *Lied des Verfolgten im Turm*, is an encounter between a girl and the ghost of her soldier sweetheart who has fallen in battle. The visit is brief because he must return to his green grave, “there, where the beautiful trumpets blow.” He says goodbye, promising that within a year she will be his, and that their love is undying.

It suggests a funeral march, with an imitation of muffled drums and distant bugles by the pizzicato strings and winds, which alternates with a tender *Ländler*. When the beautiful trumpets do blow, it is always very softly.

This poem is titled *Unbeschreibliche Freude (Indescribable Joy)* in the original collection of German folk poems, *Des Knaben Wunderhorn*. In addition to changing the title, Mahler also substituted the last stanza with one of his own.

The original last stanza was:

*I wish all the fields were paper,
And the students all writing thereon,
They could write the whole night through,
And never write our love away.*

Mahler’s substitution is:

*I go to war on the green heath,
The green heath that is so broad!
It is there where the beautiful trumpets blow,
There is my house of green grass!*

In so doing he replaced the “indescribable joy” of an affirmation of undying love with melancholy.

Gene De Lisa earned his doctorate in Composition from the University of North Texas College of Music. He studied composition with illustrious composers including Witold Lutoslawski and also with the PSO’s longtime program annotator and lecturer, Laurence Taylor. Additionally, Gene has studied computer music at the Università di Padova, Italy, and was a private trumpet student of Edward Treutel at the Juilliard School. He will play all of the music examples in each pre-concert talk. He can be reached via email at GeneDeLisa@gmail.com.

Lieder aus Des Knaben Wunderhorn

TRANSLATION OF GERMAN TEXT

Reveille

In the morning between three and four,
we soldiers have to march,
the alley up and down;
tralali, tralalei, tralala,
My darling looks down.

“Oh brother, now I'm shot,
the bullet has hit me badly,
carry me to my quarters,
tralali, tralalei, tralala,
they are not far from here.”

“Oh brother, I cannot carry you,
the enemies have beaten us,
may god help you;
tralali, tralalei, tralala,
I have to march unto death.”

“Oh brothers, you pass by me,
as if it were all over with me!
The enemy, the scoundrel, is here
tralali, tralalei, tralala,
you offend me.

I will well play my drum
or else I will lose myself completely.
The brothers, plentiful sowed
tralali, tralalei, tralala,
they lie as if they've been mowed.”

He plays the drum up and down,
he wakes his silent brothers,
they beat their enemy,
tralali, tralalei, tralala,
a terror beats the enemy.

He plays the drum up and down,
there they are in the night-quarters again,
into the alley;
tralali, tralalei, tralala,
they march to darling's house.

In the morning there stand the bones,
in rank and file as tombstones.
The drum stands in front
tralali, tralalei, tralala,
so that she can see him.

Earthly life

“Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!”
“Wait a little, my darling child;
Tomorrow we shall sow quickly.”

And when the corn had been sown,
The child wailed again:
“Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!”
“Wait a little, my darling child;
Tomorrow we shall harvest quickly.”

And when the corn had been harvested,
The child wailed again:
“Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!”
“Wait a little, my darling child;
Tomorrow we shall thresh quickly.”

And when the corn had been threshed,
The child wailed again:
“Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!”
“Wait a little, my darling child;
Tomorrow we shall grind quickly.”

And when the corn had been ground,
The child wailed again:
“Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!”
“Wait a little, my darling child;
Tomorrow we shall bake quickly.”

And when the bread had been baked,
The child was lying on the funeral bier.

Des Knaben Wunderhorn
Princeton Symphony Orchestra

Lost effort

She:
Laddie, let's go out!
Shall we? To look at our lambs?
Come, dear laddie!
Come, I beg you!

He:
Silly lassie,
I won't go with you!

She:
You want maybe a bit to nibble?
Fetch yourself something out of my pocket!
Fetch it, dear laddie!
Fetch it, I bet you!

He:
Silly lassie,
I don't want to nibble anything! Nothing!

She:
Ah, shall I give you my heart?
so you'll always think of me?
Take it! Dear laddie,
Take it, I beg you!

He:
Silly lassie,
I don't want it!

Rhine legend

Now I reap by the Neckar, now I reap by the Rhine;
Now I have a sweetheart, now I am alone!
What use is my reaping if the sickle doesn't cut?
What use is a sweetheart if she won't stay?

So if I am to reap by the Neckar and by the Rhine,
then I'll throw in my golden ring.
It will flow with the Neckar and the Rhine,
And float right down into the deep sea.

And as it floats, the little ring, a fish will eat it!
The fish will eventually come to the King's table!
The King will ask whose ring it is,
and my sweetheart will say: "The ring belongs to me."

My sweetheart will hurry up hill and down hill,
and bring me back my ring!
"You can reap by the Neckar, and reap by the Rhine
if you will always throw your ring in for me!"

The drummer boy

I, poor drummer boy -
they're leading me from my cell.
If I had stayed a drummer
I would not be imprisoned now.

O gallows, you lofty house,
You look so fearsome,
I won't look at you any longer
because I know I am yours.

When soldiers march by
who were not quartered with me -
when they ask who I was:
I was a drummer from the first company.

Good night, marble rocks,
mountains and hills -
Good night, officers,
corporals and musketeers.

Good night, officers,
corporals and grenadiers,
I cry with a loud voice,
and take my leave of you!
Good night! Good night.

The sentinel's night song

"I cannot and may not be merry;
when everyone is asleep,
I must keep watch,
and be mournful."

"Ah, lad, you shouldn't be sad,
for I will wait for you
in the rose garden,
in the green clover."

"To the green clover, I do not come;
to the weapons garden,
full of halberds,
I have been posted."

Des Knaben Wunderhorn
Princeton Symphony Orchestra

“If you are in the battlefield, may God help you!
On God's blessing
is everything dependent,
he who believes it.”

“He who believes it is far away.
He is a king,
he is an emperor,
and he makes war.”

Halt! Who's there? Turn around! Stand back!

Who sang here? Who was singing this hour?
Ill fated sentinel
was singing at midnight.
Midnight! Field sentinel!

Who thought up this little song?

Up there on the mountain, in a high-up house,
a lovely, darling girl looks out of the window.
She does not live there:
she is the daughter of the innkeeper,
and she lives on the green meadow.

And he who would have her
would find a thousand thalers,
but he would have to swear
never to have wine again
to have her father's property.

“My heart is sore!
Come, my treasure, make it well again!
Your dark brown eyes
have wounded me.

Your rosy mouth
makes hearts healthy.
It makes youth wise,
brings the dead to life,
gives health to the ill.”

Who has thought up this pretty little song then?
It was brought over the water by three geese -
two grey and one white -
and if you cannot sing the little song,
they will whistle it for you!

In praise of higher understanding

Once in a deep valley,
The cuckoo and the nightingale
Had a contest:
To sing the Masterpiece.
To win by art or to win by luck,
Fame would the victor gain.

The cuckoo said: “If it pleases you,
I will nominate the judge.”
And he named the donkey right away.
“Since he has two huge ears,
He can hear so much better
And will know what is correct.”

They soon flew before the judge
And when the issue was explained to him,
He told them they should sing.
The nightingale sang out sweetly!
The donkey said: You make me dizzy!
You make me dizzy! Eee-yah!
I can't get it into my head!

The cuckoo then quickly started
his song through thirds and fourths and fifths;
The donkey found it pleasing, and only said
Wait! Wait! Wait! I will pronounce judgment now.
Well have you sung, Nightingale!
But, Cuckoo, you sing a good chorale!

And you keep the rhythm finely and internally!
Thus I say according to my sublime understanding,
And, although it may cost an entire land,
I will let you win!

St. Anthony's sermon to the fishes

St. Anthony arrives for his Sermon
and finds the church empty.
He goes to the rivers
to preach to the fishes;

They flick their tails,
which glisten in the sunshine.

The carp with roe
have all come here,
their mouths wide open,
listening attentively.

Des Knaben Wunderhorn
Princeton Symphony Orchestra

No sermon ever
pleased the carp so.

Sharp-mouthed pike
that are always fighting,
have come here, swimming hurriedly
to hear this pious one;

No sermon ever
pleased the pike so.

Also, those fantastic creatures
that are always fasting -
the stockfish, I mean -
they also appeared for the sermon;

No sermon ever
pleased the stockfish so.

Good eels and sturgeons,
that banquet so elegantly -
even they took the trouble
to hear the sermon:

No sermon ever
pleased the eels so.

Crabs too, and turtles,
usually such slowpokes,
rise quickly from the bottom,
to hear this voice.

No sermon ever
pleased the crabs so.

Big fish, little fish,
noble fish, common fish,
all lift their heads like sentient creatures:
At God's behest
they listen to the sermon.

The sermon having ended,
each turns himself around;
the pikes remain thieves,
the eels, great lovers.

The sermon has pleased them,
but they remain the same as before.

The crabs still walk backwards,
the stockfish stay thin,
the carps still stuff themselves,
the sermon is forgotten!

The sermon has pleased them,
but they remain the same as before.

Song of the persecuted in the tower

The prisoner:
Thoughts are free,
who can guess them?
They rush past
like nocturnal shadows.
No man can know them,
no hunter can shoot them;
for it remains thus:
thoughts are free.

The maiden:
In summer it is good to be merry
on high, wild meadows,
where one finds a green little place;
my heart's beloved treasure,
I do not wish to part from you!

The prisoner:
And if they lock me up
in a dark dungeon,
it is all only
in vain that they try,
for my thoughts
rip apart the barriers
and break the walls in two:
thoughts are free!

The maiden:
In summer it is good to be merry
on high, wild mountains;
one is always alone there;
one hears no children shrieking,
and the air is so inviting.

The prisoner:
So may it be, just as it is;
and if it is proper,
may it be in silence;

Des Knaben Wunderhorn
Princeton Symphony Orchestra

And what gladdens my heart,
my wish and desire,
no one can restrain;
for it remains thus:
thoughts are free.

The maiden:
My darling, you sing so cheerfully here,
as if you were a bird in the grass;
and I stand so sadly by the dungeon door.
If only I were dead, or if only I were with you!
Alas! must I always lament?

The prisoner:
And because you lament so,
I will renounce love,
and if I dare,
then nothing will torment me.
So in my heart
I can always laugh and joke,
for it remains thus:
thoughts are free!

Comfort in misfortune

Hussar:
Well, the time has come!
My horse, it must be saddled!
I've resolved it,
and away must I ride.

Off you go!
I have my part!
I love you only out of foolishness!
Without you, I can well live, yes, live!
Without you I can well exist!

So I'll sit upon my horse
and drink a glass of cool wine,
and swear by my beard
to be eternally true to you!

Maiden:
You believe you are just the handsomest man
in the whole wide world,
and also the nicest!
But you are far, far off the mark!

In my father's garden
grows a flower:
I will wait only
until it grows bigger.

And off you go!
I have my part.
I love you only out of foolishness!
Without you, I can well live,
Without you I can well exist!

Both:
You think I'll take you!
I will not think of that for a long time!
I must be ashamed of you
when I am in society!

Where the beautiful trumpets blow

Who is then outside, and who is knocking,
Who can so softly, softly waken me?
It is your darling,
Arise and let me come in to you!

Why should I stand here any longer?
I see the dawn arrive,
The dawn, two bright stars,
With my darling would I gladly be,
With my heart's most beloved!

The maiden arose and let him in;
She welcomed him as well:
Welcome, my beloved boy,
You have stood outside so long!

She reached to him her snow-white hand.
From afar a nightingale sang;
The maiden began to weep.

Oh, do not cry, my darling,
Next year you shall be my own!
My own shall you certainly be,
As no one else on earth is.
O Love on the green earth!

I go to war on the green heath,
The green heath that is so broad!
It is there where the beautiful trumpets blow,
There is my house of green grass!



Mark M. Rutzky

(1940-2007)

On Monday, November 26, 2007, the Princeton community lost the beloved and extraordinary Mark M. Rutzky. Mark was devoted to the Princeton Symphony Orchestra. He loved music and his involvement on our board was his true calling. It was a second career and one at which he was very skilled! He had years of professional experience as a successful manager of people as well as vast knowledge about classical music. We sought his advice daily. It was our good fortune to have him in our midst as a thoughtful advisor and dear friend, and we will never forget him.

On April 27, 2008 PSO's subscription concert will be dedicated to Mark's memory. Mark and his son Jeffrey Rutzky planned and underwrote the concert. It will feature David Greilsammer, *pianist*, performing concerti by Mozart and Saint-Saëns. The concert will close with Beethoven's triumphant Symphony No. 5, a perfect work to portray and honor Mark's irrepressible spirit. If you would like tickets, or would like to make a donation in Mark's honor, please call our office at 609-497-0020.

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