

PROGRAM

Sunday, January 18, 2009 4:00 P.M.
Richardson Auditorium, Princeton

PRINCETON[®]
SYMPHONY
ORCHESTRA

Princeton Symphony Orchestra The Edward T. Cone Concert Series

MEI-ANN CHEN, *guest conductor*

DAVID KRAKAUER, *clarinet*

ANTONÍN DVORĀK

Serenade for Winds, Op.44 in D minor

- I. Moderato, quasi marcia
- II. Minuetto, tempo di minuetto
- III. Andante con moto
- IV. Finale, allegro molto

PAUL MORAVEC

Clarinet Concerto (in 3 movements)

David Krakauer

Intermission

GIOACCHINO ROSSINI

Overture to *La scala di seta*

FELIX MENDELSSOHN

**Symphony No.4, Op.90 In A Major
"Italian"**

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto

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

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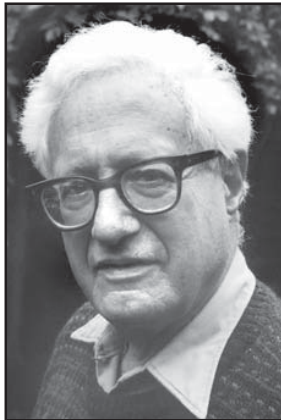
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THE EDWARD T. CONE CONCERT SERIES



Edward T. Cone
(1917 - 2004)

Princeton's cultural life, particularly in music, has been immeasurably enhanced by the life and work of **Edward T. Cone**. He was a composer, pianist, author, and teacher. He enjoyed a distinguished career as a Professor of Music at Princeton University and he produced several scholarly books, many of them classics in their field. At the time of his receipt of an honorary Doctorate of Humane Letters from Princeton University, Cone was cited as the "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."

The Princeton Symphony Orchestra is honored to establish the Edward T. Cone Series to pay tribute to the memory of this remarkable and generous man and his exceptional role in sustaining and guiding the development of the Princeton Symphony Orchestra from its inception. We also honor Edward Cone for his many other kind and generous acts as a patron of the arts in Princeton and beyond.



MEI-ANN CHEN has attracted much attention as a young conductor on a rapid rise since 2005 after she became the first woman to win the prestigious international Nicolai Malko Competition for Conductors in its 40-year history. An international career was launched through impressive debuts with orchestras throughout Scandinavia, Taiwan, and the United States. After only a few months in her new position as the Assistant Conductor of the Atlanta Symphony Orchestra, Ms. Chen received invitations to appear with the Lexington Philharmonic, Honolulu and Princeton

Symphonies in the 2008-2009 season, as well as maintaining a guest conducting schedule with the National Symphony at the Kennedy Center, Taiwan National Symphony, Norwegian Radio Orchestra, and Norrlands Opera in Sweden. Most recently, she was named Winner of the Taki Concordia Fellowship and was immediately invited by Marin Alsop and Stefan Sanderling to appear in subscription series with symphonies of Baltimore and Colorado, and the Florida Orchestra.

Before coming to Atlanta, Ms. Chen directed five memorable seasons as Conductor and Music Director of the Portland Youth Philharmonic (2002-2007) and also served as the Assistant Conductor of the Oregon Symphony (2003-2005). During her tenure with the PYP, she led its sold-out debut in Carnegie Hall that met with a long standing ovation, was awarded an ASCAP for her innovative programming, received regular press coverage through TV, radio, and newspaper, established new partnerships within the community, and developed unique musicianship programs. Ms. Chen was honored with a Sunburst Award from Young Audiences for her dedication to music education.

Ms. Chen's other national honors include National Conductor Preview (Jacksonville Symphony), National Conducting Institute (National Symphony), and American Academy of Conducting at Aspen Fellowship. She received a Doctor of Musical Arts from the University of Michigan where she studied with Kenneth Kiesler, and was the first recipient in New England Conservatory's history to receive Double Master's degrees simultaneously in Conducting and Violin. A native of Taiwan, Ms. Chen's musical talent was discovered by conductor Benjamin Zander and Dean of Preparatory Mark Churchill while NEC's Youth Philharmonic toured in Asia. A scholarship was immediately offered to her to study violin performance at the Walnut Hill School with Marylou Speaker Churchill and later at NEC with Eric Rosenblith and James Buswell. Before pursuing a career in conducting, she was an accomplished violinist and performed under the baton of Sir Simon Rattle, Stanislaw Skrowaczewski, and Seiji Ozawa, and appeared numerous times at Tanglewood and Carnegie Hall.

Guest Artists
Princeton Symphony Orchestra



PAUL MORAVEC, winner of the 2004 Pulitzer Prize in Music, is a tenured University Professor at Adelphi University. During the 2007–2008 season, he was the Artist-in-Residence with the Institute for Advanced Study while continuing his position at Adelphi; both were unique to their respective institutions.

Mr. Moravec has been commissioned by the Santa Fe Opera to compose an opera entitled *The Letter*, with libretto by Terry Teachout, for premiere in July 2009. He also composed a commissioned work entitled *Brandenburg Gate* for the Orpheus Chamber

Orchestra which was premiered in fall 2008 at Carnegie Hall. In September 2008, Mr. Moravec's evening-length oratorio, *The Blizzard Voices*, about the Great Plains blizzard of 1888, with text by Ted Koozer, was premiered at Opera Omaha.

Among Mr. Moravec's numerous awards include the Rome Prize Fellowship from the American Academy in Rome, a Fellowship in Music Composition from the National Endowment for the Arts, a Rockefeller Foundation Fellowship, a Camargo Foundation Residency Fellowship, two fellowships from the American Academy of Arts & Letters, as well as many commissions. A graduate of Harvard University and Columbia University, he has taught at Harvard, Columbia, Dartmouth, and Hunter College.

Mr. Moravec is regularly sought out by leading performing artists and ensembles. Performance highlights last season included *Songs of Love and War* with the Oratorio Society of New York at Carnegie Hall, *The Time Gallery* at the Kennedy Center in Washington, DC, and *Tempest Fantasy* with the Chamber Music Society of Lincoln Center. Recent world premieres include *Anniversary Dances* with the Ying Quartet; *Atmosfera a Villa Aurelia* with the Lark Quartet; *Mark Twain Sez* with cellist Matt Haimovitz; *Cornocean Airs* with the American Brass Quintet; *Morph* with the String Orchestra of New York (SONYC); *Cool Fire and Chamber Symphony* for the Bridgehampton Chamber Music Festival; *Capital Unknowns* for the Albany Symphony; and *Useful Knowledge*—a cantata commissioned by the American Philosophical Society for Ben Franklin's tercentenary.

Mr. Moravec's discography includes *Tempest Fantasy* (by Trio Solisti with David Krakauer) and *The Time Gallery* (by eighth blackbird) on Naxos; Sonata for Violin and Piano (by the Bachmann/Klibonoff Duo) for BMG/RCA Red Seal; *Double Action, Evermore, and Ariel Fantasy* (by the Bachmann/Klibonoff Duo) on an Endeavour Classics; *Atmosfera a Villa Aurelia* and *Vince & Jan* (by the Lark Quartet) on an Endeavour Classics; *Morph* performed by the String Orchestra of New York on an Albany disc; *Spiritdance* on the Vienna Modern Masters label; an album of chamber compositions titled *Circular Dreams* on CRI; and *Vita Brevis* on Albany Records.

Guest Artists
Princeton Symphony Orchestra



DAVID KRAKAUER, *clarinet*, occupies the unique position of being one of the world's leading exponents of Eastern European Jewish klezmer music, and at the same time is a major voice in classical music. Known for his mastery of myriad styles including avant-garde improvisation, Mr. Krakauer lies way beyond "cross-over." His best-selling classical and klezmer recordings further define his brilliant tone, virtuosity, and imagination.

Mr. Krakauer is in demand worldwide as a guest soloist with the finest ensembles. Recent collaborations have included the Tokyo String Quartet, the Kronos Quartet, Trio Solisti, the Orquesta Sinfonica de Barcelona, the Brooklyn Philharmonic Orchestra, the Phoenix Symphony, the Pacific Symphony, and the Seattle Symphony. He had an 8 year tenure with the Naumburg Award-winning Aspen Wind Quintet, and has also enjoyed enduring relationships with Summer festivals including the Marlboro Music Festival, the Norfolk Chamber Music Festival, and the Aspen Music Festival.

In the spring of 2003, Mr. Krakauer performed at Carnegie's Weill Recital Hall as soloist with the Kronos Quartet in a performance of their renowned collaboration on Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*. He was invited to perform with his band in the Spring of 2004 for the inaugural season of Carnegie's new theater, Zankel Hall, in collaboration with renowned jazz pianist Uri Caine. Mr. Krakauer performed music written for him by Osvaldo Golijov for the BBC documentary *Holocaust, A Music Memorial from Auschwitz*, which won the International Emmy in the performance category (2005). He was guest artist on tour in 2006 with the Emerson String Quartet and in 2007–2008 with the Orion String Quartet, both of which will continue to tour in upcoming seasons.

Mr. Krakauer has had major profiles in *The New York Times*, *The New Yorker*, *The International Herald Tribune*, and *Downbeat*, *Jazz Times*, *Jazziz*, and *Chamber Music* magazines. He is on the faculties of the Mannes College of Music of the New School University, the Manhattan School of Music, and the Bard Conservatory of Music.

Violin I

Basia Danilow
Margaret Banks
Kiri Murakami
Kevin Tsai
Ruotao Mao
Mary Whitaker
Valissa Willwerth
Sami Merdinian
Francisco Salazar
Linda Howard

Violin II

Jody Rajesh
Michelle Brazier
Carmina Gagliardi
David Tsai
Amy Kimball
Lara Hicks
Leo Adamov
Nancy Ronquist

Viola

Alissa Smith
Jacqueline Watson
Clifford Young
Elizabeth Hostetter
Denise Stillwell
Emily Muller

Cello

Jodi Beder
Elizabeth Loughran
Elizabeth Thompson
Talia Schiff
Alistair MacRae
John Enz

Bass

Joanne Bates
Daniel Hudson
Stephen Groat
John Grillo

Flute

Jayn Rosenfeld
Amy Wolfe

Piccolo

Jayn Rosenfeld

Oboe

Caroline Park
Setsuko Otake

Clarinet

Pascal Archer
Sherry Hartman Apgar

Bassoon

Roe Goodman
Seth Baer

Contrabassoon

Damian Primis

Horn

Douglas Lundeen
Ian Zook
Paul Rosenberg

Trumpet

Frank Ferraro
Thomas Cook

Timpani

Adrienne Ostrander

Assistant Conductor

Eric Dudley

Serenade for Winds, Op.44 in D minor

ANTONÍN DVOŘÁK (1841-1904)

Born September 8, 1841 in Mühldorf (Nelahozeves), Bohemia.

Died May 1, 1904 in Prague, Bohemia.

Composed: Jan 4, 1878 – Jan 18, 1878.

First Performance: November 17, 1878, Orchestra of the Provisional Theater (Prozatímního divadla) in Prague conducted by the composer.

Instrumentation: 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 3 horns, cello, and double bass.

Dvořák was born in Mühldorf (Nelahozeves), Bohemia (today the Czech Republic) which is a small village 20 miles north of Prague. In 1874, Dvořák applied to an Austrian government commission that provided financial aid to talented artists of limited means. The chairman was Eduard Hanslick who showed Dvořák's music to Brahms who had just become a committee member. Brahms sent Dvořák's music to his own publisher Fritz Simrock; this resulted in a commission of Dvořák's *Slavonic Dances Op. 46* which made him famous.

Dvořák planned to write three serenades: He wrote the first in 1875 for strings; the second for winds and lower strings was written within the span of two weeks in January 1878; he never finished the third serenade. Brahms was so impressed by Dvořák's Serenade for Winds. He wrote: "*a more lovely, refreshing impression of real, rich, and charming creative talent you can't easily have.*"

The instrumentation for this second serenade is unusual but not unique. It is likely that Dvořák knew Brahms' *Second Serenade Op. 16* also omits the higher strings and flute.

The Serenade has four movements:

1. Moderato, quasi marcia
2. Minuetto, tempo di minuetto
3. Andante con moto
4. Finale, allegro molto

The first movement resembles a Mozart March but is permeated with Dvořák's signature Czech vocabulary. It is in ABAB form.

Example 1. First Movement



The second movement (minuet and trio) begins with a Bohemian sousedská which is a dance in triple meter. The Trio is a furiant – a fast syncopated Bohemian dance with shifting accents – based on a motif from the minuet.

Example 2. Second Movement



The romantic “lover’s duet” – Andante third movement – features a long sinuous melody that is shared between the oboe and clarinet above undulating chords in the horns.

Example 3. Third Movement



The Finale is a Rondo which begins with a reworking of the March music from the first movement. There are several episodes including a Polka before the March theme reappears before launching into a brilliant coda.

Example 4. Fourth Movement



The first performance was conducted by Dvořák in Prague on his fifth wedding anniversary.

Clarinet Concerto

PAUL MORAVEC (1957-)

Born November 2, 1957 in Buffalo, New York.

Composed in 2008.

**First Performance: January 18, 2009, Princeton Symphony Orchestra
conducted by Mei-Ann Chen. David Krakauer, clarinet soloist.**

Instrumentation: Clarinet solo and strings.

“Paul Moravec is one of those rare composers these days who writes music that is not only original, but is also listenable, yea, even enjoyable. Ever conscious of the power of a good melody, Mr. Moravec combines a winsome way with a tune with a very careful and thought-out use of dissonance to create music that is not only instantly memorable, but worthy of repeated listening. It’s a fresh change of pace.

Moravec’s style is clearly American and yet it is somewhat difficult to pin down his influences. His melodies are not theatrical like Leonard Bernstein’s, nor are they colloquial like Aaron Copland’s, yet they are fresh. Further, Mr. Moravec, who has won the Pulitzer Prize for music, has managed to avoid the kind of episodic and disconnected formal style that ensures only a single performance of much new music. Rather, he says what he needs to say in just the right amount of time and stops. It is this compactness of expression and his careful attention to the sound and blend of instrumental timbres that make his music so very appealing.”

Kevin Sutton, Musicweb International, November 2008

Clarinet Concerto (2008) was composed on a Princeton Symphony Orchestra commission for the group and clarinetist extraordinaire David Krakauer. Though the work divides into a conventional three contrasting movements (fast–slow–fast), the listener will recognize particular harmonic and motivic materials appearing in various forms to unify the work from start to finish.

Paul Moravec talks about the Clarinet Concerto and his approach to composing:

*“Some of my works are programmatic, inspired by ideas, energies, and associations outside of music. For example, a few years ago, I wrote a mixed quartet called *Tempest Fantasy*, which is originally a musical meditation on aspects of Shakespeare’s *The Tempest*. The Clarinet Concerto, on the other hand, might be considered an example of absolute music, arising out of the interplay of purely musical materials, with no specific association with*

anything extra-musical. Whether programmatic or absolute, I think all of my music makes audible emotional and psychic states of various kinds, so in that broader context, perhaps all of my music could be considered programmatic.

All of my concertos are different, but one characteristic they all share is a conventional focus on the technical virtuosity of the soloist. The clarinet is a dazzling instrument, capable of the most astounding technical versatility and lyrical power, and this work certainly seeks to highlight those qualities of lyrical expression.

I have worked with David Krakauer before, in particular, on *Tempest Fantasy*, the work mentioned above. It is a great privilege to compose a piece with his special sound and technical abilities in mind. He gets an extraordinary lyrical sweetness and roundness of tone that I have never heard from anyone else on the clarinet. This special singing, lyrical quality I have exploited in this concerto, especially in the slow, middle movement, a kind of song without words. In my view, generally, all pitched instruments are “descended” from our primal, natural, inborn instrument, the human voice. Non-percussion instruments are always “singing” in one way or another. Also in this concerto, I have used David’s ability to wail beautifully in the very highest register of the instrument, somewhat rare among clarinetists in my experience. David appreciates and imaginatively exploits the fact that the clarinet can sound very different in each of its registers, making it like three or four instruments in one.

Many concertos feature a kind of dialogue between the individual personality of the solo instrument and the contextual community represented by the orchestra. This concerto is no exception. The most crucial structural moments in the work bring the individual and the community together in concord, but throughout most of the work, the two play in contrast to one another.

Melody is extremely important to me, but harmonic progression and development are probably my principal means for putting together a coherent musical narrative for the listener to follow in the course of a piece. My music is mostly, though not always, tonal, and so my harmonic language comes out of the extended tonal tradition of the 20th-century. In this work, the solo clarinet can describe its own one-line, horizontal harmonic trajectory, but the string orchestra is naturally the main vehicle for the harmonic dimension. The orchestra consists entirely of strings, which helps to emphasize the special timbre and expressive characteristics of the solo clarinet.”

Overture to *La scala di seta*

GIOACCHINO ROSSINI (1792-1868)

Born February 29, 1792 in Pesaro, Italy.

Died November 13, 1868 in Paris (Passy), France.

Composed In 1812.

First Performance: May 9, 1812 at the Teatro San-Mosè.

**Instrumentation: Piccolo, flute, 2 oboes, 2 clarinets,
bassoon, 2 horns, and strings.**

Thanks to Bugs Bunny, The Lone Ranger, and even Alfalfa, Rossini is almost a household name. In his time he was a successful composer of very popular operas – an Andrew Lloyd Webber, only with talent. His best known works were *Il Barbiere di Siviglia* (1816), *La Cenerentola* (1817), and *Guillaume Tell* (1829).

It is surprising to learn that after the 1829 production of his 39th opera, *Guillaume Tell*, Rossini at the youthful age of 37 stopped writing opera. He lived for another 39 years leading the life of a bon vivant and epicure, only occasionally writing non-operatic pieces before dying rich, famous, and well fed at the age of 76 (his joke was that he was only 19).

Rossini began his career in 1810 with a series of Italian comic farces (*farsa comica*) which were very popular in Venice at the time. These *farse* are usually short one act comedies where comedic talent was more important than singing ability. *La scala di seta* (*The Silken Ladder*) was his fifth opera and is perhaps the best known example of the genre. In the razor thin plot, Giulia (soprano) and Dorvil (tenor) are secretly married against the wishes of Dormont (tenor), her guardian and tutor. Dorvil goes to her every night by climbing up a silken ladder (the *scala di seta*) that Giulia lowers down from her balcony. Mayhem ensues. After a brief opening flourish by the violins, the overture begins with a slow passage for just the woodwinds where the oboe and flute trade solo passages. Then the strings enter softly with a skittering allegro theme.

Example 5

The image shows two staves of musical notation. The first staff is in treble clef, 2/4 time, and begins with a rest followed by a sharp sign. The tempo is marked 'Allegro' and the dynamic is 'pp'. The second staff continues the melody with various dynamics including 'mf' and 'p'.

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Richardson Auditorium



Julian Kuerti

**FOLKLORE, VILLAGE LIFE, AND NATIONALISM
MARCH 15, 2009, 4 PM**

Julian Kuerti, *conductor*
David Kim, *violin*

Bartók *Hungarian Sketches*
Tchaikovsky *Violin Concerto, Op.35*
in D Major
Smetana *Selections from Má vlast*

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**COMPOSERS' FINAL BOWS
APRIL 26, 2009, 4 PM**

Scott Yoo, *conductor*
Soyeon Lee, *piano*

Mozart *Overture to The Magic Flute*
Bartók *Piano Concerto No.3*
Tchaikovsky *Symphony No.6, Op.74*
in B minor "Pathétique"



Scott Yoo

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Barbara Cook

BARBARA COOK

Saturday, February 7, 2009, 8 pm

In celebration of the Fifth Anni-
versary of PSO POPS!, the PSO
proudly presents BARBARA COOK
in a rare Princeton engagement,
where she will be accompanied

by a full orchestra. With her radiant voice, Broadway's legendary
lyric soprano will bring to life songs, emotions and feelings,
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Tickets are going fast!

Tickets: \$90, 70, 45, 25

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The theme is picked up by the woodwinds (first by the oboes) leading to a suddenly loud theatrical entrance by the strings. The woodwinds then quietly return with a contrastingly lyric second theme. We are then treated to a passage which earned Signor Crescendo his nickname. The second theme returns this time with the strings playing a prominent part. The recapitulation begins with the opening allegro theme retuning unmodified. The second theme also returns to lead into the final climax.

Symphony No.4, Op.90 in A Major “Italian”

FELIX MENDELSSOHN-BARTHOLDY (1809-1847)

Born February 3, 1809 in Hamburg.

Died November 4, 1847 in Leipzig.

Composed: 1831-March 13, 1833. Revised 1834-1837.

First Performance: May 13, 1833 in London with the composer conducting in the Philharmonic Society.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

Unlike many romantic composers, the young prodigy Mendelssohn – the grandson of a famous philosopher and son of a successful banker – led a happy life. His family’s substantial financial resources afforded him good teachers such as Carl Zelter in Berlin who introduced him to Goethe. At the age of 20, he directed a performance of Bach’s *St. Matthew Passion* which led to a resurgence of interest in Bach’s vocal music and earned the young Mendelssohn international fame. He was able to spend much time traveling. In the spring of 1829, Mendelssohn made his first of several trips to England. He was inspired by his travels which included a walking tour of Scotland to produce the *Hebrides Overture (Fingal’s Cave)* (1830) and his *Scottish Symphony (No. 3 in A minor)* (1830, 1842). The inspiration for the Italian Symphony was a trip Mendelssohn made to Italy in 1830-1831. According to Mendelssohn, this work embodied his impressions of the art and landscape of Italy as well as the vitality of the people he met there.

In February 1831, he wrote to his sister Fanny that he was making great progress on the Fourth Symphony. Unusually, he was having trouble with some compositional details. It was only when he received a commission from the Philharmonic society of London that he completed the work in Berlin in 1833 and conducted the first performance shortly after. He was still not satisfied with the work – the finale in particular – and refused its publication. He reworked it to its present form starting in 1834, but it remained unpublished during his lifetime. Like that other musical prodigy Mozart, Mendelssohn died suddenly from unknown causes at the early age of 38.

The first movement is an upbeat sonata allegro that begins with a surging theme played by the strings.

Example 6. First movement



The Andante second movement was inspired by a religious procession that Mendelssohn witnessed. Berlioz was in Italy at the same time as Mendelssohn. Berlioz’s “Italian Symphony” *Harold in Italy*, contains a slow movement that sprang from the same inspiration.

Example 7. Second Movement



The third movement is a minuet with a trio/scherzo with many lovely passages for the horns and bassoons. Some writers have speculated that it is based on a Czech pilgrim song composed by his teacher Zelter.

Example 8. Third Movement



The finale is based on the Italian leaping folk dance – the Saltarello. Berlioz also used this dance brilliantly in his *Roman Carneval Overture*. Unlike Berlioz who set his Saltarello in A major, Mendelssohn uses A minor for the entire finale. It is a bit unusual for a symphony that begins in major to end in minor. Nonetheless, Mendelssohn does provide a rousing send off with a joyously energetic perpetual motion dance; a return of the theme from the first movement brings the work to a close.

Example 9. Finale Saltarello



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 can be reached via email at GeneDeLisa@gmail.com.

The Princeton Symphony Orchestra's
Sunday Afternoon Chamber Series

At Wolfensohn Hall, Institute for Advanced Study

String Quartet

February 22, 2009, 4:30 pm

Ruotao Mao and Hanfang Zhang, *violins*
Jacqueline Watson, *viola*
Elizabeth Thompson, *cello*

Flute, Viola, and Harp

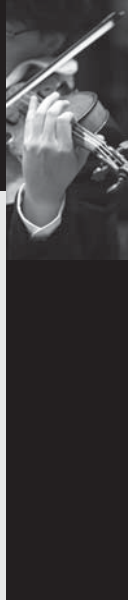
April 19, 2009, 4:30 pm

Jayn Rosenfeld, *flute*
Stephanie Griffin, *viola*
Elizabeth Panzer, *harp*

Free Admission. Tickets Required & Available by Reservation. Email or call for reservations three weeks before each concert. Email reservations preferred.

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LISTEN UP!
2008-2009

Welcome *Listen Up!* Students



At today's concert, we extend a special welcome to middle school students who are attending today's concert as part of *Listen Up!* An extension of PSO's acclaimed education program *BRAVO!*, *Listen Up!* engages middle school students in the appreciation of classical music by inviting them to create art inspired by the music they hear at PSO concerts.

This season's participants are from: John Witherspoon Middle School, Montgomery Middle School, The Hun School of Princeton, and Stuart Country Day School.

These students' artwork, inspired by today's performance of Mendelssohn's *Italian Symphony*, will be displayed at PSO's April 26th subscription concert at Richardson Auditorium.

Abandoned Bird Bath

Artist: Jennifer Liu, 8th Grade
Stuart School of the Sacred Heart
2007-2008 *Listen Up!*

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