

PRINCETON  YMPHONY ORCHESTRA

January 2002

Dear Friends,

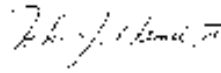
We're delighted that you've joined us during our 22nd Anniversary Season! Whether you are a regular subscriber or attending for the first time, you've discovered the world-class caliber of Princeton's own symphony orchestra.

Breathtaking classical performances, uplifting family concerts, and our self-supported school music program, BRAVO!, make the PSO a community musical resource unlike any other in our area.

Our Annual Appeal is underway, and we count on your support. Please mail your tax-deductible contribution in the envelope found inside this program, or phone us with your pledge. Your generosity helps sustain a true community treasure.

My sincere thanks to all who generously support the orchestra.

All the best,



John J. Hamel, III
President
Board of Trustees

UPCOMING CONCERTS

March 17, 2002 at 4 p.m.

Cesti-Stokowski	<i>Tu mancavi a tormentarmi crudelissima speranza</i>
Haydn	<i>Symphony No. 49 "The Passion"</i>
Pfizner	<i>Trauermarsch from Die Rose von Liebesgarten</i>
Wagner	<i>Lohengrin Prelude to Act 1</i>
	<i>Parsifal Good Friday Music</i>
	<i>Tannhauser Overture</i>

May 19, 2002 at 4 p.m.**Russian Chamber Chorus of New York**

Bernstein	<i>Candide Overture</i>
Piston	<i>Suite from The Incredible Flutist</i>
Argento	<i>Casa Guidi</i>
Gershwin	<i>An American in Paris</i>
Tchaikovsky	<i>1812 Overture</i>

SPECIAL CONCERTS

Sunday, April 28, 2002, 4 p.m.**SACRED MUSIC CONCERT****American Boychoir****Albert Wang, Violin**

Martin	<i>Polyptique for Violin Solo and Two String Orchestras (Six images from the story of Christ's Passion)</i> Albert Wang, violin
Messiaen	<i>Trois Petites Liturgies de la Presence Divine</i> American Boychoir
Thomas	<i>Daylight Divine (American Premiere)</i> American Boychoir



Over the past two years our Sacred Music Series in cooperation with the Princeton Theological Seminary has taken us through the development of sacred and spiritually based music, from Bach through hymns of the present day. This season's program looks toward the future in a largely French program with unique sonorities of praise. Frank Martin's *Polyptique* is a very personal work depicting scenes from The Passion, while Messiaen's *Trois Petites Liturgies* transport us to another world of sound qualities and textures. The American Boychoir is featured in the Messiaen and the American Premiere of Augusta Read Thomas's *Daylight Divine*, introduced in Paris in June 2001. Ms. Thomas is the highly acclaimed composer-in-residence with the Chicago Symphony in addition to her posts at the Eastman School of Music and the Aspen Music Festival.

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PROGRAM

PRINCETON SYMPHONY ORCHESTRA

Mark Laycock, *Conducting*

FRANCK

Le Chasseur maudit

INTERMISSION

BRUCKNER**Symphony No. 4 "Romantic"**

- I. Bewegt, doch nicht zu schnell
(moving, but not too fast)
- II. Andante quasi Allegretto
- III. Scherzo & Trio
- IV. Finale: Bewegt, doch nicht zu schnell

Large print programs available by request.

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





Now in his sixteenth season as music director, Mark Laycock has deftly shaped the Princeton Symphony Orchestra into a mature and acclaimed ensemble, reflecting his elegance, wit, and precision. He is well-known for his innovative programming and his ability to provide the audience with an understanding and accessibility to the music that remains unique in the concert going experience. Mr. Laycock was initially trained as a violist under the tutelage of the Curtis String Quartet. In 1979, he won the Leopold Stowkowski Memorial Conducting Competition and the opportunity to

conduct the Philadelphia Orchestra. He was then twenty-one and the second youngest ever to conduct that orchestra. He carries the distinction of being the only non-Russian invited to appear at the Moscow Autumn Festival, performing at Tchaikovsky Hall in 1988, and has conducted the Philharmonia Orchestra at the Royal Festival Hall and the Barbican Centre, London. Mark Laycock was music director of Orchestra London Canada from 1995 to 1998. In November 2000 he was appointed Assistant Conductor of the New Jersey Symphony Orchestra, and was subsequently promoted to Associate Conductor at the beginning of the 2001-2002 season, a post he will hold simultaneously with his Princeton Symphony Music Directorship. In addition, Maestro Laycock appears frequently as a guest conductor with some of North America's most prestigious orchestras, including the Philadelphia Orchestra and the Montreal Symphony Orchestra.

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 five-concert subscription series in Princeton University's beautiful and historic Richardson Auditorium. The Symphony's other activities have included the *American Salute* July 4th concerts, the 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. Princeton Symphony Orchestra also sponsors the *BRAVO!* educational outreach in-school series and children's concerts in Richardson Auditorium.

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 and Representative Rush Holt.

There are interesting parallels in the careers of the composers heard on today's program, César Franck and Anton Bruckner: The two men were of nearly the same age (Bruckner was born two years later than Franck); both were in a sense "outsiders" who came to build their reputations in the capitals of their respective cultures; both were celebrated organists; as composers, their most important works were written late in life, stirring great controversy among an entrenched conservative musical establishment; both were respected teachers with devoted disciples among a new generation of younger composers; and both men were of profound religious faith in an increasingly skeptical age.

There are of course significant differences as well. Franck is now generally regarded as a fine composer of the second rank, with a surprisingly small output of works of great quality, while Bruckner, once deemed a negligible, even provincial figure, has earned a place as one of the great masters of the late-Romantic symphonic tradition.

LE CHASSEUR MAUDIT (1882)

César Franck
(1822-1890)

César Franck, a Belgian born in Liege, became a naturalized French citizen while a teenager. As a child, Franck was exploited by an ambitious father who enrolled him at the age of eight in the local conservatory. There he won prizes in piano and solfège, and almost immediately appeared as a child prodigy in public performances. The family moved to Paris in 1835, where César soon took up studies at the Paris Conservatoire, although his career as a piano virtuoso proved a failure. Quite early the young man met Meyerbeer, Liszt and Chopin, and in 1843 gained attention with the publication of *Three Piano Trios, Op. 1*. Franck soon began to supplement his income by taking on a position as a church organist, which quickly earned him great acclaim as a brilliant improviser. This led to his appointment in 1858 as chief organist at the basilica of St. Clothilde, a post he held with great distinction until his death. During his middle years Franck wrote little of importance, apart from a Mass for three voices, and his perennially popular setting of *Panis Angelicus*. But in the 1870s, the disastrous period following the French defeat in the war with Prussia, Franck's career as a composer burst into a brilliant flowering.

In 1871 he became associated with the lively and enlightened circle of French musicians who had just founded the Societe Nationale de Musique, an organization which would be an important showcase for his compositions in the final twenty years of his life and a great stimulus to his creative activity. Significantly, 1871 also saw the appointment of Franck as professor of organ at the Paris Conservatoire where his organ class soon took on the status of an unofficial composition class. There Franck attracted a wide circle of gifted young musicians,

many of whom would form the generation of leading French composers in the years leading on into the 20th century, including such figures as Vincent D'Indy, Ernest Chausson, Alberic Magnard, Henri Duparc, Guillaume Lekeu, Alexis deCastillon, Paul Dukas, Guy Ropartz, and Gabriel Pierne, a sensational array of compositional talent which marked Franck as a teacher of tremendous influence, an achievement perhaps only equaled by Nadia Boulanger in the 20th century.

The *Chasseur maudit* (*Accursed Hunter*) of 1882 is one of four symphonic poems composed between 1875 and 1888, during the remarkable late period of Franck's career when nearly all of his finest works were written. This surprisingly small number of masterpieces includes the *Violin Sonata*, *Piano Quintet*, *String Quartet*, *Symphonic Variations for Piano and Orchestra*, the *D Minor Symphony* and the three great *Chorales* for organ, composed the year of Franck's death. Clearly modeled upon the symphonic poems of Liszt, *Le Chasseur maudit* was inspired by a ballad, *Der wilde Jäger* written by Gottfried August Bürger (1747-94) who had in turn had been inspired by Thomas Percy's famous 1765 collection of British folk ballads, *Reliques of Ancient English Poetry*. Percy's work became enormously popular in German translation, inspiring such figures as Goethe, Schiller and Schlegel. Franck himself probably read the poem in Bürger's original German, although he included his own French translation in the score, which happened to be the first of his orchestral compositions to be published. In a curious case of "swings and roundabouts," in 1796 Bürger's poem, (which, after all, was originally inspired by British folk poetry), was translated *into English* by none other than the young Walter Scott!

The story of the *Accursed Hunter* is an account of a reckless young nobleman with such a mania for hunting that he is willing to flout the teachings of the church and go out riding on a Sunday morning. He is joined by two strangers on horseback, one his "evil conscience," spurring him on in his wicked pursuit, the other his "good conscience," appealing without success to his better nature. Church bells ring out, a warning to the hunter. An aged hermit implores the wild young man to spare the animals of the woodland, to no avail. Indeed the nobleman spurns all calls to heed the dictates of his religion:

"Holy or not, or right or wrong,
Thy altar and its rites, I spurn;
Not sainted martyrs' sacred song,
Not God himself, shall make me turn."

This blasphemous challenge cannot go without consequences. A terrifying voice from above calls out to the "Scorner of God," pronouncing as punishment the nobleman's fate to hunt by night for all eternity, accompanied by the "misbegotten dogs of hell." Scott's translation concludes:

"The wakeful priest oft drops a tear
For human pride, for human woe,
When, at his midnight mass, he hears
The infernal cry of "Holla ho!"

Franck lays out a vivid portrayal of the primary elements of this dramatic tale, opening with an ominous bell-like fanfare in the horns. It is indeed a Sunday morning. A devotional melody in the cellos sets the scene, sweeping forward into the full richness of the strings, with bell-like triplet patterns heard in the background. Abruptly the mood changes, the horns now blare out the triplets in a defiant fanfare, with the winds heard in soft reply. There, in a nutshell, are the most important melodic and rhythmic elements from which this extended scherzo-like movement is constructed. (It is tempting to hear this as a precursor of Dukas' celebrated *Apprenti Sorcier* scherzo.) A secondary element is heard very softly in the strings, at first sustained, then becoming progressively agitated in character. Building up to the first *fortissimo* outburst of the primary theme in the home key of G minor, Franck unleashes a Lisztian swirl of orchestral color, complete with brilliant scale flourishes and pleading lyrical phrases in the upper strings and winds, signifying the fruitless appeals of the huntsman's "good conscience." In a bright harmonic shift the music steps into B minor, displaying ever wilder, unbridled energy, with echoes of the Mephistopheles music from Liszt's *Faust Symphony*, as well as an underlying hint of the *Nibelheim* anvil rhythms from *Das Rheingold* for good measure. The "pleading" phrase recurs, now gradually returning to the main key of G minor for an even faster, more dramatic blaring out of the main theme, triple *fortissimo*. The strings are pressed to their limit in passages of frenzied repeated notes, and the music reaches a towering climax that represents the moment of supreme blasphemy. Abruptly the tempo drops, and over an ominous thread of tremolo in the violas the rhythm of the main theme is heard in isolation, first loud, then in a whisper. Suddenly the tempo slows to *molto lento* ("very slow"), with more tremolos, rustling repeated notes (64th notes!) in the strings, the primary rhythm reduced to its first three notes. The huntsman's servants, horses and hounds have vanished, and he is alone. A sinister passage in the trombones warns the nobleman of his terrible fate. Now he begins his nocturnal ride, the orchestra painting a ghostly atmosphere, soon returning to the primary theme in its home key of G minor, but rhythmically compressed, and faster than ever. This breathtaking display of orchestral virtuosity surges on into a coda, marked *quasi presto*, of an almost hysterical pitch of excitement, the primary theme heard yet again, in an even more compressed rhythmical guise. Rising to an even greater flood of orchestral color there suddenly is heard the tolling of bells. No longer a call to prayer, it is rather a heart-stopping pronouncement of damnation. At the very end the torrent of sound suddenly subsides, falling downward, to end with a great crack, the sentence of eternal torture meted out to the Accursed Huntsman.

Symphony No. 4 in E-flat Major, "Romantic" (1880)

Anton Bruckner
(1824-1896)

Born the eldest son of a village schoolmaster in provincial Upper Austria, Anton Bruckner began his musical training in humble circumstances, taught to play the violin and organ by his father, deputized as a church organist at the age of ten, as well as taking part in village festivities as a fiddler. In his teens he pursued musical studies at the celebrated monastery church of St. Florian, where he began a life-long vocation as an organist that would earn him international fame in later life. (He would eventually be buried at the foot of that instrument.) In his late teens, Bruckner took a teacher-training course in nearby Linz, and for a number of years eked out a living as a village schoolteacher, still fiddling at peasant dances. Seeking mastery in the elements of music, the young man devoted his time to rigorous study of harmony and counterpoint, as well as his first attempts at composition. In his early twenties he became a schoolmaster at St. Florian, where he remained for a decade, winning recognition as an organ virtuoso, and beginning serious activity as a composer. In 1849 his *Requiem in D Minor* was performed, perhaps the earliest of his works to exhibit a distinct musical personality. Yet Bruckner remained driven by an insatiable desire for greater command of the elements of music, leading him to Vienna in 1855, where the noted theorist Simon Sechter agreed to take Bruckner on as a pupil in a "correspondence course" of study. (Nearly thirty years earlier Sechter had been an instructor of Franz Schubert, until the younger composer's early death.) After fully six years of herculean effort, the composer applied to the Vienna Conservatory to earn diplomas qualifying him for positions as a professor in music theory. Bruckner's activity as a composer began to make up for lost time in the 1860s, with the appearance of three remarkable masses, and a period of apprenticeship as a composer of symphonies, three of which would be preserved and published. In 1863, the 39 year-old composer heard *Tannhäuser*, his first encounter with the music of Wagner, which was to have an overwhelming impact on his career. Soon making Wagner's acquaintance, Bruckner attended the premiere of *Tristan und Isolde*, and in 1868 was even permitted by Wagner to conduct the first public performance of the final scene of *Die Meistersinger* in a choral concert. Bruckner went on to show his gratitude for the older man's kindnesses in dedicating his *Third Symphony* to Wagner, a key factor in stirring up the bitter opposition of the critic Eduard Hanslick. The premiere of that symphony in 1877 took place before a large audience which, by the end of the work, dwindled to about 25 devoted followers who were there to comfort the distraught composer, among them the 17 year-old Gustav Mahler.

An important factor in the spread of Bruckner's work in the 20th century owes to the bizarre matter of the versions of the symphonies that were published and performed. Bruckner toiled endlessly over multiple revisions of most of his nine symphonies, sometimes resulting in two or three different versions of the same

work. Depending on how one may count, the actual total of Bruckner symphonies is actually well over twenty!

As Bruckner scholar Deryck Cooke has stated, the model for Bruckner's symphonies is the Ninth Symphony of Beethoven, with

"... a far-ranging first movement, the big adagio built from the varied alternation of two themes, the sonata form scherzo, and the huge cumulative finale – as well as the tendency to begin a symphony with a faint background sound, emerging almost imperceptibly out of silence. From Wagner he derived his expanded time scale, based on slow-moving harmonic processes, his frequent reliance on the full brass for weight of utterance, and his use of intense and long-drawn string cantabile for depth of emotional expression."

While the analogy with the Beethoven Ninth is helpful in grasping the over-all structure, in expressive terms and manner of musical development Bruckner shows a deep debt to Schubert's C Major Symphony. This is certainly the case with the composer's "heavenly lengths," as well as the pervasive lyricism of a distinctly Austrian cast.

The *Fourth Symphony in E-flat Major*, subtitled "Romantic" by the composer himself, opens with an unforgettable evocation of the world of nature, the German *wald*, with a hushed forest horn call heard against a rustling *tremolando* background in the strings. Expanding with the addition of the winds, and gaining in volume, the harmony begins to take on subtle points of chromaticism, as well as a rhythmic pattern which will be much heard in this movement, the so-called "Bruckner rhythm" in which the first of two beats is divided by two, the second by three, a triplet figure, a veritable "trademark" in the works of Bruckner. Quite suddenly the music swells into a full-throated *fortissimo*, the "Bruckner rhythm" passed back and forth between lower and upper voices, pressing forward in a modulation which comes to rest on a bare F sustained in the horns. This is one of those celebrated moments of pause when the composer seems to survey the scene before embarking upon the next stage in his process. Or, as is sometimes claimed, when Bruckner the organist is taking a few seconds, as it were, to allow the echoing acoustic of a cathedral to clear before moving ahead into new musical ideas. The new idea is a second subject which steps quietly and firmly into the unexpected key of D-flat. This subject, as usual in Bruckner, is both sweetly *cantabile* in mood, as well as weaving a gentle texture of contrapuntal lines, with a touch of dance-like rhythmic activity as well. Moving gradually through a chain of remote keys, a powerful *crescendo* leads to a majestic contrasting passage, one that could be called a sort of third subject. Here a grand *fortissimo* outburst built around the Bruckner rhythm returns in the brass, surrounded by hectic unison figuration in the strings. Settling down to a triple *pianissimo* on G in the strings, there is again a buildup of sonority and renewed use of the Bruckner rhythm to culminate in a forceful fanfare in the brass, which breaks away to conclude the exposition with a brief recall of the dance-like secondary theme. The development returns to fragments of

the opening horn call. The reappearance of the horn call theme leads into a noble chorale-like passage in the brass, rounded out by fanfare-like repeated figures. The development slips away with a hushed sustained passage in the strings, at first appearing to be altogether new thematic material. In fact, it is a drawn-out, *cantabile* version of one of the contrapuntal threads first heard woven into the second subject. In a transition of great transparency and delicate orchestral color, the horn call theme ushers in the recapitulation, now decorated by a simple melodic thread spun overhead in the flute. The main elements then recur much as before, the secondary material now shifted from D-flat to an equally unexpected B-major. Quieting momentarily, the horn call figures recur again and again over the undulating background, reaching a shattering climax in triumphant fanfare figures in the brass, the horn call theme thundered out by horns in unison, bringing the movement to a resounding conclusion.

The slow movement, marked *andante quasi allegretto*, is a veiled and mysterious funeral march in C minor, opening with a rhythmic figure of Schubertian cast in the upper strings, forming a background to a songful principal theme in the cellos, with a "dotted" note rhythm which immediately takes on much significance as the music slips for only a few seconds into the remote stillness of C-flat major, gliding back to the home key for a repeat of the cello melody, now in unison winds. In recapitulation the cellos again carry the theme, leading to a return of the secondary theme, again in the violas (now in D minor), before a final statement of the first theme, decorated by flowing figuration in the strings. This now presses on to a huge climax, with the march-like element ever fiercer in expression, the dotted rhythm more forceful, the strings in a billowing background of sextuplets against sharply punctuated interjections in the winds. A soft patter in the timpani leads to a brief coda of great stillness, with a faint recollection of the Funeral March from the *Eroica* Symphony before fading away.

If the opening movement seems suffused with the atmosphere of the forest, the *Scherzo*, with its pointed rhythmic figure, seems to take the listener into a fairy-tale landscape with its unmistakable echoes of the hunt and of hunting horns. Here, most of all, Bruckner's symphony seems in every way "romantic." The opening fanfare theme in the horns, buoyant and rhythmic, is joined first by the trumpets, then the lower brass, to suddenly crash into a startling cadence on G-flat, with a contrasting diatonic reply in the trumpets. The strings step in with a suave and caressing secondary theme in C major, soon slipping up to D-flat with the horn calls returning in the horns and winds, the galloping triplet rhythm now taken up by the violins to bound onto a joyous cadence on the dominant. The lyrical secondary theme is heard in an extended form, soon bringing in a recapitulation of the opening material, now harmonically modified to conclude in the home key of B-flat. The *Trio* is a relaxed, *ländler*-like section, evoking memories of similar pages in Schubert (notably in the great C Major "Cello" Quintet), where the music shifts both key and tempo to create a haunting spell of easeful lyricism and tenderness, moving from the exuberance of the hunt and the pleasure of the forest to the very essence of the gentle Austrian countryside. Brief, but memorable in its mood

of peace and reflection, the *Trio* then steps back to round out the movement with a return to the main *scherzo* section.

The finale opens with a long pulsating pedal in the bass instruments, with a winding *ostinato* pattern in the violins, unfolding a series of fragmented fanfare figures in the brass. These gradually are heard in diminution, with rhythmic echoes of the *scherzo* in the horns, joined by the other brass instruments, all rising to a massive orchestral unison, for many listeners a vivid echo of the huge unison passage early in the first movement of the Beethoven Ninth Symphony. A hectic sextuplet pattern is then whipped up in the winds and strings, crashing into a great cadence in E-flat, which only now becomes clearly evident as the home key. This habit of circling around the principal key without quite settling into the key is what some German commentators refer to as Bruckner's "elliptical tonality." A secondary theme in a somewhat murky key of C minor, almost hearkening back to the "funeral" character of the second movement's main theme, gives way to a sunny woodwind passage in C major, on the heels of which follows a rather rustic answering phrase, which begins to take on unexpected importance in the proceedings. A third thematic group follows, a threatening passage in B-flat minor, complete with stentorian interjections by the trombones, the exposition closing in pastoral serenity in G-flat. The development commences with the opening material, with the fanfare figures now inverted, and a reshuffling of the principal ingredients, the sunny C major second subject now heard in commanding chorale-like block harmonies in the brass, before drifting off into the march-like material first heard in C minor. Ever more "elliptical," Bruckner circles through a wide range of keys before coming to a moment of repose before entering the grand and solemn procession which forms the coda. Here the harmony shifts between the home key of E-flat and its dark twin, the C-flat major that so often surfaced through the entire symphony. The violin *ostinato* from the finale's opening pages now becomes triplets in tremolo, with the fanfare figure arching upward. A Wagnerian succession of solemn dark brass chords, almost prophetic of moments yet to come in *Parsifal*, then brings the symphony to a grandiose, heartfelt conclusion.

MARK LAYCOCK, Conductor

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Basia Danilow and Anna Lim are Co-Concertmasters of
the Princeton Symphony Orchestra



Gary Cattley, Tuba: Gary Cattley has been principal tuba with the Princeton Symphony Orchestra since 1992. He earned a B.A. in performance at The College of N.J. and holds degrees of M.M. and Ph.D. from the University of North Texas. He has studied tuba with Donald Little, Alex Cauthen, John Stevens, and Arnold Jacobs. In addition to the PSO, he is principal tuba with the Garden State Symphonic Band, and has performed both in section and as soloist with many ensembles in the Tri-State area. He also is bassist with the Midiri Brothers Sextet with whom he has recorded and recently appeared at the Great Connecticut JazzFest.



Clifford Young, Viola: Clifford Young began his professional career in 1976 as principal violist with the Opera Gezellschaft Forum orchestra in Holland. Clifford started violin at age 6 in Germany and continued his early training at the Panama National Conservatory in Central America and the University of Miami Preparatory Division. He later studied at the North Carolina School of the Arts, Carnegie-Mellon University, Indiana University School of Music in Bloomington, Northern Illinois University, and University of Texas in Austin. His principal teachers were Erik Friedmann on violin and Jerry Horner on viola. Clifford also has a degree in composing from Carnegie-Mellon University and has pursued additional composition studies with Gian-Carlo Menotti, Robert Ward, and Leonardo Balada.

He has played under such conductors as Alexander Schneider, Sergio Commissioni, Aaron Copland, Leon Fleischer, Fiora Contina and Robert Shaw. Mr. Young has performed with the Dallas Chamber Orchestra, Austin Symphony, East Texas Symphony, San Angelo Symphony, Greensboro (NC) Symphony and the Eastern Music Festival Orchestra. He has recorded two CDs with the Philadelphia Virtuosi Chamber Orchestra and has performed with that ensemble at Carnegie Hall and Lincoln Center. He currently plays with the Princeton Symphony Orchestra and Princeton Pro Musica.



Lars Wendt, Trombone: Lars Wendt has performed with the Princeton Symphony Orchestra for seven years. He is a graduate of the College Of New Jersey and studied under Dr. David Uber. Lars also plays second trombone with the Riverside Symphonia and has performed with the Greater Trenton Symphony and the Delaware Valley Orchestra. He enjoys playing in chamber ensembles and with a variety of jazz and Dixieland groups in the tri-state area.

Lars teaches physics at Hunterdon Central Regional High School and resides in Ewing, NJ with his wife, Karen, and three children, Erik, Paul and Lauren.

MARK LAYCOCK, Music Director

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GLOSSARY

arpeggio	the presentation of a chord one note at a time, usually from bottom to top
andante	moderately slow, at a walking tempo; a moderately slow movement
cadence	ending of a musical phrase
cadenza	virtuosic passage for an unaccompanied soloist, usually in a concerto
chromatic	using all 12 notes per octave of the scale (i.e. both black and white keys on the piano); opposite of diatonic
coda	ending section
codetta	a brief coda
counterpoint	simultaneous setting of two or more melodic lines against each other
development	section where the conflict between keys and themes erupts, possibly with great excitement, and where fragments of melodies are used rather than full tunes
diatonic	using primarily the seven tones of the major or minor scale (e.g. white keys on a piano), usually without chromatic additions; opposite of chromatic
dominant	chord on the fifth step of the scale, which is used to imply motion to the tonic
episode	a subsidiary section of a piece, either derived from the main theme, or based in new material
exposition	first large section, in which the main themes are presented
fortissimo	very loud
fugue	highly developed composition in which some of the instruments begin in imitation
inversion	melody played upside-down
measures	unit of time, bounded by bar lines
meter	pattern of strong and weak beats that creates measures
motive	short figure with a specific shape that can be recognized in a variety of contexts
octave	an interval comprising 8 diatonic degrees; the simplest acoustic interval, having a ratio of 2:1 and represents the interval between a note and its first overtone
orchestrator	one who practices the art of arranging music for an orchestra or ensemble with attention to the proper use of individual instruments, their sounds and combinations
pedal point	note sustained, usually in the bass, during a passage
piano	soft
pizzicato	playing a string instrument by plucking the strings with a finger
presto	very fast
program music	music that tells a story or paints a picture
recapitulation	restatement of a section heard earlier
ritornello	refrain
rondo	form in which a main theme alternates with a series of subsidiary themes
scherzo	fast, light-hearted pace
sixteenth note	having one-sixteenth the duration of a whole note
sonata form	form often used in first movements, comprised of exposition, development and recapitulation
subject	main melody of a fugue
syncopation	rhythm resulting from playing accented notes on unaccented beats
theme	melody that forms the basis of (part of) a composition
tonality	system of musical logic in which each chord has its own inherent degree of stability and in which one chord - the tonic - has ultimate stability and thus the goal of motion
tonic	stable note or chord in tonal music; key of a piece
trio	piece for three players; middle section of a scherzo or minuet
troppo	too much
tutti	passage with everyone playing
vivace	lively