

PRINCETON  YMPHONY ORCHESTRA

March, 2002

Dear Friends,

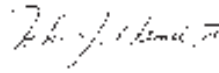
We're delighted that you've joined us during our 22nd Anniversary Season! Whether you are a regular subscriber or attending for the first time, you've discovered the world-class caliber of Princeton's own symphony orchestra.

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

SPECIAL CONCERTS

Sunday, April 28, 2002, 4 p.m.

SACRED MUSIC CONCERT

Albert Wang, violin

Valerie Hartmann-Claverie, ondes Martenot

Roger Muraro, piano

Sarah Pelletier, soprano

The American BoychoirMartin *Polyptique for Violin Solo and Two String Orchestras*
(Six images from the story of Christ's Passion)Messiaen *Trois Petites Liturgies de la Presence Divine*Thomas *Daylight Devine* (American Premiere)

For the past two years, our Sacred Music Series, given in cooperation with the Princeton Theological Seminary, has taken us through the development of sacred and spiritually based music, from Bach through 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* transports 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 Devine*, 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.

UPCOMING CONCERTS

May 19, 2002 at 4 p.m.

Russian Chamber Chorus of New YorkBernstein *Candide Overture*Piston *Suite from The Incredible Flutist*Argento *Casa Guidi*Gershwin *An American in Paris*Tchaikovsky *1812 Overture*

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PROGRAM

PRINCETON SYMPHONY ORCHESTRA

Mark Laycock, *Conducting***CESTI**

(arr. Stokowski)

Tu mancavi a tormentarmi crudelissima speranza

HAYDN

Symphony No. 49 in F Minor, "The Passion"

I. Adagio

II. Allegro di molto

III. Menuet and Trio

IV. Finale: Presto

PFITZNER

Trauermarsch from Die Rose vom Liebesgarten

INTERMISSION

WAGNER

Prelude to Act I, from Lohengrin

WAGNER

Good Friday Spell, from Parsifal

WAGNER

Overture to Tannhauser

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

ABOUT THE PRINCETON SYMPHONY ORCHESTRA

Whether performing the classical masterworks or introducing music by the most innovative contemporary composers, the Princeton Symphony Orchestra is widely regarded as one of the region's finest musical organizations, renowned for its excellence in presenting unusual and challenging programs. The Princeton Symphony Orchestra is greater Princeton's only resident professional orchestra and performs its subscription series in Princeton University's beautiful and historic Richardson Auditorium. The PSO'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. PSO also produces *BRAVO!*, an educational outreach series with performances in schools, at Richardson Auditorium, and The State Theatre in New Brunswick.

Founded in 1980 by the late Portia Sonnenfeld, the Symphony was originally comprised of amateur music lovers in the Princeton area who presented two or three informal concerts each year. The Princeton Symphony Orchestra was restructured as a professional group in 1983 and, under the leadership of Mark Laycock since 1986, has developed into an incredibly versatile ensemble, with the ability to shift styles dramatically and perform a wide variety of orchestral works ranging from the sixteenth century to the present, from classical to jazz. The artists and soloists who have appeared in concert with the PSO include the Louisiana Repertory Jazz Ensemble, the American Boychoir, Leon Bates, John Chancellor, John Cheek, Linda Hohenfeld, Joan LaBarbara, Chantal Juillet, Emily Mann, Bernard Rands, Sharon Sweet, Tania Leon, Joel Quarrington, Anthony Hewitt, Arve Tellefsen and Representative Rush Holt.

EASTER: PASSION AND REDEMPTION.

Tu mancavi a tormentarmi crudelissima speranza

Antonio Cesti (1623-1669)

Arranged for strings and harp by Leopold Stokowski

A native of Arezzo, Antonio Cesti began his musical training as a choirboy, having joined the Franciscan order at the age of fourteen, and was appointed six years later as "Maestro Di Capella" at the cathedral in Volterra. Soon he focused his musical activities upon opera, both as composer and singer. He gained support from close associations with important painters and writers based in Florence, where he received warm support from members of the Medici family. His first opera, *Oronthea* (1649), was a great success in Venice, marking a turning point in his career. By the 1650s, recognized as perhaps the most celebrated Italian musician of his generation, Cesti sought to be released from his monastic vows. In 1652 he took a position in Innsbruck at the court of Archduke Ferdinand Karl, and spent the final decade of his life in Rome, Florence, and Venice, as well as in Austria. It was in Vienna that his monumental opera, *Il Pomo D'Oro* (1668), was first heard, notable for its large cast, large orchestra, and no fewer than 24 stage settings! He died the following year, "poisoned by his rivals," according to rumors.

The aria, *Tu Mancavi a Tormentarmi Crudelissima Speranza* ("My longing to be with you tortures me cruelly"), originally written for voice and *basso continuo*, is heard today in a sumptuous reworking for strings and harp by Leopold Stokowski, who introduced it with the Hollywood Bowl Orchestra on August 5, 1945. Although orchestral transcriptions were regular concert fare at that time, within a few years they began to disappear from concert programs in the face of "historically informed" performance practice favored by a younger generation of musicians. Happily, a relaxation of such severe attitudes is underway, and nowadays even the most rigorously trained musicians can sometimes "let down their hair" and enjoy an occasional indulgence.

Although based on a secular work, the element of passion in this work is expressed with glowing emotion, unfolded with what was for Stokowski an expression of spiritual feeling. For all its abundance of lyrical warmth and richness of sonority, this transcription is quite restrained and uncomplicated; even the harp is employed with great discretion. The original Cesti melody is heard twice, as if in two stanzas, first sung out by the violins, followed by a more heartfelt statement by the cellos. A gently murmuring background in the violas, later in the upper strings, draws the music forward in an atmosphere of pensive serenity. Only toward the end does the texture thicken and rise to a point of momentary climax, swelling into the upper range of the violins. This fades away in a matter of seconds, and this little aria for strings trails away into silence.

Symphony No. 49 in F Minor, "The Passion" (1768)

Franz Josef Haydn (1732-1809)

Josef Haydn was a profoundly religious man, who inscribed the opening bars of his compositions with the words *In Nomine Domini* (In the name of the Lord), with the words *Laus Deo* (Praise God) appearing at the conclusion. In the course of his long life Haydn wrote a great deal of church music, including a dozen magnificent masses, and rounding out his career with the majestic oratorios *The Creation* and *The Seasons*. But the traditions of church music, and even the elements of late Baroque style which he knew as a choirboy in Vienna in the early 1740s, were to have a lasting influence on his development as a composer. There are striking examples of this in some of Haydn's instrumental compositions, for example the *D Minor Symphony, No. 26, Lamentation*, in which a Gregorian chant melody was woven into the musical fabric.

Until recently the earlier Haydn symphonies were seldom heard, the public knowing little of his orchestral output apart from the final symphonies written for London in the 1790s.

It can be a jarring surprise to those with comfy notions about an avuncular "Papa Haydn" to encounter for the first time some of the music written in the composer's thirties, which often exhibits an edgy, nervous energy and uninhibited emotional power which seems to anticipate the darkness and turmoil of the later works of Mozart in minor keys. Minor tonalities were rather uncommon in the Classical Era - even Mozart composed barely half a dozen major works in minor keys. However, many of Haydn's compositions written around 1770 are in minor keys, including no fewer than five of the symphonies, some in such exotic tonalities as C-sharp minor, and F-sharp minor.

Haydn himself applied the nickname *Passion* to his 49th symphony, almost certainly with the *Passion* of Jesus Christ in mind. But in this outpouring of intense emotion, today's listeners are more likely to interpret that nickname in a more secular, psychologically charged sense of the word. For many it is possible to hear in the work both interpretations of the word "passion" unfolding at the same time in a fascinating layering of aesthetic meanings. This composition belongs to a couple dozen symphonies (roughly Nos. 35-60) that display a range of daring instrumental imagination and emotional expression, sweeping aside the courtly charm of the so-called *gallant* (or *rococo*) style characteristic of the mid-18th century. Until then concerts had often taken place in an atmosphere of casual conversation, but these new Haydn symphonies demanded the undivided attention of listeners who were startled to discover that it was time to stop talking!

The aggressive rhythmic elements and spiritual restlessness which characterize the music Haydn wrote around the age of forty has led to a wide range of contradictory interpretations on the part of scholars and critics. Some scholars have suggested a link with perhaps the most influential figure of the day, Johann Sebastian Bach's second son, Carl Philipp Emanuel, who was a powerful representative of a highly dramatic, darkly-textured North German style, often referred to as

Empfindsamkeit, a style of "feeling." But early in the 20th century the noted music historian Wyzewa advanced a theory which remains widely known even today, suggesting that the startling new aspects of Haydn's development around 1770 were a reflection of the period of *Sturm und Drang* ["Storm and Stress"], referring to German literature written in the 1770s, even including such celebrated writers as Goethe and Schiller. Often thought of as precursor of the outbreak of Romanticism in the age of Napoleon, Wordsworth and Beethoven, this seemed a likely element in the case of Haydn. Inconveniently, however, the true *Sturm und Drang* period actually came after this remarkable stage in Haydn's career, although a general notion of a *zeitgeist* might nevertheless be a valid idea.

The symphony calls for a spare orchestral ensemble typical of the day: pairs of oboes, bassoons and horns, and the usual strings. An interesting Baroque aspect of the work can be heard in the layout of the movements, with the first of the usual four movements a spacious Adagio, leading some to label this a "Church Sonata" symphony, after the *sonata da chiesa* format found in the trio sonatas of Corelli and Handel. (Another memorable example of this is heard in Haydn's *Symphony No. 22, The Philosopher*.) In another throwback to earlier times, all of the movements are in the same brooding key of F minor, contributing to the dark coloration of the music.

The *Adagio*, following the conventions of sonata form already in place by the 1760s, opens with a primary theme, soft and sustained, which pauses, then moves ahead with increasing hesitancy, to reach a moment of murmuring sixteenth-note figuration. This pattern is never broken, shifting into A-flat major to become the secondary theme, which also takes on a hesitant character. Development is brief, based on the murmuring figuration, with an uncomplicated recapitulation that brings the movement to a close, again notable for melodic "hesitations" right up to the end.

Coming on the heels of such a quiet and reflective movement, the *Allegro di molto* (again in F minor, as with all four movements of the work) begins with a relentless energy quite typical of Haydn in his *Sturm und Drang* works. Over a rushing bass line, the melodic element is filled with wide skips, driving syncopations and yet again a passage of "murmuring" figuration low in the violins. Plunging into the secondary theme the momentum is unflagging. Unlike the opening movement, where the oboes and horns were scarcely to be noticed, here they contribute to the spare, somewhat astringent harmonic background as the strings, at one point in triple canonic writing, forge onward. The development is very much an expansion of the principal melodic elements, with the "murmuring" stretched even a bit further, and the canonic passage heard in three steps, moving down from C minor to A flat to F minor. Before we know it, the recapitulation is racing away, revisiting the primary components much as before. The *minuet* departs from the familiar pattern of Haydn minuets with strong echoes of the folk music of his youth on the Hungarian border, and is a determined movement, moving with heavy tread, and with unusual phrase-lengths (three-fold six-bars at the outset) pressing the music forward. Although the Trio is the single moment of major tonality in the symphony, the violins are confined to playing on their lowest string, and the oboes and horns alone let in only a wan and wintry sunlight. Marked *presto*, the finale

returns to the frantic energy of the second movement, if anything even more so. Over a bass line of ceaseless repeated notes, the atmosphere is one of grim determination. The violins break into a whirl of rapid, repeated-note figuration, yet again returning to the wide skips which earlier created such a sense of dramatic tension. The symphony concludes in utter defiance.

Trauermarsch from *Die Rose vom Liebesgarten* (1900)

Hans Pfitzner (1869-1949)

Hans Pfitzner, a much admired figure in the musical life of the German-speaking world, has long remained at the margin of music-making elsewhere. Despite a general stylistic kinship with his near contemporaries, Mahler and Strauss, Pfitzner is only now beginning to win attention for his orchestral works, chamber music and songs. His masterpiece, the opera *Palestrina* (1917) is winning wider attention, and recently was performed in New York by London's Royal Opera. A proud and petulant man, quarrelsome, deeply pessimistic, a bitter foe of the "modernism" which he saw threatening his beloved German cultural traditions, Pfitzner lived a life of contradictions and conflicts, as well as maintaining an unswerving devotion to his conservative artistic ideals as composer, conductor and teacher. In his stubborn German nationalism Pfitzner forms an interesting contrast to Richard Strauss. Both men played along with the Nazi regime in the 1930s for careerist reasons: Strauss simply wanted to make money, while Pfitzner (openly contemptuous of the government), thought that somehow it might be possible to win the recognition and respect which he felt had always been denied him. Everything came to a sad end: Pfitzner's home was destroyed in a bombing raid in 1945, and the frail old man lived out his life in a nursing home, supported by the Vienna Philharmonic.

Completed in 1900, *Die Rose vom Liebesgarten* was first presented at a provincial opera house in Elberfeld, going on to win great acclaim for Pfitzner when Gustav Mahler performed it in Vienna in 1905. (Unlike Richard Strauss, who found him quite impossible, Mahler maintained a cordial relationship with Pfitzner and championed his music.) The plot of the opera makes even the most Byzantine Verdi libretto seem like a model of clarity. It is a symbolist brew (with musky Rosicrucian overtones), bringing together a weird assortment of sorcerers, fairy queens, dwarfs, a Sun-Child and even a "childlike Bog-Dweller." The music is another matter, however, being perhaps the most richly textured late-Romantic expression created by Pfitzner.

The Funeral March, from the opera's Epilogue, is a deeply moving expression of loss on the death of the opera's hero, Siegnot, guardian of the Garden of Love. Its dark coloration and brooding atmosphere is quite representative of Pfitzner's individual musical style, where full romantic expression is leavened with a stoical, often ironic tone. Opening in B minor, with rumbling drums and a somber trombone solo, the winds bring a cool contrast, followed by a sudden outburst in the full orchestra. A long, hesitant phrase in the violins, joined by harps, leads to a radiant passage. A *cantilena* high in the violins is heard against a dappled

background in winds and harp. Joined by the winds and a filling out the harmony with support in the steady tread of the brass, the music returns to the home key, gradually to build toward a grand climax (note the shuddering figures in the tam-tam). A final grieving passage in the strings ushers in a short coda, where the harmony wavers between major and minor, drifting away into silence.

Lohengrin: Prelude to Act I

Parsifal: Good Friday Spell

Tannhauser: Overture

Richard Wagner (1813-1883)

With the unique exception of the colossal *Ring Des Nibelungen*, all of Wagner's stage works are introduced by extended overtures; beginning with *Lohengrin*, Wagner preferred the German term *Vorspiel* ("Prelude"). All of them have been in the repertoire from the very beginning, although the meditative preludes to *Lohengrin* and *Parsifal* are heard less often than the others, with their reliably crowd-pleasing orchestral fireworks. (The Prelude to *Tristan* is a special case, commonly heard linked to the opera's concluding *Liebestod*.)

Spirituality, however hotly contested by many, was surely the essence of Wagner's personal vision in his last work, *Parsifal*. There is little doubt that the sheer excitement that greeted Wagner's compositions when new, and still for many today, is created by the psychological effect of the colors, textures and emotional climates which flood the senses of those who enter the Wagnerian world. This may be a world of opera, but details of plot, character, and dramatic construction probably have little to do with the impact of Wagner's music, which seems to zero in on the listener's mind and nervous system with almost frightening concentration. Some resist these intoxications, and reject Wagner altogether. Others are troubled by the very fascination the music brings about.

The unending fascination that has surrounded the tangled relationship between Richard Wagner, the man and his art, is probably without equal in the history of music. While the controversies and scholarly analyses continue unabated, there seems to be general agreement that a key element linking the life to the work can be seen in Wagner's search for "redemption" in his relationships with women. This is not the place to explore such a convoluted subject, apart from reminding anyone considering the matter that each of his operas centers upon the "earthly redemption" of a man through the selfless love and loyalty of a woman, be it Senta, Elsa, Elisabeth, Brunnhilde, or Isolde. In Wagner's life this was the very essence of his love affair and eventual marriage late in life with Cosima von Bulow, daughter of Franz Liszt. The embodiment of the "ideal woman" in the person of Cosima was the miracle of Wagner's tumultuous, tortured existence. If he tended to be his own worst enemy, in his work he conceived his own personal salvation, and lived to have it realized. It can be argued that the art and the man became inextricably interwoven.

Lohengrin: Prelude to Act I (1848)

With *Lohengrin*, which occupied the composer from 1845-48, Wagner stepped from what could be called a world of “opera” to a world of “music drama.” Significantly, this work turned out to have links with his final stage work, *Parsifal*, and explored more fully the subtle relationship between musical and dramatic elements in ways that led directly to the “Ring” cycle (already in the planning stage). Amazingly enough, Wagner at the same time was considering the powerful expression of human emotions that would characterize *Tristan und Isolde* and *Die Meistersinger*, works written much later, but already beginning to ripen in his imagination.

In *Lohengrin* the theme which is threaded through so much of Wagner’s psychological world, a man’s redemption through the sacrifice and love of a woman, takes on a more complex form, particularly through the conflicts brought about by the presence of two women, one representing the evil. The redemptive force in this work is represented by the symbolism of the Holy Grail, for Lohengrin himself turns out to be the son of Parsifal! This might surprise those familiar with Wagner’s final music drama, which could be thought of as a “prequel” to the earlier work.

Today’s Prelude is one of the most original of all of Wagner’s creations, and represents an extraordinary step forward into a world of unimagined orchestral sonority. Unlike the earlier overtures, which were founded upon traditional musical structures, here the music unfolds as a single seamless stream of pure melody and color. The composer’s sensitivity to *timbre* (the color, or texture of sound) is heard in the very opening: A pure A major chord in divided violins, overlapping with the same chord in flutes and oboes, which in turn is crowned with the same harmony in the highest register of solo violins playing harmonics. This glowing halo of sound is heard twice, ushering in the main theme, remaining in the upper reaches of the violins. Hovering in midair as if to defy both time and gravity, the thread of sound imperceptibly descends, joined by the upper winds, the horns, finally the lower strings, for the first time swelling in volume and moving into a lower register. Soon the lower brass enters, then the trumpets, as the music builds to a powerful climax. The strings cut away for the first time, the rich fullness of winds and brass going forward. Returning to the quiet mood of the opening, the violins settle downward over the expanse of three octaves, the lustrous A major chords of the opening returning to round out the piece.

Parsifal: Good Friday Spell (1880)

Parsifal, Wagner’s final composition, was first heard at the Festival Theatre in Bayreuth in 1882, and sums up the dramatic and psychological elements which have been threaded through all of the composer’s works since the *Flying Dutchman* forty years earlier. Here the Holy Grail, the chalice used at the Last Supper, is the symbolic focus of a religious order whose leader has fallen prey to sins of the flesh, with a young man of “blameless” character, Parsifal, becoming a reluctant savior of this knightly brotherhood. He is also the object of his own temptations in the person of a terribly flawed, tortured woman, Kundry. Pursuing his quest for self-knowledge and salvation eventually vanquishes a wizard, Klingsor, who is the embodiment of evil. The element of Redemption is at the heart of this drama, unfolding across a backdrop of Christian symbolism.

The drama reaches a moment of spiritual revelation, as well as of surpassing musical beauty, in the middle of Act III, when Parsifal, returning after a long period of wandering, learns that the day is Good Friday. Here, in contrast to the complex chromaticism and ambiguous psychological undercurrents which give *Parsifal* its unique atmosphere, the music glides into a serene and crystalline D major, with a plaintive melody in the oboe, leading onward to its soaring transformation in the violins. The effect is as though the scene suddenly were bathed in sunlight, clear and unclouded. If many people remain unconvinced of the depth of “sincerity” in this work, perhaps at this moment in the drama one may believe that the spiritual expression is genuine in its directness and simplicity.

Tannhauser: Overture (1847)

Perhaps rivaled only by the Prelude to *Die Meistersinger* for sheer grandeur and brilliance, the Overture to *Tannhauser* is a vivid portrayal of the conflicting elements of Passion and ultimate Redemption that form the essence of the drama. The hero, Tannhauser, is first seen in a pagan setting, in a riotous and debauched love relation with the goddess Venus. Abandoning that relationship, he pursues the chaste love of the virtuous Elisabeth, only to have his sinful past revealed, forcing him to depart for Rome to gain absolution from the Pope. During his long absence Elisabeth remains steadfast in her loyalty to Tannhauser, praying for his soul, only to die moments before his return from his pilgrimage. Now a broken man, and refused forgiveness by the Pope, Tannhauser arrives to witness Elisabeth’s funeral procession. Praying over her bier he falls lifeless, while at that very moment a band of young pilgrims enters bearing Tannhauser’s staff, which miraculously has burst into flower, symbolizing his redemption.

The basic structure of the overture is laid out on traditional lines: A solemn hymn-like introduction, followed by a brilliant and restless *Allegro* in sonata form, concluding with a majestic coda which is an elaboration of the introduction. Softly intoned by clarinets, bassoons and horns, joined by yearning phrases in the cellos and lower strings, this introduction is a complete statement of the *Pilgrim’s Chorus* heard in the final scene of the opera. Soon swelling to massive fullness of sonority, the *Pilgrim’s Hymn* is heard in full-throated lower brass, surrounded by showers of broken triplet patterns in the upper strings. As Ernest Newman has written, this “presents us with a picture of the Pilgrims coming gradually into sight, and as gradually disappearing in the distance as night falls.” Then, in sharp contrast, the music moves into a restless *allegro* that portrays the seductive and feverish atmosphere of Venus’ magical realm. The principal theme is a sinuous melody winding upward in the violas, joined by crisply articulated figures in the winds, evoking the revels taking place in that world of pagan delights. A clearly defined secondary theme in the strings anticipates *Tannhauser’s* Act II song in praise of love, soon followed by a “cajoling” theme in the clarinet, which will be heard in Venus’ pleadings that Tannhauser not leave her. Fluid interweaving of these elements leads to a restatement of the principal themes, building to a powerful climax. Settling downward with a rapid buzzing figure in the violins, The *Pilgrim’s Hymn* returns, at first dignified and controlled, soon reaching a pitch of stentorian power, which is the essence of Wagnerian orchestral mastery.

MARK LAYCOCK, Conductor

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Hanfang Zhang
David Steinberg
Valissa Willwerth
Kiri Murakami
Ruotao Mao
Kevin Tsai
Fidel Marchena
Sharon Holmes

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

Oboe

Pedro Diaz
James Button

Horn

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Tuba

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Brendan Hartz
Lars Wendt
Jonathan Schubert

Harp

André Tarantiles

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



Sherry Hartman Apgar, Clarinet: Sherry Hartman Apgar attended Temple University, College of Music where she received her B.M. and M.M. as a student of Anthony Gigliotti. Additional studies were at the Peabody Institute of Music, located in her native city of Baltimore, the Tanglewood Institute, Marcel Moyse Chamber Music Classes, and Spoleto Festival. She has toured Italy with the Puccini Festival Orchestra, and has performed with chamber ensembles including the Westminster Trio (mezzo-soprano, clarinet and piano), and Spectra (a woodwind quintet). Ms. Apgar has taught at Westminster Choir College (Lecturer) and Westminster Conservatory (Artist Faculty). Her free-lance engagements include performances with ensembles including the Philadelphia Orchestra, The Opera Company of Philadelphia Orchestra, The Philadelphia Classical Symphony, Delaware Symphony and The Philadelphia Virtuosi Orchestra. Along with the PSO, Sherry is a member of the Bristol Riverside Theater Orchestra and Jubilante Deo Orchestra. She teaches chamber music at Temple University, Esther Boyer College of Music and clarinet at the Pennington School and the Lawrenceville School. She resides in Ewing, NJ with her husband, also a musician, daughter, and son.



John Enz, Cello: Mr. Enz has been a member of the PSO since its founding under Portia Sonnenfeld in 1980. He received a Masters Degree in Cello Performance and Music Education from Temple University. After receiving a B.A. in Music Education from Goshen College in Indiana, he taught orchestra and cello for two years at L'Ecole St. Trinité in Port-au-Prince, Haiti. In 1977, he was hired by the West Windsor-Plainsboro Regional School System to start a string program and is currently orchestra director at the Community Middle School and High School North. In 1986, Mr. Enz worked with Portia Sonnenfeld and the String Preparatory Orchestra of Princeton, eventually taking over its directorship. This group became the Youth Orchestra of Central Jersey, serving musicians from grades three through high school. With two children, Alice and Nicholas, away at college, John lives quietly in Bordentown with his wife Susan, two dogs, Socrates and Schubert, and two cats.



Jacqueline Watson, Viola: Ms. Watson is a former member of the Meridian String Quartet and appeared with them often at Weill Recital Hall in Carnegie Hall. In addition to being a member of the Princeton Symphony Orchestra, she is Associate Principal of the Delaware Symphony and Lake Placid Sinfonietta, and serves as principal violist of the Riverside Sinfonia and Princeton Pro Musica. Ms. Watson is also a member of Opera Delaware and has performed with the Dallas Chamber Orchestra, the Netherlands Opera Forum, Concerto Soloists of Philadelphia and the Spoleto Festival Orchestra in Charleston, South Carolina. Her principal viola teachers include Joyce Robbins, Michael Tree, Bernard Zaslav and Jerry Horner, and she has studied chamber music with Joseph Gingold, the Beaux Arts Trio and the Vermeer, Juilliard, and Guarneri String Quartets.

MARK LAYCOCK, Music Director

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- To ensure the future growth and artistic excellence of the orchestra.
- To expand educational outreach initiatives in order to reach a greater number of school children, introducing them to and encouraging their knowledge of the orchestral experience.
- To expand our offerings of alternative types of concert programming, and to increase audience exposure to such programming as pops, family concerts, ethnic and community tributes, and new music concerts, among others.
- To maintain long-term fiscal stability.

The Orchestra has also enrolled in LEAVE A LEGACY New Jersey, an organization that promotes charitable giving as part of individuals' estate plans. (More than 70% of Americans make charitable gifts during their lifetime, while the percentage of those making charitable bequests, or lifetime transfers which are given to the charity when a donor dies, is less than 8%.) The most efficient (i.e., least costly to you, the donor) way to help your favorite charity is through "planned giving." The list of "planned giving" vehicles includes Charitable Remainder Trusts, Charitable Lead Trusts, Pooled Income Funds, Charitable Gift Annuities, and Donor Advised Funds administered by organizations such as the Princeton Area Community Foundation. If you would like to learn more about any of these forms of charitable giving please call the PSO office at (609) 497-0020.