



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

IVAN F. MCGILLIEN
Governor

ROBERT T. TORRES
Secretary of State
SHERIDAN ANNE HARRINGTON
Chief of Staff
T 609 292 2413
TTY 609 533 1156
F 609 292 0844/4440

July 29, 2003

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

Dear Mr. Worby:

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

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

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

Sincerely,

David A. Miller
Executive Director

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

ON SALE NOW!
LIVE AT RICHARDSON AUDITORIUM

New Jersey's "Virtuoso Orchestra"

PRINCETON SYMPHONY ORCHESTRA

MARK LAYCOCK
MUSIC DIRECTOR

Photo: Peter Schaaf

SPECIAL 4-CONCERT PACKAGE

NOVEMBER 9, 2003

FROM RUSSIA WITH LOVE



Yuri Mazurkevich, violin

Kabalevsky *Overture to Colas Breugnon*
Shostakovich *Violin Concerto*
Prokofiev *Symphony No. 7*

JANUARY 18, 2004

TAKE LE METRO TO NASSAU STREET



Peter Odrekhivskyy, accordion

Schumann *Overture to Hermann and Dorothea*
Ibert *Divertissement*
Koprowski *Accordion Concerto*
Bach *Toccatina and Fugue in D Minor*
Poulenc *Sinfonietta*

MARCH 14, 2004

QUENCH YOUR THIRST



Reiko Uchida, piano

Heinichen *Concerto in G Major*
Mozart *Piano Concerto No. 17 in G Major*
Beethoven *Symphony No. 7*

APRIL 25, 2004

LOVE FROM A DISTANCE



Vladimir Ovchinnikov, piano

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

Return Engagement!

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

Programs, dates, times, artists subject to change.

CALL 609-497-0020 FOR TICKETS.

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

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

PRINCETON
SYMPHONY
ORCHESTRA

Program

PRINCETON
SYMPHONY
ORCHESTRA

SUNDAY, NOVEMBER 9, 2003 4:00 P.M. RICHARDSON AUDITORIUM, PRINCETON

MARK LAYCOCK, Conducting
Yuri Mazurkevich

KABALEVSKY Overture to *Colas Breugnon*

SHOSTAKOVICH Concerto for Violin and Orchestra, Op. 99

- I. Nocturne
- II. Scherzo
- III. Passacaglia
- IV. Burlesque

YURI MAZURKEVICH

INTERMISSION

PROKOFIEV Symphony No. 7, Op. 131

- I. Moderato
- II. Allegretto
- III. Andante espressivo
- IV. Vivace

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

Large print programs available by request.



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



2003 / 2004

About Us

Princeton Symphony Orchestra



MARK LAYCOCK, MUSIC DIRECTOR

Now in his eighteenth season as music director, Mark Laycock has deftly shaped the Princeton Symphony Orchestra into a nationally recognized, mature and acclaimed ensemble that received a Citation of Excellence from the New Jersey State Council on the Arts in 2003. He is well known for his innovative programming and his ability to provide the audience with an understanding and accessibility to the music that remains unique in the concert going experience.

Mr. Laycock was initially trained as a violist under the tutelage of the Curtis String Quartet. In 1979, he won the Leopold Stokowski Memorial Conducting Competition and the opportunity to conduct the Philadelphia Orchestra. He was then twenty-one and the second youngest ever to conduct that orchestra. He carries the distinction of being the only non-Russian invited to appear at the Moscow Autumn Festival, performing at Tchaikovsky Hall in 1988, and has conducted the Philharmonia Orchestra at the Royal Festival Hall and the Barbican Centre in London. His guest conducting appearances include multiple reengagements with the Philadelphia Orchestra and the Montreal Symphony Orchestra, and a recent debut to great acclaim at the famed Palacio de Bellas Artes in Mexico City. Mark Laycock was also Music Director of Orchestra London Canada from 1995 to 1998 and Associate Conductor of the New Jersey Symphony from 2000 – 2003. He resides in Princeton with his wife and two children.

ABOUT THE PRINCETON SYMPHONY ORCHESTRA

Whether performing the classical masterworks or introducing music by the most innovative contemporary composers, the Princeton Symphony Orchestra is widely regarded as one of the region's finest musical organizations, renowned for its excellence in presenting unusual and challenging programs. The Princeton Symphony Orchestra is greater Princeton's only resident professional orchestra and performs its subscription series in Princeton University's beautiful and historic Richardson Auditorium. Last season PSO performed the American premiere of *Daylight Divine* by Augusta Read Thomas, and in past seasons presented *American Salute* July 4th concerts, annual Holiday Pops concerts, a Waterloo Festival Concert and the Millennial Celebration of Sacred Music, including the Festival of Hymns and the All-Bach New Year's Day program. PSO also produces *BRAVO!*, an educational outreach series with performances in schools, at Richardson Auditorium, and the State Theater in New Brunswick.

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

Guest Artists

Princeton Symphony Orchestra



YURI MAZURKEVICH, VIOLIN

Yuri Mazurkevich, *violin*, represents the brilliant mastery and technical perfection of the Soviet/Russian School of Violin. A native of Lvov, Ukraine, he graduated from the prestigious Moscow Conservatory where he was a student under the sponsorship of the legendary David Oistrakh. A winner of the highest honors at the Helsinki, Munich, and Montreal International Competitions, he was invited to join the faculty of the Kiev Conservatory. Continuing his active concert career in the USSR and Europe, Mazurkevich was designated "Outstanding Artist of the Ukraine."

Accompanied by his wife, the violinist Dana Pomerants, also a protégé Oistrakh, he emigrated from the Soviet Union to Canada and later the United States. Together, as the Mazurkevich Duo, they toured extensively throughout the U.S., Canada, Europe, South American, and the Far East, receiving high accolades. Mazurkevich made his highly successful North American debut with the Toronto Symphony, and since then has appeared as an acclaimed soloist around the world. Mr. Mazurkevich was appointed Professor of Violin at Boston University School for the Arts in 1985, and was chair of the string department from 1986 to 1994.

Mr. Mazurkevich's summer teaching and performing activities have included Tanglewood, the Victoria International Festival, Johannesen International School of the Arts, Banff Center for the Arts, and various European festivals. He records on Melodya, Masters of the Bow, and S.N.E. labels, and has been featured on numerous radio and television performances for the BBC, ABC (Australia), CBC, Radio France, Radio Moscow, and Sender Freis, Berlin.

PSO's Mozart & Friends Chamber Series

2nd Season "Sunday Afternoon with Mozart"

At the Montgomery Center for the Arts 1860 House

All performances at 4:00 pm

October 19, 2003

November 23, 2003

December 7, 2003

January 11, 2004

February 8, 2004

March 7, 2004

April 18, 2004

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

Sponsored in part by Amboy National Bank



Program Notes

Laurence Taylor



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

Laycock has provided the notes for the first two works.

"It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off, muttering, 'Our business is rejoicing, our business is rejoicing.'"

– Dmitri Shostakovich, ca. 1971.

Until well into the 1930s the world was fascinated by reports coming out of the USSR, often mirroring the fascination of many of the Soviet people themselves as they observed the sweeping changes which surrounded them on all sides. While many concert-goers may never have given thought to anything other than the idea that music is usually created in a realm of beauty and inspiration that is removed from the rough and tumble of politics, insurrection and bloodshed, this notion often flies in the face of the realities of the life faced by many musicians and composers, whether in today's world or centuries past.

For all the privations suffered during the Thirty Years War, the Revolutionary Era in 18th century France, or any other period of upheaval, certainly the Bolshevik Revolution of 1917 might win the prize for its extraordinary impact upon artists of every description who remained in the Motherland during the seventy-five years that followed. During the first stage in which the Soviet state was being set up, there was fostered a naïve faith in the possibility that the ideals of Marxism could truly be put into practice, to bring about a transformation of society, affecting not only political affairs, but even human relationships, education for the masses, and shaping new roles for the arts. Formerly in service to the aristocratic order, artists now needed to answer to the needs of the masses rather than only a privileged few. Such an ideal had an intoxicating appeal for many artists and intellectuals within the USSR and abroad. The 1920s were the heyday of optimistic claims, usually by outsiders who claimed to see in the USSR "the future — and it works!" It was the age of the new Soviet Man, tipping upside down nearly every aspect of the artistic world. The bombshell of 1917 affected all Russian composers. The immediate response usually depended upon one's family background in the old regime, as well as one's age in that explosive year.

Some key Russian composers left their homeland for good, as was the case with Rachmaninoff and Stravinsky, usually taking up residence in that city of expatriates, Paris. Stravinsky was there as early as 1910, although not yet an "exile" as such, spending his summer holidays at the family estate in Russia until 1914. Later he would be joined by Prokofiev, who grew up in an affluent family in Tsarist Russia, but whose career prospects after four years in America had begun to fade. Even Alexander Glazinov, a survivor from the age of Borodin and Rimsky-Korsakov, would arrive in Paris, after being the much-loved teacher of young Dmitri Shostakovich.

Shostakovich himself had been born into a lower middle-class family in Saint Petersburg, and as an eleven year-old witnessing street fighting from his bedroom window was very much a child of the Revolution. As a teenager, he helped to support his family during the terrible early 1920s as a pianist in cinemas, and composed his remarkable first symphony (finished before the age of 19), which was soon performed around the world. At one time tempted to emigrate to America, where he had an aunt living in Philadelphia!, Shostakovich endured a pampered, repressive existence as an icon of the Soviet state, a position which he held until his death fifty years later in a radically ever-changing USSR.

In purely musical terms this age was aptly displayed in compositions written at the same time: Shostakovich's *Second Symphony* of 1927 and Prokofiev's ballet, *Le Pas d'acier* ("Steps of Steel"). Scarcely ever heard nowadays, in these works we can hear two brilliant young Russian composers responding to the earlier phase of the Soviet experiment from within (Shostakovich) and without (Prokofiev.) *Le Pas d'acier*, a commission by Sergei Diaghilev, who was the epitome of high Russian culture at its apogee during the last days of the Romanovs, was a work intended for performance by the *Ballets Russes*, which had now settled into a glittering Parisian exile. Diaghilev and his dancers had not set foot on Russian soil since 1914, but were willing to present a weirdly mechanistic vision of a Soviet

PSO POPS! Annual Holiday Family Concert

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

December 14, 2003, 4:00 pm

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

PSO POPS! Family Holiday Concert

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

Order your tickets early.



Princeton Symphony Orchestra in Richardson Auditorium

world of factories, with whirling wheels, cogs, and conveyor belts. This spectacle, viewed from afar, took on an oddly romantic character, with human beings becoming "cogs" in a huge totalitarian "machine."

Shostakovich's *Second Symphony*, commissioned by the state for the tenth anniversary of the Revolution, turned out to be quite as "futuristic" in its own way as the Prokofiev ballet. Turning most symphonic tradition on its head, the music was conceived in the manner of the brilliant political posters of the day, with squirming atonal lines piled up to create massive dissonances, garish orchestral colors, and rude energy, culminating in a flag-waving choral coda, punctuated by unison shouts of "October! The Commune! Lenin!"

Both of these quasi-agitprop works were failures, leading each composer to reclaim important elements of musical tradition in their subsequent activities. Prokofiev, who won international acclaim with his "*Classical*" *Symphony* (1917), returned to composing symphonies, and quickly produced three more from 1925-30, each one utterly unlike the other and seemingly without a consistent symphonic concept in mind. Although claims that Prokofiev became increasingly frustrated with his career in Paris are perhaps exaggerated, it is clear that concert tours which brought him back to the USSR awakened a desire to consider returning to his homeland. The Soviet authorities eagerly sought to lure him back, offering promises of every sort of artistic fulfillment and material security. As incredible as it may seem now, Prokofiev yielded to such blandishments, even though Josef Stalin, in control of the state for nearly a decade, was leading the Soviet people into an age of the unimaginable horrors of purge trials, the development of the gulag, and a period when even celebrated poets and film directors were swept away into oblivion.

A couple of months before the Prokofiev family arrived in Moscow, Stalin attended a performance of Shostakovich's opera *Lady Macbeth of Mtzensk*, which had enjoyed a phenomenal world-wide success for over two years. The Great Teacher disapproved of the work. Shortly afterward a devastating article appeared in Pravda (perhaps written by the dictator himself) entitled, "Muddle instead of Music," which immediately brought a halt to further performances of the opera. This effectively banished Shostakovich's works from the concert hall, and put the composer's very life in jeopardy. (We now know that for more than a year a satchel packed with a change of clothes and a toothbrush was kept in readiness next to Shostakovich's apartment door, with the composer expecting to be awakened in the middle of any night and taken away.) Great numbers of the composer's circle of friends began to disappear without a trace; years later Shostakovich said, "My symphonies are tombstones for those who were vanished." Official rehabilitation came in 1937 with the premiere of the majestic, subtly ironic *Fifth Symphony*, which with a straight face he described as "a Soviet composer's reply to justified criticism."

Soon after Shostakovich's *Ninth Symphony* (which displeased Stalin) and Prokofiev's dark and troubled *Sixth Symphony*, which seemed prophetic of the continued suffering of the Soviet people, came a revival of the political terror of the 1930s. This for composers took the form of a public tribunal presided over by politburo hack, Andrei Zhdanov, where all the major composers of the day were subjected to sweeping attacks for their "formalism" and betrayal of the ideals of the Revolution. Prokofiev, already gravely ill, sat looking away from his accusers, while a terrified Shostakovich delivered an apology which could be summed up as "I don't know what I have done, but I won't do it again." This desperate

period would only come to an end on March 5, 1953 with the death of Josef Stalin. With sad irony, Sergei Prokofiev died the same day.

Shostakovich soldiered on through another 22 years of ever-shifting political and artistic climates. Until 1953 he composed his most ambitious works “for the desk drawer,” with chamber works safely produced between writing cantatas in praise of reforestation and other inspiring subjects. At least Shostakovich lived to see *Lady Macbeth* revived, and his *Fourth Symphony* given its premiere in 1961 without risk, 25 years after it had been composed.

Today’s program illuminates the ability and brilliance of three contemporaries who worked in most difficult and uncertain times. Each produced enduring works that, combined, reflect an enormous range of ultimately triumphant emotions and experiences, leaving the world with a greater perspective and much to appreciate.

Dmitri Kabalevsky (1904-1987)

OVERTURE TO COLAS BREUGNON, OP. 24 (1936)

Coming of age around the same time as Shostakovich, Kabalevsky belonged to a group of composers of the second rank (Aram Khachaturian would be another figure well-known abroad), who managed to steer a middle course between a degree of musical integrity and a slavish adherence to the dictates of the Union of Soviet Composers. Nevertheless Kabalevsky would himself go on to hold important administrative positions in that organization, winning the Lenin Prize several times, and living serenely on into the Brezhneva.

Born in Saint Petersburg, Dmitri Kabalevsky moved with his family to Moscow in his teens, where he studied painting and music, eventually working under Nikolai Myaskovsky, who would have a strong influence upon his development as a composer. Like his teacher, Kabalevsky’s earlier, more “modernist” style became more smoothly traditional in character, with elements that showed his admiration for the work of Prokofiev. His output includes many concertos, chamber music, several symphonies, and the inevitable odes in celebration of all sorts of Soviet accomplishments. Unfortunately, outside of Russia, he is often represented in the concert repertoire by only one or two entertaining confections.

Kabalevsky’s first opera, *Colas Breugnon*, was based on a novel by Romain Rolland, who gave the composer generous support in preparing the work. The story, set in 16th century Burgundy, is a colorful tale of romance, mischief and trickery, decked out by the composer with elements of authentic French folk music. Although the opera was never a complete success, the opera’s overture remains Kabalevsky’s most popular piece, along with his bubbly “Comedians” Suite of 1940.

Laid out in what at first seems to be a crisp A-B-A plan, the music bursts forth with a chirpy tune heard in the winds over a pulsating repeated-note accompaniment. A quirky touch of rhythm reminiscent of the “Charleston” of the roaring 20’s peeps through from time to time, as the music goes on to a broadly stated melodic figure in longer notes outlining triadic chords. This leads to a lyrical central episode, marked *Cantando*, in which the violas

and cellos are asked to accompany the melody with the unusual marking of *ponticello*, employing a technique that places the bow differently on the string, producing a sound with a somewhat eerie and glassy quality. The recapitulation finds the infectious main theme in a somewhat compressed form, leading to a restless coda and bounding nimbly on to a boisterous and exciting conclusion.

Dmitri Shostakovich (1906-1975)

CONCERTO NO. 1 IN A MINOR FOR VIOLIN AND ORCHESTRA, OP. 99

The two most important compositions “written for the desk drawer,” during the dreadful final years of Stalin’s reign are the *First Violin Concerto* and possibly the greatest of Shostakovich’s fifteen symphonies, his *Tenth Symphony*. Both of these works were given their first performances in 1954-55, and were announced as having been “recently completed.” *The Violin Concerto* still retains a slightly misleading numbering as “Opus 99,” probably chosen to mask the fact that it had been substantially complete in 1947, when it was originally listed as Op. 77. After some revision in the 1950s, mostly in the solo violin part, it was published. Clearly the composer, chastened by the 1948 Zhdanov denunciation, played it safe and until 1953 stuck to writing works based on folk tunes and in glory of planting trees in Siberia, much to the delight of the party bosses. The concerto was first performed in October 1955 by its dedicatee, the great Russian violinist, David Oistrakh. In his hands it received its first hearing in the west on the occasion of Oistrakh’s first appearance outside the USSR, which was the beginning of a remarkable international career. (David Oistrakh was the teacher of today’s soloist, Yuri Mazurkevich.) The structure of the concerto, its instrumentation and over-all character mark it as a work unique in the composer’s output, merging the most intense personal expression with the public display of which shows traces of the “official optimism” still demanded in the 1950s.

Instead of the traditional three movements, the concerto is laid out in four, or even five movements, if the extensive *cadenza* linking the final two movements is taken as virtually a movement in its own right. The tonal plan is also unusual, the movements moving through keys which at first seem to clash somewhat: A minor, B-flat minor, F minor, then returning to the home key of A minor. The orchestration might seem traditional until the ear takes note of the absence of trumpets and trombones; the brass are confined to horns and tuba only, giving the work a highly individual coloration, most memorably in the great *passacaglia* movement.

While Shostakovich occasionally might open a work with a slow movement, (in the *Sixth Symphony*, for example), this opening movement is without parallel in his work, or indeed in that of any other composer who comes to mind. The very title *Nocturne* is unique in Shostakovich’s output, here a seamless unfolding of quietly rhapsodic reflection, in which the resources of the orchestra are employed with hushed restraint. The movement traces an arch form, with the main thematic element heard in the lower strings at the beginning, the violin initially supported by the strings only. The winds enter gradually, and the music rises in intensity to come to rest on B-flat, where a secondary theme is heard against a plaintive

harmonic background. Then, with soloist and orchestral strings muted, utter stillness prevails, punctuated by the harp and celeste. A central episode follows based on a rhythmic alteration of the principal theme, the soloist, now un-muted, moves into uneasy triplet figurations while approaching a climax. The secondary theme returns, drawing everything into the home key of A minor to die away with a last thread of sound in the harp and celeste.

For a composer who was unequalled in his time for his *scherzo* movements, this time Shostakovich truly undoes himself with perhaps the most intricately crafted *scherzo* of his career. Off and running, the major elements are heard immediately: In the top a tune scampering around in the flute, characteristically doubled *four octaves* lower in the bass clarinet, with the violin solo chopping out a rigid, rhythmic counter-theme. While little noticed at first, this rather lopsided counter-theme turns out to be the most important piece in this musical jigsaw puzzle. A moment later the soloist plays the counter theme above the “scampering” tune, now in the lower strings. Until this point the music has hovered around the key of B-flat minor, now breathlessly pressing on to a heavy-footed version of the opening material, with all of the rhythmic asymmetry squeezed out of it. Unaccountably we find ourselves in E minor, at a one-hundred eighty degree tonal remove, suddenly in the midst of a riotous peasant dance, providing new material for contrast. The steeplechase continues full tilt, however, with the soloist now taking up the “scampering” melody, presently joined by all the other component parts thrown together in a virtuosic contrapuntal display. Shostakovich decides to home in on B-flat major, anchored by a return of the “peasant dance,” with a fleeting appearance of his personal thematic “motto,” D-S-C-H* , high in the solo line, with the movement crashing to a halt.

Music lovers familiar with the symphonies of Shostakovich, knowing well the composer’s remarkable expression of deeply-felt emotion in his slow movements, might well be shaken by the profound inwardness and probing character of this *passacaglia* movement. The technical elements are easily explained, revealing the composer’s immaculate craftsmanship; the meaning of it all, of course, lies within the heart of the listener. The movement is laid out along the lines of strict tradition: A “ground bass” melody in the lower instruments, extending over seventeen bars, hesitantly circling around the home key of F minor. At first little noted are triplet patterns in the horns, which increasingly will take on great significance.

Variation 1 is scored for organ-like winds and tuba, the soloist not appearing until Variation 2, in a wavering melodic descant, the upper strings forming a cushion of harmonic support. In Variation 3 the same “wavering” line now appears in a lamenting doubling of English horn and a pair of bassoons, the violin now set free to drift into its upper register, the music gaining in intensity. In Variation 4 the ground bass melody is released to be heard as a melody in its own right intoned by a solo horn. In turn the lower strings take over the violin line from the previous variation, the soloist freed to pour out an increasingly impassioned melody that soars into the higher reaches of the instrument. The orchestral texture thickens in Variation 5, the ground bass returning to its original register (joined by the tuba), the violin anxiously pushing ahead in triplets, reaching a climax in Variation 6. The orchestra is surprisingly cut back to strings alone, with the ground bass played by the soloist in octaves. In Variation 7 the strings fall silent, and the lower winds are heard above the ground bass played now by the tuba. The violin melody first heard in the second variation now returns an octave lower than before, and in the final Variation 8 the ground bass, joined by timpani,

is reduced to a ticking *pizzicato* background, under the soloist’s murmuring triplets. The final bar of this variation merges with a link to the *cadenza*, the violin gliding upward into thin air.

The *cadenza* at first takes the form of a meditation upon the *passacaglia*, with quiet musing on that movement’s triplet figure, gradually increasing in speed and agitation. Thematic motives are recalled from the *scherzo* as well, accelerating and plunging into the finale, which follows without interruption.

The final movement’s title, *Burlesque*, strongly suggests a link with the *Rondo Burleske* movement of the 9th *Symphony* of Gustav Mahler, who had been a profound influence upon the young Shostakovich. Here the musical structure is quite straightforward: A springy, folk-like principal theme thumped out by the orchestra, presently joined by the soloist, who takes up the melody low on the G string. Over a squeeze-box texture in the strings, the violin plays another spirited peasant tune, impatiently swinging back to the A minor principal theme. The orchestra takes charge with an extended *tutti* episode, in which the ground bass melody from the *passacaglia* makes an unexpected appearance. The soloist returns, and the main theme is heard in a rhythmic variant, soon competing with the *passacaglia* theme to become the movement’s coda. The concerto hurtles forward to an ending which, if not entirely “optimistic,” is filled with defiant and triumphal spirit.

*Shostakovich shaped a musical monogram from the German spelling of his name, taking the form of the German musical letters D/S/C/H which in our musical notation becomes D/E-flat/C/B-natural. This musical motto became a key element in all of the composer’s later works.

Sergei Prokofiev (1891-1953)

SYMPHONY NO. 7 IN C-SHARP MINOR, OP. 131 (1952)

The 20th century proved to be amazingly rich in a harvest of splendid symphonic cycles, and probably no other 20th century composer could match the achievement of Dmitri Shostakovich, with fifteen symphonies written from 1925 to 1975. However in the case of his fellow countryman Sergei Prokofiev, we may suspect that here was a composer for whom the symphonic form (and indeed, its traditions) was not quite “second nature.” Indeed, the first four Prokofiev symphonies (or five, depending upon how they are counted) are quite a motley bunch. Perhaps encouraged by the cultural pressures of the USSR’s “socialist realism,” Prokofiev’s final three symphonies form a coherent span of works written over a period of less than a decade, ranging from the nobility of the 5th, through the turbulent 6th to the tender lyricism of the 7th. In light of the composer’s rapidly declining health after 1948 and the terrible pressures of the early 1950s, the sheer radiance and serenity of Prokofiev’s final major work can be seen as a remarkable contrast with the tragic vision expressed in the 10th *Symphony* of Shostakovich, which was written about the same time.

The key of C-sharp minor is seldom to be found in the standard repertoire. Apart from the “Moonlight” *Sonata* there comes to mind but a handful of important works in that tonality:

The five-voice fugue in Bach's *Well-Tempered Clavier Book I*, a Haydn *Piano Sonata*, and most of all, Beethoven's towering *Quartet*, Op. 131 – as it happens bearing the very same opus number as Prokofiev's symphony. These are all shadowy, darkly introspective compositions. It may be true to say that Prokofiev only occasionally seemed drawn to tragic expression, but in this final symphony he seems to transcend the sorrows of his last years, at peace with himself and his world as his life nears its end.

As with the *Fifth Symphony*, the *Seventh* opens with one of those open-hearted melodies which mark Prokofiev as one of the great lyrical composers. At first there are only two lines of music: The plaintive C-sharp minor theme soaring high in the violins, and a solid underpinning in the lower instruments over which the melody circles above. Presently this begins to fill out, moving restlessly forward into an increasingly "Slavic" expansion of the theme, only to melt into the sheer daylight of F major, opening like a flower into the second subject. This if anything is even more fluent in its lyricism, sweeping onward in freshness and confidence that brings to mind the scenes with the young Juliet in Prokofiev's ballet score. This is followed by a brief *codetta* in which a quiet ticking background rounds out the exposition. The development concentrates upon elements from the first subject, the atmosphere darkening somewhat, with brief hints of the clock-like *codetta* added as well. On tip-toe the music returns to a agreeably "old-fashioned" recapitulation, one in which the basic elements return much as before. The *codetta* is now expanded, the movement poignantly closing with a gentle vacillation between C-sharp major and minor.

In his second movement Prokofiev turns to Tchaikovsky as his model in composing a waltz instead of a *scherzo*. (Indeed, looking over the wide range of his output, one may conclude that Prokofiev was one of the last great composers of the waltz.) Opening with deceptive casualness, the main waltz melody takes center stage, exhibiting a piquant balletic character reminiscent of the brilliant ballroom scene in the composer's *War and Peace*. The orchestral textures become more brilliantly colored, subtle harmonic shifts soon become more sharply defined, textures richer. Quieting, the music steps back from the high-spirited tumult into a wistful, tenderly lyrical episode in A major. Soon this gradually glides back to the main key of F, yet again recapitulating the movement's opening sections as before. However this time the final turn back to the home key links up with a coda of surprising energy, gathering speed to become an infectious whirl to a brilliant conclusion.

The *intermezzo*-like slow movement opens with a theme of lyrical nostalgia, drawn from Prokofiev's unpublished incidental music for a production of Pushkin's *Evgeny Onegin*. This is spun out in a series of variation-like episodes. The theme is first unfolded in the lower strings, then in the English horn, moving into a smoothly sustained episode. There follows a march-like passage with solo wind instruments adding a teasing element. Suddenly the harmonic center (previously built on A-flat) opens out onto a brightly-colored E major, shifting to D major before a sequence of "Musorgskian" chords send the final section of the movement back to the home key, and a conclusion of tender shyness.

The *Finale* opens with the first truly quick music of the entire symphony, quite an odd situation for a composer with such a natural "*allegro*" disposition. Taking the form of a loose-limbed *rondo*, the movement opens with a lively unison bustle in the upper instruments, tumbling down to step out in a jaunty, strutting tune in the key of D-flat major. Veering briefly into contrasting tonalities (E and C major), the opening tune swings briefly back

into view. The central episode, in a rather slower tempo, proceeds to lay out a pompous little tune straight out of Gilbert and Sullivan, and then scurries back to the quick opening tempo and musical material. As in the earlier movements, there is a business-like recap of things heard much as before. But with a clanking of harmonic gears the music unexpectedly downshifts into D-flat major to bring back the broad and sweeping secondary theme from the first movement, even more wholeheartedly lyrical than before, this time including one of Prokofiev's breath-taking harmonic surprises as well. There follows the ticking *codetta* from the first movement as well, bringing the music to a conclusion of plaintive serenity.

N.B.: During rehearsals for the symphony less than six months before his death, Prokofiev was "prevailed on to accept that a more affirmative ending would be preferable." Yet again the cultural commissars had their way, the first performances of the work concluding with a *coda* tacked on by the reluctant composer which returned to the finale's bouncy opening theme — almost in the spirit of "curtain music" at the end of a Broadway musical. With the publication of the score the original intentions of the composer were made clear, which are honored in today's performance.

Orchestra
Princeton Symphony Orchestra

MARK LAYCOCK, Music Director

Violin I

Anna Lim, *Concertmaster*
Margaret Banks
Lisa Shihoten
Hanfang Zhang
Ruotao Mao
Denise Huizenga
Kiri Murakami
Susan Dominguez
Cheng-Chih Tsai
Sharon Holmes

Cello

Jodi Beder
Talia Schiff
Ole Eirik Ree
Robert LaRue
Alistair MacRae
John Enz

English Horn

James Button

Horn

Douglas Lundeen
Victor Sungarin
Paul Rosenberg
Jan Lewis

Tuba

Gary Cattle

Piano/Celeste

Jeffrey Uhlig

Harp

André Tarantiles

Violin II

Aaron Boyd
Janey Choi
Carmina Gagliardi
Melanie Clarke
Michelle Brazier
William Leach
Nancy Ronquist
Laurence Taylor

Bass

Joanne Bates
Daniel Hudson
Ben Tedoff
TBA

Clarinet

David Hattner
Sherry Hartman Apgar
Bohdan Hilash

Bass Clarinet

Bohdan Hilash

Trumpet

Joseph Reardon
Gerald Serfass
Thomas Cook

Timpani

James Neglia

Percussion

Phyllis Bitow
Greg Giannascoli
William Trigg
Adrienne Ostrander
Dan McMillan

Viola

Kathleen Foster
Elizabeth Schulze
Lisa Hammell
Jacqueline Watson
Clifford Young
Emily Laycock

Flute

Jayn Rosenfeld
Mary Schmidt
Amy Wolfe

Piccolo

Amy Wolfe

Oboe

Peter Velikonja
Nobuo Kitagawa
James Button

Bassoon

Roe Goodman
Mark Davies
Wendy Large

Contrabassoon

Wendy Large

Trombone

Brendan Hartz
Lars Wendt

Bass Trombone

Jonathan Schubert

Organization
Princeton Symphony Orchestra

MARK LAYCOCK, Music Director

BOARD OF DIRECTORS

Fadlou Shehadi, President

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

ADVISORY COUNCIL

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

JOSHUA WORBY, Executive Director

MELANIE CLARKE, Director of Education

Staff Assistant: Vineeta Mehta

Contractor: Elizabeth Thompson | Classical Artists Performing Service

Librarian: Jan Lewis

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

Graphic Design: Isabella D. Palowitch | ARTISA LLC

Printing: Carol Hill | Trenton Printing

Accountant: Heidi Dreyfuss | WithumSmith+Brown

Princeton Symphony Orchestra Administrative Offices:

P.O. Box 250, Princeton, NJ 08542

phone: (609) 497-0020 fax: (609) 497-0904

e-mail: info@princetonsymphony.org www.princetonsymphony.org

RICHARDSON AUDITORIUM ADMINISTRATION AND STAFF

Paul Breitman, *General Manager, University Services*

Jennifer Sorgatz, *Associate Director*

Elizabeth Greenberg, *Assistant Director*

Geoffrey Williams, *House Manager*

Kathy Cannon, *Business Manager*

Anthony Morreale, *Assistant Business Manager*

Pamela Baker, *Ticket Office Manager*

Rie Yamauchi, *Assistant Director - Marketing & Communications*

Dino Palomares, *Web Content Administrator*

Joan Termyna, *Assistant to Director*

Jack Schenck, *Production Manager*

John Burton, *Stage Manager*

Christopher Gorzelnik, *Technical Coordinator*

Bill Pierce, *Stage Technician*

James Allington, *Audio Engineer*

Mary Roberts, *Audio Engineer*

Cover and program design by ARTISA LLC | artisa.com

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

Meet The Musicians
Princeton Symphony Orchestra



JOSEPH REARDON, TRUMPET

Joseph Reardon, *trumpet*, has performed with the top ensembles around New York City including the New York Philharmonic, Orchestra of St. Luke's, New York City Ballet Orchestra, EOS Orchestra and New Jersey Symphony Orchestra. He is the former Co-Principal Trumpet with the Dallas Brass with whom he performed at Carnegie Hall and the Academy of Music with the New York and Philadelphia Pops Orchestras, respectively.

Mr. Reardon has recorded as Principal Trumpet with the Dallas Brass, Manhattan Chamber Orchestra, Scandia Symphony, Brass Mosaic and as Section Trumpet with the New York Philharmonic. He has performed as a soloist with the Manhattan Chamber Orchestra, Sacramento Symphony, and Spoleto Festival (Italy). He can be heard on many commercial recordings and performs often in the pits of Broadway's "*Beauty and the Beast*", "*Nine*" and "*42nd Street*." Just recently he was a member of the orchestra of Radio City's "*Sinatra: His Voice. His World. His Way*." Mr. Reardon is married to fellow musician Anita Miller and they are pleased to announce the birth of their first child Julia.



KIRI MURAKAMI, VIOLIN

Kiri Murakami, *violin*, is a senior at Princeton University majoring in Music and pursuing minors in Musical Performance, Japanese, and Environmental Studies. She began playing the violin and the piano at the age of three and four respectively. In 1993, she entered The Juilliard School to study the violin with Masao Kawasaki, composition with Andrew Thomas and Ira Taxin, and piano with Elena Wolfonsky. Ms. Murakami has garnered many accolades,

including first prize in the Bruch Violin Concerto Competition at The Juilliard School, and recognition from the National Foundation for Advancement in the Arts as a finalist in violin and honorable mention in composition. She has also had her orchestral pieces, *Metamorphosis* and *Reminiscence*, premiered by The Juilliard Pre-College Orchestras, and in 2000, she was commissioned by the Gemini Youth Symphony to compose an orchestral work. Her other musical activities include the Aspen Music Festival where she performed with the Young Artist Orchestra, the New York Youth Symphony where she served as a concertmaster for three years, the Princeton University Orchestra where she has been co-concertmaster since her sophomore year, and the University String Quartet. Ms. Murakami has been a member of the Princeton Symphony Orchestra since 2001.

Business Council
Princeton Symphony Orchestra

The Princeton Symphony Orchestra salutes its Business Council. The businesses listed below have committed their support to the PSO, and by extension, to the community at-large. Join us in expressing our deep gratitude to:

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

Friends
Princeton Symphony Orchestra

The Princeton Symphony Orchestra's Board of Trustees and Advisory Board thank all of our current supporters. To contribute to the annual fund, please call our office at (609) 497-0020 or mail a check made payable to Princeton Symphony Orchestra at P.O. Box 250, Princeton, NJ 08542. All PSO supporters are listed in the concert programs, unless they request anonymity. Please note that all contributions are tax deductible.

The PSO gratefully acknowledges the support offered by the following since January 2003.

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

GUARANTOR

Mr. and Mrs. George Albers-Schonberg
Bloomberg
Bristol-Myers Squibb
Dr. Marvin Cheiten
The Chocolate Cat
John and Melanie Clarke
Jenner Clippinger and Gordon Beck
The Edward T. Cone Foundation
Steve and Trish Fillo
Mr. Thomas Gardner and Ms. Barbara Vanderkolk
Ward and Patricia Hagan
Lynette and Brandon Hull
The Louise H. and David S. Ingalls Foundation
J. Seward Johnson, Sr. 1963 Charitable Trust
Robert Wood Johnson 1962 Charitable Trust
Johnson & Johnson Family of Companies
The Curtis W. McGraw Foundation
New Jersey State Council on the Arts
Mr. and Mrs. Arnold Snider
Mr. and Mrs. Helmut Weymar

SPONSOR

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

Dale S. Strohl
Ms. Caren Sturges
U.S. Trust Company of New Jersey

BENEFACTOR

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

PATRON

Mr. and Mrs. Harry Anderson
Mary V. and Stuart Bell

Friends
Princeton Symphony Orchestra

Peter Benoliel
Mr. and Mrs. James Bergman
John and Kathleen Biggins
Mr. and Mrs. Pete Buck
Mr. and Mrs. Robert Burt
Dr. Ogden B. Carter, Jr.
Charles and Erica Daves
Mr. and Mrs. Robert J. Del Tufo
Mr. and Mrs. Charles Dennison
Mr. and Mrs. Shawn Ellsworth
Mr. and Mrs. Timothy Garry
Steve and Linda Gecha
Mr. and Mrs. Gregory Gravalis
Jeanne Carter Halpern
Mr. Samuel Hamill, Jr.
Mr. and Mrs. Robert Hillas
Dr. and Mrs. William Haynes
Mr. and Mrs. Kevin Kenyon
Mr. John R. Langelier
Mr. and Mrs. Andrew Lindseth
Richard M. Ludwig
Judy McCartin
Mr. and Mrs. Paul Price
The Prudential Foundation
Mr. William Selden
Mr. and Mrs. Fred Slivon
Mr. Bruce Simon and Ms. Betsy Hely
Mr. and Mrs. C. Barnwell Straut
Peter and Kathleen Tovar
Mr. and Mrs. Thomas Zucosky

SUPPORTER

Sharon and Mark Altmeyer
Mr. and Mrs. Gary Andreassen
Mr. and Mrs. Charles Beach
Elizabeth W. Belshaw
Mr. and Mrs. J.L. Bolster, Jr.
The Borofsky – Ritts Family
Mr. and Mrs. Peter Brav
Mr. Norman Callaway
Mr. and Mrs. Theodore Casparian
Dr. and Mrs. Stephen Cook
Mr. and Mrs. Hollis Copeland
Mrs. Merritt Cootes
Miss Marion L. Cubberley

Mr. and Mrs. John A. Ellis
Mrs. Jane D. Engel
Mr. and Mrs. George C. Ford
Mrs. Nancy Genung
Mrs. Grunilla Gruenwald
Mr. and Mrs. Alexander Hanson
Mr. and Mrs. Nathaniel Hartshorne
Mr. and Mrs. James Scott Hill
Margi and Andrew Hofer
Mr. and Mrs. Jack Huston
Mr. and Mrs. Charles L. Jaffin
Ms. Margaret K. Johnson
Mr. and Mrs. Robert Johnston
Mr. and Mrs. George Jordan
Mrs. Gwyneth Landon
Mr. and Mrs. Peter Lawson-Johnston
Mrs. Clara Gray Lidz
Mr. and Mrs. Robert Lincoln
Mr. Walter H. Lippincott
Daniel and Gloria Longhi
Ms. Alice Lowrance
Mrs. Donald Mackie
Mr. and Mrs. David Markowitz
Ralph Martinson
Greg and Anne Elise Matthews
Mr. and Mrs. Paul McArthur
John and Ann McCullough
Mr. and Mrs. John McGoldrick
Mr. and Mrs. Paul Meeks
Ms. Ann Merritt
Mr. and Mrs. Rob Mooney
Madeline Miller and Stephan Skoczylas
Jan and Steve Mitchell
Mr. and Mrs. John Morris
Mr. and Mrs. Geoffrey Morsell
Charlene and John Nelson
Mr. and Mrs. Robert O'Connor
Mr. and Mrs. Henry Oechler
Mr. and Mrs. Timothy Orr
Mr. and Mrs. Andrew Outerbridge
Mr. and Mrs. Edward Palsho
Mr. and Mrs. Laurence J. Peck
Jacquie and Woody Phares
Mr. and Mrs. Philip Reed, Jr.
Ms. Amy Rhett

Friends
Princeton Symphony Orchestra

Nancy and David Rhodes	Phoebe Biddle
Dr. and Mrs. David Rose	Prof. and Mrs. David Billington
Mr. John Ricklefs and Ms. Nancy Greenspan	Jeffrey Blumberg
Mr. and Mrs. William Roebbling	Mr. and Mrs. William Bonini
Mr. and Mrs. Ken Ruocco	Elaine and Alvin Brakup
Joseph and Zelda Rutzky	Ms. Jane Brown
Maxwell Sanders	Dr. and Mrs. John Burns
Elizabeth Sanford	Reba Burrichter
Edward J. and Cynthia A. Schlueter	Stuart Carothers
Mr. and Mrs. Frank Sciarra	Mrs. Loretta Casalaina
Mr. and Mrs. G. Cater Sednaoui	Patricia Casey
Holly and Chris Schade	Mr. Theodore Chase, Jr.
Mr. and Mrs. Fadlou Shehadi	Ms. Hope Cobb
Mrs. Dorothy Shepard	Larry and Vicki Cohen
Mr. and Mrs. Crosby Sherman	Beryl Collins
Ellen and Richard Shubart	Joan R. Coppinger
Frank and Grace Sinden	Mr. and Mrs. James Deneen
Dr. Peter Slugg	Annie C. Dicke
Ms. Berit Smith	Mr. and Mrs. Robert Daiute
Mrs. Lyman Spitzer	Wayne Douglas
Mr. and Mrs. William Stackpole	Mr. and Mrs. Tom Dunlap
Ken and Sandy Steiglitz	Ms. Joanne Elliott
Mr. and Mrs. Todd Sutton	Mrs. Elizabeth S. Ettinghausen
Ms. Charlette Taylor	Mr. and Mrs. Vincent Fabiano
Mr. and Mrs. John Timoney	Liz Fillo
Mr. and Mrs. Herman Tull	Mr. and Mrs. Hans Fiuczynski
Gail Ullman	Mr. and Mrs. R.A. Fowler
Barbara Vanderkolk and Tom Gardner	Ms. Dorothy French
Mr. and Mrs. Ramsay Vehslage	Mr. and Mrs. Peter Funk
Mr. and Mrs. Robert G. Walker	Mr. and Mrs. Richard Funsch
Andy Walter	Mr. and Mrs. Everett Garretson
Dr. and Mrs. Fong Wei	Mr. and Mrs. Alec Gallup
Mr. Keith Wheelock	William N. Garrett
Susan and Donald Wilson	Thomas George
Carol Brown Yam	Dr. and Mrs. Edward L. Gibson
Stanley B. Yates	Jonathan and Gilda Gittleman
	Mr. and Mrs. Goldman
	Mr. Thomas M. Gorrie
FRIEND	Ms. Kim Hanadel
Mrs. JoAnna Agle	Ms. Nancy H. Hays
Carole Allison	Mr. and Mrs. Jack Hunt
George J. Alzin, Sr.	Mr. and Mrs. Thomas F. Huntington
Mr. Richard Armstrong	Judy and Richard Kaye
Ms. Gail Baker	Mrs. Irving B. Kingsford
Mr. and Mrs. Bruce Barton	Beverly Kestenis
Mr. and Mrs. Howard Becker	

Friends
Princeton Symphony Orchestra

Mr. and Mrs. Julius Koppelman	Mr. and Mrs. Richard Ruderman
John S. Kuhlthau	Edward J. and Cynthia A. Schlueter
Esther Lancefield	Mr. William R. Schmidt
Mr. and Mrs. Sanford Lazare	Mr. and Mrs. Robert E. Schofield
Dr. and Mrs. Edwin R. Levin	Ruth and Rolland Schreib
June and John Lewis	Dr. and Mrs. Daniel Shapiro
Ms. Stephanie R. Lewis	Ms. Juliene L. Stafford
Mr. and Mrs. William T. Lifland	Charles E. Stenard
Judy Bronston and George Lovett	Drs. Kurt and Judit Stenn
Mr. and Mrs. John Lowrance	Mr. and Mrs. William Stephenson
Mr. and Mrs. Charles Lynch	Audrey H. Sullivan
Dr. and Mrs. Paul I. Lyness	Melinda and Ted Talley
Pamela Machold	Ms. Alexandra Tatnall
Joyce and Henry Maso	Charlotte Taylor
Nancy Mason	Harriet Teweles
Mr. and Mrs. Michael Mathews	Mrs. Joanne Theimer
Mr. and Mrs. John McCormick	Mr. E.D. Thomas
Mr. James H. McFee	David Tierno
June Merrell	Daphne Townsend
Dr. Kim and Mr. James Millar	Lorraine Tozzo
Rev. Sue Ann and Mr. David Morrow	Mr. and Mrs. Jay Vawter
Mr. and Mrs. Julian Moynahan	Mr. and Mrs. Art Wagner
Ms. Katherine Niemiec	Happy and Jack Wallace
Ms. Paula Norwood	Mrs. Elli Walter
Mimi O'Leary	Mason Weisenberg
Richard Palmer	Martha Weiser
Mr. John Park	Mrs. Renee Weiss
Mr. and Mrs. John Patberg	Mr. and Mrs. Robert Williams
Donald Payne	Dr. Patricia K. Woolf
Ms. Betsy Petty	Mr. and Mrs. J. Rogers Woolston
Mr. and Mrs. Tod S. Peyton	Mo Lin Yee
George Pitcher	Ms. Bette Zipin
Ms. Nancy Pontone	
Ludwig Rebenfeld	
Anne Reeves	
Harvey Rothberg	

We give special recognition to Jean Taber for her volunteer work at the PSO office. Brava!

BRAVO! BRAVO!



For eight years, the Princeton Symphony Orchestra has been “Bringing Renowned Artists for Valuable Outreach” (BRAVO!) to area elementary schools, with programs that introduce children to the instruments of the orchestra and the joy of classical music. Grade-appropriate programs sequentially introduce the four instrument families, the processes of composing and performing music, all brought to life by the professional musicians of the PSO. Each year, these in-school programs culminate in a fun-filled, full orchestra concert just for children at Richardson Auditorium, with Music Director Mark Laycock delighting young concertgoers with his infectious energy and informative insights.

BRAVO! reaches nearly 7,000 children each year and is provided to participating schools at no cost, thanks in large part to the vision and generosity of The Louise H. and David S. Ingalls Foundation, The Robert Wood Johnson 1962 Charitable Trust, The J. Seward Johnson 1963 Charitable Trust, Bloomberg, Princeton Youth Fund, Princeton University, the New Jersey State Council on the Arts, the PSO’s Board of Trustees, *and the hundreds of PSO supporters like you.*

For more information about BRAVO!, call us, or email bravo@princetonsymphony.org.