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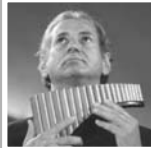
LIVE AT RICHARDSON AUDITORIUM MARK LAYCOCK MUSIC DIRECTOR

2005-2006 Subscription Series

October 2, 2005, 4:00 pm

Gheorge Zamfir, *pan flute*
Nicolae Licaret, *piano*

Hanson Pan and the Priest, Op.26
Zamfir Roumanian Rhapsody for Pan Flute and Orchestra
Zamfir Concerto for Piano, Pan Flute, and Orchestra
(World Premiere)
Pienné Cydalise et Le chevre-pied, 1st Suite for Orchestra



Zamfir

November 13, 2005, 4:00 pm

Tchaikovsky Symphony No.5
Tchaikovsky Symphony No.6

January 22, 2006, 4:00 pm

(250th Anniversary of Mozart's Birth, January 27, 1756)

The Mozart-Da Ponte Operas, excerpts from:
Marriage of Figaro (1786)
Don Giovanni (1787)
Cosi fan tutte (1790)



Boriskin

March 12, 2006, 4:00 pm

Michael Boriskin, *piano*

Prokofiev Symphony No.1 "Classical"
Perle Piano Concerto No.2
Brahms Symphony No.2



Kuusisto

April 23, 2006, 4:00 pm

Jaakko Kuusisto, *violin*

Wagner Overture to The Flying Dutchman
Rautavaara Violin Concerto (1977)
Sibelius Symphony No.2

(Artists, dates, times and programs subject to change.)

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Funded in part by the
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Program

SUNDAY, APRIL 24, 2005 4:00 P.M. RICHARDSON AUDITORIUM PRINCETON

MARK LAYCOCK, *Music Director*

25th Anniversary Season

WESTMINSTER SYMPHONIC CHOIR

MARK LAYCOCK, *Conducting*

COPLAND *Appalachian Spring* (Ballet for Martha)

STRAVINSKY *Le Sacre du Printemps* (The Rite of Spring)

Part I: The Adoration of the Earth

Introduction

The Auguries of Spring/Dances of the Adolescent Girls

Game of Abduction

Spring Rounds

Games of Rival Tribes

Procession of the Sage

The Sage

Dance of the Earth

Part II: The Sacrifice

Introduction (The Pagan Night)

Mystic Circles of the Young Girls

Glorification of the Chosen One

Evocation of the Elders

Ritual Action of the Elders

Finale: Sacrificial Dance (The Chosen One)

INTERMISSION

RAVEL *Daphnis et Chloé, Suite No.2*

Lever du jour (Daybreak)

Pantomime

Danse général

WESTMINSTER SYMPHONIC CHOIR

This performance generously sponsored by Bloomberg LP.

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
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About Us

Princeton Symphony Orchestra



MARK LAYCOCK, MUSIC DIRECTOR

Now in his nineteenth 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. Well known for his innovative programming, his ability to provide the audience with an understanding and accessibility to the music 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. His debuts at the famed Palacio de Bellas Artes in Mexico City and last season with the Georges Enesco Philharmonic in Bucharest were met with great acclaim. Recently, Mark Laycock was appointed Artistic Director of the Lake Placid Sinfonietta, and has also joined the adjunct faculty at the Lawrenceville School. He will make his Paris debut in October 2005 with the EOP.

ABOUT THE PRINCETON SYMPHONY ORCHESTRA

Founded in 1980 by Portia Sonnenfeld as the "Little Orchestra of Princeton," today's Princeton Symphony Orchestra, under the artistic leadership of Music Director Mark Laycock, celebrates its 25th Anniversary with the 2004-2005 season. Hailed by critics as New Jersey's "virtuoso orchestra," PSO is the recent recipient of the New Jersey State Council on the Arts' *Citation of Excellence*, conferred "for exhibiting the highest standards of excellence in its artistry, operations, governance, and public benefit." Whether performing the classical masterworks, introducing music by the most innovative contemporary composers, offering dazzling pops concerts, or delighting area schoolchildren with their first orchestra experience, the Princeton Symphony Orchestra is widely regarded as one of the region's finest musical organizations. PSO is greater Princeton's only resident professional orchestra and performs its subscription series in historic Richardson Auditorium in downtown Princeton, as well as special performances throughout the region. PSO also produces *BRAVO!*, an in-school educational series with children's concerts in Richardson Auditorium, attended by over 8,000 schoolchildren each year.

Recent acclaimed performances by the PSO included the American premiere of *Daylight Divine* by Augusta Read Thomas, the New Year's Eve *Operafest* at the State Theatre, the Millennial Celebration of Sacred Music, including the Festival of Hymns and the All-Bach New Year's Day program. Artists who have appeared with the PSO include the Louisiana Repertory Jazz Ensemble, The American Boychoir, The Westminster Symphonic Choir, 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, Wolfgang Basch, Yuri Mazurkevich, Peter Odrekhevskyy, Reiko Uchida, and Vladimir Ovchinnikov.

Guest Artists

Princeton Symphony Orchestra



WESTMINSTER SYMPHONIC CHOIR. Composed of upper-class and graduate students at Rider University's Westminster Choir College, the Westminster Symphonic Choir has recorded and performed with major orchestras under virtually every internationally known conductor of the last 75 years. Recognized as one of the world's leading choral ensembles, the choir has sung over 300 performances with the New York Philharmonic alone. In addition to this performance with the Princeton Symphony

Orchestra, the choir's 2004-2005 season has included performances of Brahms' *Ein Deutsches Requiem* with the New Jersey Symphony Orchestra conducted by Neme Järvi and with the Dresden Philharmonic conducted by Rafael Frühbeck de Burgos. With the New York Philharmonic it performed Handel's *Messiah*, conducted by Alan Gilbert, Ravel's, the complete *Daphnis et Chloé*, conducted by Lorin Maazel, and Berlioz' *La Damnation de Faust*, conducted by Charles Dutoit. Its 2003-2004 season included performances of Beethoven's *Symphony No. 9* with the New York Philharmonic conducted by Lorin Maazel; *Sara la Baigneuse, Tristia, La captive*, and *Hermine* by Berlioz with the New York Philharmonic conducted by Sir Colin Davis; Bartók's *Miraculous Mandarin* and Wagner's *Parsifal* (Act II) with the Cleveland Orchestra conducted by Pierre Boulez; Beethoven's *Missa Solemnis* with the Westminster Festival Orchestra conducted by Joseph Flummerfelt; and Bernstein's *Candide* (concert version) with the New York Philharmonic conducted by Marin Alsop.

Forty members of the Westminster Symphonic Choir are selected every year for the Westminster Choir, which has been the chorus-in-residence for the Spoleto Festival U.S.A. since 1977. Its most recent recording is *Heaven to Earth*, recorded with conductor laureate Joseph Flummerfelt and released on the AVIE label.

The Choir was prepared for this performance by Sun Min Lee, associate professor of conducting. Its accompanist is Nancianne Parrella. Westminster Choir College is one of four colleges of Rider University, whose main campus is in Lawrenceville, NJ. A professional college of music with a unique choral emphasis, Westminster prepares students at the undergraduate and graduate levels for careers in teaching, sacred music and performance.



SUN MIN LEE is an assistant professor of choral conducting at Westminster Choir College of Rider University. Ms. Lee has conducted the Westminster Schola Cantorum and the Westminster Symphonic Choir, and currently conducts the Westminster Chapel Choir. She has also collaborated with renowned guest conductors, including Anton Armstrong, Stephen Paulus, Kathy Romey, Dale Warland, and Lorin Maazel. A native Korean, Ms. Lee is pursuing her doctorate in conducting at the Eastman School of Music.

During her residency at Eastman, she worked as an assistant conductor to William Weinert in performances with the Eastman Chorale, the Repertory Singers, and the Eastman-Rochester Chorus and taught undergraduate conducting courses. She is also the founder of a small *cappella* vocal ensemble, Kairos, at Eastman. Ms. Lee also served on the music faculty of Hobart and William Smith Colleges in Geneva, N.Y., where she directed the Community

Program
Princeton Symphony Orchestra

Chorus. Her master's degree is from Westminster Choir College, where she was a member of the Westminster Choir. Prior to coming to the United States, she earned the advanced diploma from Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary, where she returned to teach in the 17th International Kodály Seminar in 1997. Her bachelor's degree in church music is from Presbyterian College in Seoul, Korea.

PRINCETON SYMPHONY ORCHESTRA

IN MEMORIUM

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Basia Danilow, *concertmaster*
Margaret Banks
Lisa Shihoten
Janey Choi
Ruotao Mao
Hanfang Zhang
Kiri Murakami
Linda Howard
Kevin Tsai
Sharon Holmes
Catherine Mandelbaum

Violin II

Denise Huizenga
Michelle Brazier
Carmina Gagliardi
Melanie Clarke
Rachel Golub
Yuko Naito
Nancy Ronquist
David Tsai

Viola

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

Cello

Jodi Beder
Elizabeth Loughran
Elizabeth Thompson
Robert LaRue
Alistair MacRae
John Enz
Stephen Framil

Bass

Joanne Bates
Daniel Hudson
Benjamin Tedoff
Stephen Groat

Flute

Jayn Rosenfeld
Amy Wolfe
Mary Schmidt

Piccolo

Amy Wolfe

Alto Flute

Reva Youngstein

Oboe

Peter Velikonja
Meredeth Rouse

English Horn

Keisuke Ikuma

Clarinet

David Hattner
Sherry Apgar
Daniel Spitzer

E-flat Clarinet

Daniel Spitzer

Bass Clarinet

Bohdan Hilash

Bassoon

Roe Goodman
Seth Baer
Edward Burns

Contrabassoon

Damian Primis

Horn

Doug Lundeen
Victor Sungarian
Paul Rosenberg
Jan Lewis
Jill Van Nostrand

Trumpet

Frank Ferraro
Gerald Serfass
Thomas Cook
Brad Siroky

Trombone

Brendan Hartz
Lars Wendt
Jonathan Schubert

Tuba

Gary Cattley

Piano/Celeste

Jeffrey Uhlig

Harp

André Tarantiles
Barbara Biggers

Timpani

Adrienne Ostrander

Percussion

Phyllis Bitow
Greg Giannascoli
David DePeters
William Trigg
Jason Markzon
Florence Ierardi

PAS DE TROIS: GREAT BALLET MUSIC

The glorious marriage of dance and music we call ballet dates back to 15th century Renaissance Italy. Commercial trade brought untold wealth to the dukes who controlled those local city-states; arts promotion, a key beneficiary of this wealth, opened the doors to a cultural surge in literature, painting, sculpture, music and dance. Along with competition in business and finance, the dukes established rival art centers – competition of another sort. Entertainments, especially dance, popular among the dukes, became contests in costly, fancy costumed performance events.

With her accession to Queen of France in 1547, Catherine de Medici brought to her new country the Italian entertainments she and her court so enjoyed, and in the person of Balthazar de Beaujoyeuly, the French court's new chief musician. By 1581, the *Ballet Comique de la Reine*, likely the first true ballet company, found success in Paris, soon to be imitated in courts throughout Europe. Louis XIV, a dance aficionado, expanded and enlarged this entertainment, establishing in 1661 the Royal Academy of Dancing, to encourage and teach the art of ballet.

Not to be left behind, Catherine I, Peter the Great's successor, formed the Russian Imperial Ballet of St. Petersburg in 1738 – the beginnings of what would be a world-class Ballet school and troupe. Published in 1760, French choreographer Jean George Noverra's *Letter on Dancing and Ballets* admonished those dancers in gaudy costumes and those who emphasized only technical skills; the true purpose of ballet, he stated, was to represent characters and express feelings. Accordingly, Noverra formulated dramatic ballet which told a story entirely by movements: *ballet d'action*.

By the 1800s ballet plots dealing with ancient Greek myths and gods grew tiresome and were replaced with romantic stories, escapes from the real world, to other worlds and foreign lands. Women, by now dancing on their toes to simulate lightness and delicacy, took center stage – men functioned as lifters, porters, to the ballerinas. In 1832 Italian choreographer Filippo Taglioni produced the first romantic ballet, *La Sylphide*, for his daughter Marie. Her costume set the new standard for the ballerinas of her day: Light, white skirt that ended half-way between the knees and the ankles, leaving the arms, neck and shoulders bare.

Marius Petipa joined the Imperial Russian Ballet of St. Petersburg for productions of *Sleeping Beauty* and *Swan Lake*; the IRB becoming a world center of dance. In 1909 Sergeï Diaghilev founded *Ballet Russes* and introduced to the world his extraordinary dancers, Anna Pavlova and Vaslav Nijinsky. Michel Fokine was the company's first choreographer offering advanced concepts and encouraging use of the entire body in performance rather than mere individual mimed gestures. Fokine choreographed Stravinsky's 1910 *Firebird* and his 1911 *Petrushka*.

With Diaghilev's sudden passing in 1929 a memorable chapter in world-class ballet ended. A focus on new world ballet came with George Balanchine, formerly with Diaghilev, and the founding of his New York City Ballet, and with Mikhail Mordkin's American Ballet Theatre.

A final tip-toe: In Germany during the 1920s Rudolph von Laban struggled to find a method, similar to music notation, to provide dancers with written choreographic guides to the intricate steps required in each individual ballet – and new productions of established dance routines. He tried motion pictures but found that film was too fast for use as an effective tool. Finally, in 1928, he devised a visual, written notation, “Labanotation” also known as “Kinetography Laban” which dancers can study, memorize and refer to as needed – and which now permits computer-generated choreography and copyright protection against plagiarism.

Aaron Copland

1900 - 1990

American music enjoyed bonuses in the three-year turn of the 19th to 20th centuries: In 1898 George Gershwin was born in Manhattan; in 1899 William Kennedy “Duke” Ellington arrived in Washington, D.C. and, in 1900 Mrs. Copland delivered Aaron in Brooklyn. Each of them enriched our nation's cultural outlook and prominence. Regarded the Dean of American music, Aaron Copland remains the most respected and popular American composer of orchestral music – the force for emulation and imitation among generations of our nation's new composers.

Harris and Sarah Copland operated a successful retail store in 1890s Brooklyn, and Harris was president of the borough's oldest synagogue – a far cry from life in the villages in Russia from which they had emigrated. Aaron, their fifth child, learned whatever piano lessons he could from his siblings, then on his own, sought lessons from Leopold Wolfsohn. Further instruction from Victor Wittgenstein and Clarence Adler followed, coupled with Aaron's attendance at symphony concerts and recitals by Paderewski, Isadora Duncan and the Diaghilev ballet, particularly its production of Debussy's ballet *Afternoon of a Faun*. These stirrings were noted by his friend Aaron Schaffer who urged Copland to pursue further studies in Paris. At the age of 21 with savings, small earnings and a scholarship, Copland left for Paris, there to study with Nadia Boulanger at her new School of Music for Americans at Fontainebleau. He found her “powerful and exhilarating” and his studies there became “the most important musical experiences of my life.” Supplanting Germany as the training grounds for young American composers, Paris and Nadia Boulanger would become the destination for virtually every significant American composer between the years 1920 to 1940, causing Virgil Thomson to quip: “every American town had a five and dime and a Boulanger student.”

Paris in the early 1920s was a mecca for writers Hemingway, Joyce, and Stein, and the musicians, Ravel, Stravinsky, Satie and Milhaud – a veritable capital of intellectual stimulation and the most exciting city on the planet. Copland, initially influenced by Stravinsky, soon generated a style of music all his own, an avant-garde approach utilizing polyrhythmic sounds played with jazz elements. Returning to America in 1924 Copland wrote a ballet, *Grogh*, a *Dance Symphony*, *Music for the Theatre* and his *Piano Concerto* (1926), then adopted an entirely new discipline which found him leader of the new “American” school; his *Piano Variations* (1930), *Short Symphony* (1933) and *Statements for Orchestra* (1935) are products of this period.

Stravinsky himself had briefly experimented with jazz idioms during the 1920s but, similarly, had turned away. Now the works of Copland from the years 1924 through 1935 exceeded even Stravinsky's flirtation with the dissonant, percussive and abstract idealizations. Abruptly, Copland changed direction again. In an article written at that time for the magazine *The New Music*, he explains his thinking: "I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer. The old 'special' public of the modern music concerts had fallen away, and the conventional concert public continued apathetic or indifferent to anything but the established classics. It seems to me that we composers were in danger of working in a vacuum. Moreover, an entirely new public for music had grown up around the radio and the phonograph. It made no sense to ignore them and to continue writing as if they did not exist. I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms."

From that moment on, Copland's compositions became the works by which he is best known and best loved – and among them, the three American ballets: *Billy the Kid*, *Rodeo* and *Appalachian Spring*.

Appalachian Spring, 1943–1944

In May, 1942 Erick Hawkins, a dancer with Martha Graham's troupe, wrote to Mrs. Elizabeth Sprague Coolidge, benefactor of the Library of Congress, with a suggestion that Mrs. Coolidge commission a ballet by Martha Graham. By August the commission was official: Ms. Graham would provide the choreography and Aaron Copland the score (Graham had been impressed with Copland's works). Graham wrote to Mrs. Coolidge that this collaboration was "not only a first for me but for American dance as well. To my knowledge this is the first time that a commissioning of works for the American Dance has ever happened. It makes me feel that American dance has turned a corner, it has come of age." In a follow-up letter to Coolidge, Martha Graham added: "I have always chosen my subject when I was asking a composer to write for me. I submitted to Copland the idea and a detailed script." The script she gave Copland included the following description: "This has to do with living in a new town, some place where the fence has just gone up." Describing Copland's resulting music as "clear, open and essentially Copland," Ms. Graham reported this good news to Mrs. Coolidge.

Completing the score, Copland entitled his work *Ballet for Martha*, but Martha Graham re-titled her dance *Appalachian Spring* after a line in a Hart Crane poem called "The Dance." When Copland arrived in Washington, D.C. for rehearsals, before the October 30, 1944, premiere, he said to Ms. Graham: "Martha, what have you named the ballet?" After explaining her re-titling the work, *Appalachian Spring*, Copland asked, "Does it have anything to do with the ballet?" "No," she said, "I just like the title."

Limited by the smallish-sized stage at the Coolidge Auditorium at the Library of Congress, Aaron Copland prepared his score for thirteen wind and string instruments, a chamber ensemble; only later did he arrange the music for a full orchestra – the version typically played today.

More symphonic in concept than Copland's earlier ballets (*Billy the Kid*, *Rodeo* and *Our Town*), *Appalachian Spring* also contains a "borrowed melody," the traditional Shaker hymn *Simple Gifts*. An exception among all Copland's borrowed melodies, it is the only one that he does not modify with syncopation or changing meter, the only one he dwells on through a set of variations. *Appalachian Spring* has made this hymn famous, and has resulted in this hymn's adoption into the repertoires of schools, churches and among popular folksingers. The song's text is as follows:

'Tis the gift to be simple,

'Tis the gift to be free,

'Tis the gift to come down

Where we ought to be.

And when we find ourselves

In the place just right

'Twill be in the valley

Of love and delight.

When true simplicity is gain'd

To bow and to bend we shan't be asham'd

To turn, turn will be our delight,

'Til by turning, turning we come round right.

In its final form this melody "is like the gift of simplicity referred to in the Shaker text... a fulfillment to which all the variations and the intervening hesitant prayer have led." After *Appalachian Spring*, Copland's reliance on folk material, so essential to many of his earlier works – that Coplandesque factor – yielded to this composer's development of his own melodic sources.

In the program notes for the work's first performance is the story, described: "Spring was celebrated by a man and a woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the 'Promised Land.'"

Appalachian Spring's full orchestral version had its premiere in New York in May 1945 and was received with popular and critical acclaim. Virgil Thomson, as critic and composer, wrote at the time that the scoring was "plain, clean-colored, deeply imaginative... designed not only to express the moods of the story but to amplify the characteristics of the dramatic personae... it has style."

Aaron Copland was awarded the 1945 Pulitzer Prize and the 1945 New York Music Critics' Circle Award for *Appalachian Spring*.

Igor Stravinsky

1882 – 1971

If not the greatest 20th century composer, as some believe, Stravinsky cannot be denied his place among the most influential and dynamic musical personages of all time. Born in St. Petersburg, the son of an esteemed basso at the St. Petersburg opera, Stravinsky's youth gave little indication of what revolution in music he was soon to spring upon the world. Exposed to a generous musical childhood, including the obligatory piano lessons, Stravinsky continued pursuing his law degree at the university until age 23 while indulging his growing music interests. An introduction to Nicholas Rimsky-Korsakov, in 1900, presented Stravinsky the opportunity to offer his earliest compositional attempts for evaluation by a master composer. The law student became the master's private pupil, and remained so until R-K's death in 1908.

(Arriving home for dinner following a long day of teaching, Rimsky-Korsakov told his wife that Stravinsky had shown him a new composition in progress, to which he responded to his pupil, "This is nothing but trash, garbage." In the next breath he told his wife, "If only all of my students could compose such trash, I would be in heaven.")

Serge Diaghilev, the great Russian impresario who was to play an important role in Stravinsky's career, sponsored a Paris showing of Russian art, performances of Russian music and especially, in 1908, a staged *Boris Godunov* starring the legendary Feodor Chaliapin. So successful was the Russian ballet introduction to Parisian audiences that Diaghilev established there the Ballet Russes.

Diaghilev's ballet provided that era's innovative composers – Debussy, De Falla, Prokofiev, Ravel, and now Stravinsky – with splendid inspirations: The avant-garde Ballet Russes and its premier dancers, Vaslav Nijinsky and Tamara Karsavina. For its 1910 Paris season of Ballet Russes Diaghilev planned a scenario on the Russian legend, *Firebird*, with choreography by Michel Fokine. Anatol Liadov agreed to compose the score but following delay after delay Diaghilev, now desperate, fired Liadov and, remembering Stravinsky's *Fireworks* of 1908, hired the young composer who quickly wrote the music, delivering the score for the rehearsals in Paris.

In 1911 Diaghilev again turned to Stravinsky for music for the Ballet Russes, a production of *Petrushka* resulting in another brilliant success for all concerned. *Daphnis et Chloé* was the star of Diaghilev's 1912 Ballet Russes season; for the 1913 season, Diaghilev again sought a Stravinsky score.

Le Sacre du Printemps, The Ballet

Issued from a solo bassoon, the first notes of this remarkable composition, "quaint, solitary and apt," are intended to simulate the "first stirrings" of life, yielding to rhythmic and pulsating aural complications throughout the orchestra that defy verbal description. Stravinsky explains: "The idea came from the music, and not the music from the idea. I have written a work that is architectonic, not anecdotal." The work is divided into two parts:

PART I.

The Adoration of the Earth. Introduction – Harbingers of Spring, Dances of the adolescents – Mock Abduction – Spring Rounds – Games of the Rival Tribes – The Procession of the Sage – Dance of the Earth.

PART II.

The Sacrifice. Introduction – Mystical Circles of the Adolescents – Glorification of the Chosen One – Evocation of the Ancestors – Ritual of the Ancestors – The Sacrificial Dance of the Chosen One.

Le Sacre du Printemps, The Opening Night

Third, and most controversial of Stravinsky's "Diaghilev ballets" was of the composer's own conception: "I dreamed of a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death." Diaghilev was delighted, and work on all aspects of this new ballet came together; Nijinsky provided the choreography to Stravinsky's music, Nicholas Roerich's sets were ready, the *corps d'ballet* rehearsed, and on May 29, 1913 *Le Sacre* premiered at the Theatre des Champs-Élysées in Paris. In what might be termed the most famous *scandale* in music, this event had hardly begun when laughter was heard, fist fights erupted, and the music was drowned out by whistles and catcalls; insults and threats were exchanged, Diaghilev had the electricians flick the houselights off and on in hopes of restoring order, a riot was in progress; the police were summoned. Apparently, no one associated with the production was prepared for this sophisticated audience's reaction to the music, for no so such response greeted the dress rehearsal.

Choreographer Nijinsky, standing on a chair, shouted directions to the dancers as if he were coaching a basketball team (weren't 120 rehearsals enough preparation?). Conducting was Pierre Monteux, a splendid and experienced musician, who did his very best in continuing the performance.

Not until the final scene, *The Sacrificial Dance of the Chosen One*, was the audience finally calmed, and then only by "...the superb performance of Marie Piltz in her solo of sacrifice which concludes the ballet." This final scene "...is generally agreed to be the longest and most exhausting solo in the history of theatrical dance." (From Serge Diaghilev: [The Rite of Spring] "The Twentieth Century's Ninth Symphony".)

With *Le Sacre du Printemps* a theatrical legend had been born amidst turmoil and repulsion from its detractors, and the cheers of approval from the Stravinskyites.

Maurice Ravel

(1875 – 1937)

Born and raised in the Basses-Pyrenees, and half-Basque, Maurice Ravel began piano lessons at age 7. In 1889 he entered the Paris Conservatory, no child prodigy, where he remained for sixteen years (longer than most), a student of Gabriel Faure. By 1895 his compositions were receiving notice, notably his *Minuet antique*; in 1902 his *Jeau d'eau* was published and from 1903 came his song cycle *Sheherazade* – Ravel had arrived. Claude Debussy, thirteen years his senior and a major figure in French music, received Ravel's 1904 String Quartet with a request from the composer for his advice: "In the name of the gods of music, and in my name, do not touch a single note" was the response.

Compositions flowed under the guidance and support of Ravel's compatriots who comprised the group *Les Apaches*; Florent Schmitt, Leon Leclere, Ricardo Vines, Leon-Paul Fargue and the critic M.D. Calvocoresi: *Introduction and Allegro for harp, flute, clarinet and string quartet* (1906), the opera *L'Heure espagnole* (1907), *Gaspard de la nuit, Valses nobles et sentimentales, Ma Mere l'Oye* and the *Rapsodie espagnol*.

Serge Diaghilev approached Ravel with a commission for his Ballet Russes 1912 season (between the 1911 *Petrushka* and *Le Sacre du printemps* of 1913), an anachronistic challenge: *Daphnis et Chloé*, a plot dealing with Greek mythology to which Ravel would write the "appropriate" music. This luscious and ravishing achievement in the art of orchestration remains a popular concert hall spectacle. Ravel drew two "suites" from the ballet, both calling for an optional chorus.

The second suite, heard today and the most-often performed of the two, deals with celebration: *Sunrise*, with its stunning solos, then *Pantomime*, an opportunity for our woodwinds to once again display Ravel's compositional genius, and finally, *General Dance*. This legacy of sonic splendor is a gift from one of music's all-time master orchestrators, bringing this most spectacular 25th Anniversary Season of the Princeton Symphony Orchestra to a rapturous close.

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