

PROGRAM

Sunday, November 9, 2008 4:00 P.M.
Richardson Auditorium, Princeton

PRINCETON[®]
SYMPHONY
ORCHESTRA

Princeton Symphony Orchestra Princeton, It's Revolutionary!

TITO MUÑOZ, *guest conductor*
STEVEN ISSERLIS, *cello*

GIUSEPPE VERDI **Overture to *La forza del destino***

FRANZ JOSEPH HAYDEN **Cello Concerto in D Major**
I: Allegro moderato
II: Adagio
III: Rondo: Allegro

Steven Isserlis' performance sponsored by: Amanda and James Kelleher

I N T E R M I S S I O N

DMITRI SHOSTAKOVICH **Symphony No. 10, Op. 93 in E minor**
I: Moderato
II: Allegro
III: Allegretto
IV: Andante – Allegro

*This concert is sponsored by: **GLENMEDE***

Immediately following today's performance, the audience is invited to walk over to Morven Museum, 55 Stockton St., for a reception and tour of *Picturing Princeton 1783: The Nation's Capital*. Limited parking available at Morven.

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.

Large
Print



This program is funded in part by the New Jersey State Council on the Arts/Dept. of State, a Partner Agency of the National Endowment for the Arts





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Guest Artists Princeton Symphony Orchestra



TITO MUÑOZ, *guest conductor*

Twenty-five-year-old conductor **Tito Muñoz** is widely recognized as one of the most exciting emerging conductors on the podium today. He is currently Assistant Conductor of The Cleveland Orchestra, appointed by Franz Welser-Möst in April 2007, and a League of American Orchestras Conducting Fellow. He previously served as Assistant Conductor of the Cincinnati Symphony Orchestra and the Cincinnati Chamber Orchestra.

An alumnus of the National Conducting Institute, Mr. Muñoz made his professional conducting debut in 2006 with the National Symphony Orchestra. That same year, he made his Cleveland Orchestra debut at the Blossom Music Festival. The 2006–2007 season included his critically acclaimed subscription debut with the Cincinnati Symphony Orchestra, stepping in for an ailing Krzysztof Penderecki. Last season included performances with The Cleveland Orchestra, Indianapolis Symphony, Cincinnati Chamber Orchestra, the Kent/Blossom Chamber Orchestra, Sphinx Symphony (for the 11th Annual Sphinx Competition), and the Cleveland Institute Orchestra. Abroad, he made his European debuts with the Orchestre Lyrique de Région Avignon-Provence and Ensemble '05 at Italy's Ritratti 2008 festival.

This season, Mr. Muñoz will appear with the Eugene Symphony, Fort Wayne Philharmonic, Detroit Symphony Orchestra, and Orchestre symphonique et lyrique de Nancy. Additionally, he will make his operatic debut with the Opéra National de Lorraine in performances of Caballero's *Los sobrinos del Capitán Grant*.

Mr. Muñoz attended the American Academy of Conducting at Aspen (2004–2006) where he studied with David Zinman and Murry Sidlin, and participated in master classes with Asher Fisch, Leon Fleisher, George Manahan, David Robertson, and Leonard Slatkin. He is the winner of the Aspen Music Festival's 2005 Robert J. Harth Conductor Prize and the 2006 Aspen Conducting Prize; in summer 2007, he returned to Aspen as the festival's Assistant Conductor.

A native of New York City, Mr. Muñoz began his musical training on the violin at age thirteen in the Juilliard School's Music Advancement Program, continuing studies on violin and composition at the Manhattan School of Music Preparatory Division. He was a member of the InterSchool Orchestras of New York and New York Youth Symphony, where he later served as Apprentice Conductor. He furthered his training at the Aaron Copland School of Music, Queens College, as a violin student of Daniel Phillips. As a violinist, he has performed in many of New York's leading ensembles including the New York Virtuosi, Ensemble Sospeso, and Orchestra of St. Luke's, as well as numerous Broadway shows. As a studio musician, he has recorded for Albany Records, RCA Victor, and Sony.

Guest Artists
Princeton Symphony Orchestra



STEVEN ISSERLIS, *cello*

Steven Isserlis is a cellist whose passion for music transcends conventional divisions. Acclaimed worldwide for his musicality and technique alike, he is equally at home drawing the audience into his circle of friends for chamber music or in recital.

Recent engagements include a residency at Frankfurt's Alte Oper, performances with the Orchestre de Paris under Christoph Eschenbach and the Philadelphia Orchestra under Charles Dutoit, and tours with the Philharmonia Orchestra, the City of Birmingham Symphony, and the Australian Chamber orchestras.

Highlights of this season include a tour of China with the Royal Philharmonic and Leonard Slatkin, a series of three recitals with Dénes Várjon at the 92nd St. Y in New York, recitals at the Wigmore Hall with Tom Adès and Olli Mustonen, appearances with the Minnesota and National Symphony Orchestras, and two performances of Dvořák's Cello Concerto with the Berlin Philharmonic under Alan Gilbert.

The chamber concerts of Mr. Isserlis' devising are renowned for his ingenuity and innovation in programming. He recently presented a highly successful Russian series at the Wigmore Hall, French and Russian programs as part of his residency at Frankfurt's Alte Oper, and a series of chamber music and educational events at the New Zealand International Arts Festival.

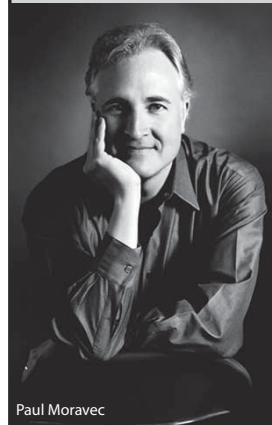
Writing and playing for children is another major interest for Mr. Isserlis. His first book, a children's history of the lives of six great composers, "Why Beethoven Threw the Stew", was published by Faber and Faber in 2001, and a sequel, entitled "Why Handel Wagged his Wig", was published in 2006. Last season, he launched a children's series at the 92nd St. Y in New York. Mr. Isserlis' interest in musical education has another outlet in the master classes he gives regularly all over the world; for the past ten years, he has been Artistic Director of the master class and chamber music seminar IMS Prussia Cove.

With an award-winning discography, his most recent release—the complete Solo Cello Suites by Bach on the Hyperion label—has won many awards, including Listeners' Disc of the Year on BBC Radio 3's CD Review, Gramophone Magazine's Instrumental Disc of the Year, and "Critic's Choice" at the 2008 Classical Brits.

Awarded a CBE in 1998 in recognition of his services to music, Mr. Isserlis received the Schumann Prize of the City of Zwickau (Schumann's birthplace) in 2000. Mr. Isserlis plays the 'Feuermann' or 'De Munck' Stradivarius of 1730, kindly loaned to him by the Nippon Music Foundation of Japan.

PRINCETON[®]
SYMPHONY
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BEHIND THE MUSIC



Paul Moravec

January 17, 2009
3:30-5:30 pm
Paul Robeson Center for the Arts
Arts Council of Princeton

Princeton Symphony Orchestra
Commissions a Concerto!

A Public Forum to Learn About the Creation
of New Music

You are invited for a preview and discussion of Pulitzer Prize-winning composer **Paul Moravec's** new Clarinet Concerto. Panelists include Paul Moravec, PSO guest conductor **Mei-Ann Chen** and clarinet soloist, **David Krakauer**. Please join us for a behind the scenes look at the creative process.

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Meet the Musicians
Princeton Symphony Orchestra



John Enz, *cello*, holds a Masters Degree in Cello Performance and Music Education from Temple University. After receiving a B.A. degree in Music Education from Goshen College in Indiana, with further studies at the University of Michigan in Ann Arbor and at Interlochen Center for the Arts, he taught orchestra and cello for two years at L'Ecole St. Trinité in Port-au-Prince, Haiti. He toured with this group on the East Coast and to Tanglewood Music Camp. In 1977, John was hired by the West Windsor-Plainsboro Regional School System to start a string program and

he presently conducts three orchestras at West Windsor-Plainsboro High School North. His high school orchestras have won the gold at the Montreal and Chicago Heritage Festivals and performed in the Czech Republic and Spain. In 1986, John became Music Director of what is now the Youth Orchestra of Central Jersey serving young musicians from third through twelfth grades. John has been a cellist with the Princeton Symphony Orchestra since its inception in 1980. In addition, he enjoys freelancing in the Princeton area and teaching privately. He and his wife Susan share their empty nest with two bearded collies Socrates and Schubert, commonly known as "Soc" and "Schu."



Mary Schmidt, *flute/piccolo*, joined the Princeton Symphony Orchestra in 1991. She is the utility flute and piccolo player, sitting wherever she is needed for each concert. She served on the PSO Orchestra Committee from 2003 to 2006. Mary earned her undergraduate studies in Music Education at Douglass College (Rutgers University) and a Master of Music in Flute Performance from the Manhattan School of Music in New York where she studied with Harold Bennett. Mary is the former principal flute with the Chattanooga Symphony Orchestra. She has performed

with the New Jersey Symphony Orchestra, Opera New Jersey, Princeton Pro Musica, the American Institute of Musical Studies in Graz, Austria, the West Jersey Chamber Orchestra, and Opera at Westminster. She appears on the CD *A Tribute to Otto Leuning* on the CRI label and on *Jon Magnussen: Music for Limon Dances* (Albany Records). Mary is one of those rare individuals who maintains a busy performance schedule in addition to teaching in public school. She teaches instrumental music in grades 6–8 at Community Middle School in West Windsor-Plainsboro. Mary received the Governor's Award for Outstanding Teaching in recognition for her commitment to education. She has also taught at the University of Tennessee Chattanooga and at Rutgers University. Mary resides in Hopewell, and when she can find time, she enjoys fly-fishing and fly-tying.

Orchestra
Princeton Symphony Orchestra

Violin I

Basia Danilow
Margaret Banks
Stephen Miahky
Cheng-Chih Tsai
Ruotao Mao
Hanfang Zhang
Kiri Murakami
Valissa Willwerth
Molly Emerman
Linda Howard

Violin II

Jody Rajesh
Michelle Brazier
Carmina Gagliardi
Cheng-Hsun Tsai
Rachel Golub
Lara Hicks
Leo Adamov
Nancy Ronquist

Viola

Stephanie Griffin
Angela Pickett
Jacqueline Watson
Clifford Young
Elizabeth Schulze Hostetter
Emily Muller
Amy Leonard

Cello

Jodi Beder
Elizabeth Loughran
Talia Schiff
Alistair MacRae
Melissa Burton Anderson
John Enz
Joanne Lin

Bass

Joanne Bates
Daniel Hudson
John Grillo
Rachel Calin
David Romano

Flute

Jayn Rosenfeld
Amy Wolfe
Mary Schmidt

Piccolo

Amy Wolfe
Mary Schmidt

Oboe

Caroline Park
Adam Hollander
Arthur Sato

English Horn

Arthur Sato

Clarinet

David Sapadin
Sherry Hartman Apgar
Meighan Stoops

E-flat Clarinet

Meighan Stoops

Bassoon

Roe Goodman
Seth Baer
Andrea Herr

Contrabassoon

Andrea Herr

Horn

Douglas Lundeen
Jacquelyn Adams
Paul Rosenberg
Jan Lewis

Trumpet

Frank Ferraro
Thomas Cook
Chris Bubolz

Trombone

Brian Mahany
Lars Wendt

Bass Trombone

Pat Herb

Tuba

Gary Cattley

Timpani

Adrienne Ostrander

Percussion

Phyllis Bitow
Greg Giannascoli
Eric Borghi

Harp

Andre Tarantiles

Overture to *La forza del destino*

GIUSEPPE VERDI (1813-1901)

Born October 10, 1813 in Le Roncole, Parma.

Died January 27, 1901 in Milan.

Composed 1861-1862; revised 1869.

First Performance: (Opera) November 10, 1862 at Bolshoi Kamenny Theatre, St. Petersburg; (Overture) February 20, 1869 at La Scala, Milan.

Instrumentation: piccolo, flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, 2 harps, timpani, percussion, and strings.

In 1860 Giuseppe Verdi was considering retirement. The famous Italian Tenor Enrico Tamburlik asked Verdi to compose an opera for his upcoming engagement in St. Petersburg. The initial run of this opera – *La forza del destino* (The force of destiny) – was less than successful. The audiences disliked the absurd violent plot which was worthy of treatment by Quentin Tarentino (plot summary: everyone dies). Verdi revised the opera, removing some deaths along with many musical revisions which included discarding the original prelude. The present overture is from this revision which received its premiere at La Scala on February 20th, 1869.

In this overture, we hear previews of several hit tunes from the opera. The overture begins with the brass section intoning the “fate motif” which is a unison E played three times. The motif is repeated and then the strings enter with an agitated motif that appears both in the foreground and background throughout the work.

Example 1. Agitato theme



The fate motif returns, followed by an andantino theme in the woodwinds, while we hear echoes of the agitato theme in the strings. This is from the Act III duet between Don Alvaro and Leonora’s brother Don Carlo.

Example 2. Andantino



Then, very quietly, we hear an andante third theme emerge from the strings. This is Leonora’s prayer from Act II; she is preparing to spend the rest of her life atoning for her sin. The agitato theme is still present in the background.

Example 3. Andante mosso



The agitato theme comes to the foreground, is briefly developed, then subsides with snippets of the andantino theme. We hear the clarinets quietly introduce the final important theme which is drawn from Act II of the Opera, when Leonora retires to a cave in the forest dressed as a hermit.

We then hear various settings of these themes, including an interesting chorale-like setting for the brass section. The agitato theme brings us to the climax where the andante theme is played fortissimo by the winds and strings. A brilliant coda which intertwines all of the themes brings the overture to a rousing conclusion.

Cello Concerto in D Major

JOSEPH HAYDN (1732-1809)

Born March 31, 1732 In Rohrau, Austria.

Died May 31, 1809 in Vienna, Austria.

Composed 1783 at the Esterházy mansion.

First Performance: Unknown. Antonin Kraft as soloist, perhaps in Frankfurt-am-Main.

Instrumentation: 2 oboes, 2 horns, and strings.

Joseph Haydn spent many years (1762-1790) in the service of the Esterházy family as composer and Kapellmeister. This concerto was composed specifically for Antonin Kraft who was a cellist in the Esterházy orchestra. For a time it was believed by some scholars that this concerto was composed by Kraft and not by Haydn. There is much evidence to the contrary; however, Kraft did advise Haydn on questions of technique as violinist Joachim did for Brahms.

The sonata allegro first movement opens with the violins playing the first theme. It is then repeated with the addition of the winds.

Example 4. Opening theme



There is a brief bridge passage which leads to the second theme played by the violins. The soloist then enters with the opening theme over a subdued background. The theme repeats with embellishments by the soloist until the second theme is quietly taken up by the soloist. We then hear the soloist flying off into bravura passagework. There is a cadenza and the movement ends with a reiteration of the first theme by the winds.

In the adagio second movement, the soloist introduces the main theme.

Example 5. Second movement



There is a brief tutti after which the soloist reenters with an expansion of the second part of the main theme. The remainder of this brief movement features simple variations on this theme and a cadenza.

The third movement Rondo (allegro), begins with the rondo theme (the theme that keeps reappearing) played by the soloist. More than one British writer has compared this theme with the tune “Here we go gathering nuts in May.” This theme is then repeated tutti.

Example 6. Third Movement rondo theme



A contrasting second theme is then introduced by the soloist. The first theme reappears – it is a rondo after all, followed by the soloist playing a final theme which is in the same vein as the first theme. In the coda, the first theme regains prominence to bring the work to its conclusion. There is much give and take between the soloist and orchestra and an abundance of virtuoso passages for the cello soloist.

Today’s performance of Haydn’s Cello Concerto in D major, composed in 1783, pays tribute to the 225th anniversary celebration of the period when Princeton became the temporary capital of the nation, from the end of June to the beginning of November, 1783. Immediately after today’s performance, please visit Morven Museum and Garden to view the exhibit of portraits, documents and artifacts assembled to help visitors in “Picturing Princeton 1783.”

Symphony No. 10, Op.93 in E minor

DMITRI SHOSTAKOVICH (1906-1975)

Born September 25, 1906 in St. Petersburg.

Died August 9, 1975 in Moscow.

Composed summer-fall 1953, possibly earlier.

First Performance: December 17, 1953 in Leningrad with Yevgeni Mravinsky conducting the Leningrad Philharmonic Orchestra.

Instrumentation: piccolo, 2 flutes, 2 oboes, English horn, E-flat clarinet, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

Dmitri Shostakovich’s *Symphony No. 1* propelled him to prominence. His 1934 opera, *Lady Macbeth of the Mtsensk District* was a resounding international success. The story contained not-so-veiled references to the current Stalinist society. In the January 28, 1936 issue of *Pravda*, an anonymous article – allegedly written by the Great Leader and Friend of Children himself – attacked the opera as “*Muddle instead of Music.*” This led not only to the opera being banned, but caused great anxiety for Shostakovich who was now considered an “Enemy of the People.” Remember that this was the time of the purges where Soviet citizens suddenly disappeared. For a time Shostakovich slept with his bags packed, awaiting the knock on the door in the middle of the night. He simplified his style to avoid being branded again as a composer who could “*reach only the effete ‘formalists’ who had lost all their wholesome taste.*” His “*Soviet Artist’s Reply to Just Criticism*” -- *Symphony No. 5* – restored him to the official’s favor, but only for a while.

In 1948, the Central Committee condemned many composers including Prokofiev and Shostakovich as being “formalist.” Shostakovich’s works until the death of Stalin on March 5, 1953 outwardly toed the party line. Inwardly, Shostakovich scattered hidden messages throughout his compositions via quotations of his and other works as well as other personal musical steganography. We get glimmers of this in the first movement of *Symphony No. 10*, when he quotes the second monologue from his song-cycle *Four Pushkin Monologues*, “*What is in My Name?*” The famous DSCH motif (taken from the German transliteration of his name D. Shostakowitsch) makes an appearance here as it did in the *Cello Concerto* we heard during the PSO’s 2006-07 season. In fact, this motif appears on his tombstone in the Novodevichy Cemetery.

In 1979, Solomon Volkov published *Testimony: The Memoirs of Shostakovich* which continues to produce controversy. In it, Shostakovich admits to including covert messages in music

that could outwardly be interpreted as true Socialist Realism. Shostakovich writes about his Symphony No.10 in *Testimony* as follows: “I did depict Stalin, I wrote it right after Stalin’s death, and no one has yet guessed what the symphony is about. It’s about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course there are many other things in it, but that is the basis.”

The sonata form first movement opens quietly with the low strings playing in unison resembling the opening of Liszt’s *Faust Symphony*. The very beginning contains a motif that appears frequently throughout the symphony. In fact, the first three movements begin with a variation of it.

Example 7. First movement



The brooding strings playing the first theme are followed by the second theme played by the solo clarinet; it is then followed by the nervous third theme played by the flute. The development quietly begins with bassoons, contrabassoon, and timpani. The movement ends as it begins – in gloom.

The second movement is the “music portrait of Stalin.” It begins with brutally pounding minor chords along with the X motif.

Example 8. Portrait of Stalin



Above the strings we hear the winds play another theme. The second movement’s theme not only contains the X motif but is also very similar to the opening theme of *Boris Godonov*.

The allegretto third movement begins quietly with the strings playing a theme once again based on the X motif. The first four notes are also the DSCH motif, but out of order.

Example 9. Third movement



Soon we hear the DSCH motif in the winds along with an anapest rhythm associated with the spoken rhythm of Mityenka – a diminutive form of Dmitri. But then we hear a solo horn that resembles the opening horn theme from Mahler’s *Das Lied von der Erde*. This horn solo returns intact with no modification twelve times in the movement. What

could this possibly mean? A 1993 article shed light on the part that “no one has yet guessed.” Azerbaijani pianist and composer, Elmira Nazirova, had studied with Shostakovich in 1947. During the composition of *Symphony No. 10*, Shostakovich engaged in a detailed personal correspondence with Elmira who served as his muse rather than mistress during this trying time for him. Using both note letter names and solfeggio syllables, Shostakovich turned “Elmira” into the mysterious horn motif.

Example 10. Motifs based on names



At the close of the movement we hear both monograms appear simultaneously; Elmira by a solo horn as always, DSCH by flute and piccolo.

The finale begins with a pensive oboe solo. It is then taken up by the rest of the winds. Soon we hear snippets in the winds of a dotted rhythm. This leads into the main theme of the movement which resembles a Hopak (folk dance).

Example 11. Fourth movement “Hopak” theme



The cheerfulness of the finale still puzzles listeners when placed in contrast to the unremitting gloom of the first three movements. The DSCH motif is in full force here as if to say Stalin is dead but I live. Perhaps this cheerfulness is Shostakovich’s nod to Socialist Realism by providing an “uplifting” and “optimistic” conclusion – or an artist’s response to unjust criticism from a brutal oppressive regime.

Gene De Lisa earned his doctorate in Composition. He studied with illustrious composers including Witold Lutoslawski and also with the PSO’s longtime program annotator and lecturer, Laurence Taylor. Additionally, Gene has studied computer music at the Università di Padova, Italy, and was a private trumpet student of Edward Treutel at the Juilliard School. He can be reached via email at GeneDeLisa@gmail.com.



Mei-Ann Chen



David Krakauer

Concert III

January 18, 2009

The Edward T. Cone Series

Mei-Ann Chen, *conductor*
David Krakauer, *clarinet*

Dvořák	Wind Serenade, Op.44 in D minor
Moravec	Clarinet Concerto
Rossini	Overture to <i>La scala di seta</i>
Mendelssohn	Symphony No.4, Op.90 in A Major "Italian"



Julian Kuerti



David Kim

Concert IV

March 15, 2009

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

Bartók	<i>Hungarian Sketches</i>
Tchaikovsky	Violin Concerto, Op.35 in D Major
Smetana	Selections from <i>Má vlast</i>

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Scott Yoo



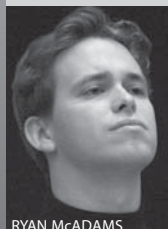
Soyeon Lee

Concert V

April 26, 2009

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

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



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Saturday, December 20, 2008, 3:00 pm

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Jason Plourde, *baritone*
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Tchaikovsky	<i>Nutcracker Suite</i>
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About the Princeton Symphony Orchestra

Founded in 1980 by Portia Sonnenfeld, today's Princeton Symphony Orchestra has been hailed by critics as New Jersey's "virtuoso orchestra." The PSO is a highly successful ensemble offering orchestral and chamber music performances spanning classical music to pops, showcasing conductors and soloists with national and international stature. The orchestra has far-reaching commitments to widen the appeal and accessibility of classical music through its extensive education program *BRAVO*. For the 2008-2009 season, the PSO received a Citation of Excellence for commissioning and presenting a new composition—Paul Moravec's Clarinet Concerto.

With a core of approximately 50 tenured players, the majority of PSO musicians reside in New Jersey, including concertmaster Basia Danilow. Since its inception, the Princeton Symphony has been guided by an extraordinary Board of Trustees and is grateful for the vision of its early Trustees, including Frank E. Taplin, Jr., Edward Cone, William F. Scheide, Reid White, Nathaniel Burt, and Judy Thomson. Caren Sturges, Board Chair, currently leads an active and deeply committed Board. The Orchestra's leadership has pursued a path which has led to measured, intentional growth. To be a full-fledged community resource, the PSO has invested in artistic excellence with particular attention to establishing meaningful ties with local educational, arts, and social service organizations.

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When you make a fully tax-deductible contribution to the Princeton Symphony Orchestra, you help support an art form that is indispensable in our lives. Many concertgoers are unaware that their ticket purchase covers *less than one-third* of the cost to produce this extraordinary music, with another third of the costs covered by institutional support.

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The Princeton Symphony Orchestra has received an anonymous \$50,000 matching gift, its first challenge grant ever! To qualify for the match, donations must be new/first-time or donors must increase their gifts for the current season. All gifts must be received by the end of the season (June 2009). As of today, our board and many generous donors have already contributed nearly two-thirds of the goal.

We need your help. If everyone in today's audience gives, we'll reach our goal! Simply fill out the envelope in today's program, and mail it to the PSO office or drop it off in the lobby. Thank you for all the ways in which you support the Princeton Symphony Orchestra. You, the members of our audience, are our most generous donors!

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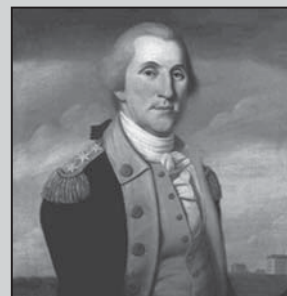
The PSO wishes to thank all those who made PSO's Fall Musicale on Sunday, November 2, 2008 a lovely evening!

Performing Artists: **CELLO**

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You Are Invited!

**Post-Concert Reception and
Tour of the exhibit
Picturing Princeton 1783:
The Nation's Capital**

Morven Museum and Garden
55 Stockton St, Princeton

immediately following today's
concert for all PSO concert attendees.
Morven is just a short walk from
Richardson Auditorium!

Limited parking at Morven available.

BRAVO! Congratulates

These four fine cellists were participants in **BRAVO's**
Master Class, held on November 8, 2008.
Steven Isserlis, *Master Teacher*



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The Princeton Symphony Orchestra's

Sunday Afternoon Chamber Series

At Wolfensohn Hall, Institute for Advanced Study



String Trio

December 7, 2008, 4:30 pm

Basia Danilow, *violin*
Ron Carbone, *viola*
Peter Sanders, *cello*

String Quartet

February 22, 2009, 4:30 pm

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

Flute, Viola, and Harp

April 19, 2009, 4:30 pm

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

Free Admission. Tickets Required & Available by Reservation. Email or call for reservations three weeks before each concert. Email reservations preferred.
Dates, times, programs and artists subject to change.

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