Program

PRINCETON SYMPHONY ORCHESTRA

SUNDAY, MARCH 13, 2004 4:00 P.M. RICHARDSON AUDITORIUM PRINCETON

MARK LAYCOCK, *Music Director*

25th Anniversary Season

THOMAS PANDOLFI, *Piano*

MARK LAYCOCK, *Conducting*

ARMANDO Primavera Overture

LISZT Piano Concerto No.1, in E-Flat Major

I. Allegro maestoso – Tempo giusto

II. Quasi adagio

III. Allegro (Marziale animato)

THOMAS PANDOLFI

INTERMISSION

DUKAS Symphony in C Major

I. Allegro non troppo, ma con fuoco

II. Andante espressivo e sostenuto

III. Allegro spiritoso

This performance is dedicated to the memory of Edward T. Cone.

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

Large Print

Large print programs available by request.

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

NEW JERSEY STATE COUNCIL ON THE ARTS

This performance is dedicated in loving memory of

Edward T. Cone
(1917 - 2004)

A composer, pianist, and musicologist, Ed Cone was one of the three "Founding Fathers," along with William Scheide and the late Frank Taplin, of what is now known as the Princeton Symphony Orchestra. Until his death last October 23rd, Ed remained a steadfast subscriber, and his exemplary support has sustained and inspired us.

In a January 2003 interview at his home in Princeton, Ed Cone was asked by Frank Oteri of *New Music Box* how a composer knows when to end a piece of music:

"As a composer I think it's easy to know when something begins. I don't think I've ever had the experience of getting a musical idea and feeling that it belonged in the middle of something. I've always been able to think fairly consecutively, so when I get a musical idea it begins something. How to end something, that's more difficult. I think you tell how difficult it was just by listening to the music of Dvorak. Have you ever noticed how difficult it was for him to end a composition? You think it's over and there's another coda tacked on to that coda. Then you think that's it and then there's another little bit tacked onto that. The poor man never seemed to be able to come to an end. I think it's a problem that all of us have, but at some point we have to stand back from it and say that's it, I've said what I needed to say. It's finished. I don't know how you do it; you just have to know. That's probably what makes a really successful form successful, where it ends."

"How to end something, that's more difficult."

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 Odrekhivskyy, Reiko Uchida, and Vladimir Ovchinnikov.

THOMAS PANDOLFI, *piano.* When the late conductor/composer Morton Gould heard Thomas Pandolfi play Gershwin at Lincoln Center's Alice Tully Hall he raved: "This was the greatest interpretation of the *Rhapsody* I have heard since Gershwin played it himself." Thomas Pandolfi continues to impress both audiences and critics alike, not only for his dazzling and jazzy Gershwin renditions, but also for his passionate and brilliant performances of the romantic masterworks of the 19th century. While Mr. Pandolfi performs a wide ranging repertoire from Bach to Shostakovich, he particularly enjoys reviving the rare and unusual gems of the piano literature by such composers as Anton Rubinstein, Ernst von Dohnanyi, Sigismond Thalberg and Xaver Scharwenka.

The New York Times has noted Pandolfi to be "a pianist of considerable flair," while The Washington Post describes him as "an artist who is master of both the grand gesture and the sensual line...Pandolfi possesses first-rate technical skills, an unerring command of phrasing, a quicksilver touch and cunning legerdemain when it comes to pedaling...etched with calm and crystal clarity...outstanding." The eminent piano critic Harris Goldsmith, writing for New York Concert Review, characterized Pandolfi's interpretations as containing "high level pianism and tasteful, diversified musical ideas...crystalline textures and deft coloration...charm and bracing elan." Following his debut with the Asheville Symphony during the 2002- 2003 season, the Asheville Citizen-Times wrote, "The climax of the evening's concert came in Pandolfi's superb performance of Liszt's *Piano Concerto No. 2*...he demonstrated a great technician's grace, finesse, and polish…his virtuosity and strength might have had some believing that Liszt himself had taken over the keyboard. Pandolfi expressed the sweetest motives as well as the most powerful declamations of musical ideas.....his passage work was as smooth as silk."

Recently, Mr. Pandolfi has been a guest soloist with numerous orchestras including the Mississippi Symphony, the San Angelo Symphony, the Ohio Valley Symphony, the Fairfax Symphony, and the Lima Symphony; he has collaborated with such conductors as Andreas Delfs, Crafton Beck, Robert Hart Baker, Ron Spigelman and William Hudson. In past seasons Pandolfi has given recitals throughout the U.S., appearing on such acclaimed recital series as Chicago's Dame Myra Hess Memorial Concert Series, New York's ProPiano Recital Series, Washington DC's Phillips Collection Music Series, Florida's Rolfs' Piano Series, the National Chamber Orchestra Recital Series, the San Angelo Chamber Music Series, the Alexandria Recital Series and at Strathmore Hall Arts Center.

A native of Washington, DC, Thomas Pandolfi studied with Sascha Gorodnitzki, Gyorgy Sandor and Herbert Stessin at the Juilliard School as a scholarship student. After completing both his Bachelor's and Master's Degrees there, he furthered his studies with the American pianist, Russell Sherman. Thomas Pandolfi is a Steinway Artist.

MARK LAYCOCK, *Music Director*

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

Violin II
Denise Huizenga
Michelle Brazier
Carmina Gagliardi
Robert Moose
Rachel Golub
Catherine Mandelbaum
Nancy Ronquist
David Tsai

Viola
Stephanie Griffin
Elizabeth Schultz
Lisa Hammell
Thomas Kreuder
Clifford Young
Emily Laycock

Cello
Alistair MacRae
Elizabeth Loughran
Elizabeth Thompson
Talia Schiff
Katherine Cherbas
John Enz
Ella Toovy

Bass
Joanne Bates
Daniel Hudson
Benjamin Tedoff
Kevin Mayner

Flute
Jayn Rosenfeld
Mary Schmidt

Piccolo
Amy Wolfe

Oboe
James Button
Meredeth Rouse

English Horn
Meredeth Rouse

Clarinet
David Hattner
Sherry Hartman Apgar

Bassoon
Roe Goodman
Seth Baer

Horn
Victor Sungarian
Jason Sugata
Paul Rosenberg
Jan Lewis

Trumpet
Joseph Reardon
Gerald Serfass
Chris Bubolz

Trombone
Brendan Hartz
Lars Wendt
Richard Ford

Tuba
Gary Cattley

Timpani
Adrienne Ostrander

Percussion
Phyllis Bitow
Greg Giannascoli

Gualtério Armando (1887 – 1973)

PRIMAVERA OVERTURE

Born in Berlin, Gualtério Armando was a prolific composer and writer whose life and works came to PSO Music Director Mark Laycock's attention during a stay in Florence in 2002. As a young boy, Armando was fascinated by music and began very early to play the violin and piano at a professional level, a true "enfant prodige." After the First World War he left Germany for the "Sonnigen Suden," the Sunny South, arriving in Italy. It was in this period around 1920 that Armando visited Florence and saw Botticelli's famous paintings *The Birth of Venus* and *Primavera*, the inspiration for this work.

As an established composer and critic, he planned to write a history of the "Bel Canto," the beautiful singing vocal qualities of great singers flourishing in Italy. But his writings for German newspapers and magazines took most of his time, and he soon left for France and some time later for Spain. Having settled in Spain, the Spanish Civil War broke out only to displace the composer once more. Armando and his small family left for Portugal, where he remained to the end of his life. At last the composer was able to devote himself entirely to his musical creativeness composing numerous works for orchestra and chamber music. Around 1958 Armando was contacted again by German publishers and as a result wrote three biographies, on Paganini (1960), Liszt (1961), and Wagner (1962), in addition to later literary works about historical events regarding the sea.

Although they remain unpublished, his compositions and their ownership were tied up in various European courts for more than thirty years following the composer's death. It is only recently that his works have been returned rightfully to his family. His *Primavera Overture* received one performance only to be quickly obscured by the outbreak of the Second World War. The Princeton Symphony Orchestra is honored to be able to bring back to light this composer whose life, gifts, and musical contributions were overshadowed by a series of world events and became all but forgotten.

> *One morning Zeus' daughter Venus, who had been created out of the sea foam, was taken ashore on a large shell. The moment her foot touched land, the earth became alive and adorned with all sorts of flowers and plants, leaves as well as fruit started growing on the trees.*

This miracle is "primavera," (Spring) as depicted in Botticelli's famous paintings which hang in Florence's Uffizi Gallery, and which never fail to inspire all artists and those to whom sunshine means life.

Opening with a series of quiet trills and birdcalls, *Primavera Overture* immediately evokes a sunny atmosphere. French horn and flute herald the arrival of Spring. As the triplet figure of the opening melody gains momentum, we are ushered into a romantic *Allegro vivace* of Mendelssohnian lightness and texture. A slower theme, *cantabile*, is played by the violins and echoed by solo flute. These three elements, birdcalls, the sprightly *allegro* principal theme, and the *cantabile* second theme are developed and embellished, culminating in a joyous statement of the principal theme by full orchestra. The music quiets momentarily before bursting into a final bustling *allegro* of happy declaration: *PRIMAVERA!*

Franz Liszt (1811 – 1886)

PIANO CONCERTO NO. 1 IN E-FLAT MAJOR

"Devil of a fellow – such a young rascal!" —Ludwig van Beethoven, 1821.

Had Franz Liszt never existed, it is doubtful that the combined imaginations of his era's greatest novelists might have conjured up so remarkable and unique an individual. Happily, there was a Franz Liszt and, luckily, some of those very writers gleaned from his existence inspiration for many a successful novel.

On the very estate that harbored the genius of Franz Joseph Haydn (1732 – 1809) for thirty productive years, 1761 to 1791, Franz was born to Adam Liszt, frustrated musician and overseer of the Esterhazy's 50,000 head of sheep. Nicknamed "Puzzi," the boy, at age 5, astounded his parents by singing back perfectly a piece his father had just played on the piano. Lessons and practice began immediately; Puzzi would become the accomplished pianist Adam had always yearned to achieve for himself. Four and five hour daily practice sessions became fun for Franz and Adam taught the boy to play from memory, to sight-read and to improvise the works of Bach, Mozart and Beethoven.

His prowess at the keyboard was so remarkable that, by age nine, Franz was ready for his debut before the Esterhazys. The court conductor, Haydn's successor, grasped the scene, recognized the genius and arranged for Adam to take his Franz to Vienna, there to study with Carl Czerny, Beethoven's student, who anxiously agreed to teach Franz at no charge. Intense training, lasting some 14 months, perfected the boy's sight-reading ability by having him learn music at great speed; correct fingering, rhythm and tone coupled with endurance exercises and scales in all keys were the finishing touches. Czerny had given Franz Liszt all he had to offer.

Arrangements were made for this eleven year old's Vienna debut at a concert that would find Rossini, Meyebeer and Beethoven in the audience. Enjoying the applause for his efforts Franz also prized that rare bear hug and kiss on the forehead from Beethoven, and these prophetic words: "My son, some day you will become a real musician." Blessings from the greatest living composer, the magic formula for success was ensured.

> "He collected princesses and countesses as other men collect rare butterflies, or Japanese prints, or first editions." —Ernest Newman, critic and musicologist.

Another performer at this momentous concert was Caroline Unger, the soprano who, several years later, would sing the major role in the premiere of Beethoven's *Ninth Symphony (Chorale)*. In a gesture of tribute to the boy wonder, following his performance, Caroline squeezed his hand – an awakening. Her lustrous voice aside, Franz took note of Caroline's physical beauty, her pretty face and enigmatic smile, those soft hands, her silken hair; precocious Franz had discovered women. (Liszt's later sexual exploits are endless and legendary. This writer has willingly sacrificed several pages to allow time for you to listen to today's program.)

On the heels of his son's Vienna success Adam Liszt determined to retrace Leopold Mozart's journeys with his son some sixty years earlier. Fame and money awaited. To Paris and London (in performance before King George IV), to Pressbourg and Berlin and points between, always to glowing reviews and standing ovations, Adam's dream of success, now

through his child, was realized. A letter written by Franz to a music publisher around this time tells much:

> "Dear Sir!!! I would be greatly obliged if you would take the trouble of coming to see me today at quarter past three having finished a few pieces and as I want to have them engraved I am appealing to you to ask you to kindly hear them so that you don't buy a pig in a poke. Franz Liszt"

These travels and the hastened maturity they brought Franz helped develop the social skills and practices he would require in his lifelong relationships, and prepared him for the further extensive travels to come.

Arriving in Boulogne for a concert appearance in August, 1827, Adam took ill with a fever. Writing to his mother back home Franz urged her to come to them at once, fearing the worst. Before she reached them Adam had passed on, but not before whispering these words of advice and warning to his son: "Stick to your music, my boy…and beware of women."

Unwilling, or unable to heed his father's advice Franz soon after fell in love with a sixteen year old Parisian beauty, Liline Saint-Cricq, his piano student. They were lovers. They were soon parted. Her father, the French minister of commerce, married Liline off to a more suitable candidate from their family's social circle. Liszt was devastated. Now seventeen, he contemplated suicide; thoughts of joining the priesthood mellowed his anguish. Recovering, Franz resumed his concertizing, composing and seducing – the three-legged support system that would soon became the talk of Europe.

Two of Liszt's major love affairs and a few from the scores of lesser liaisons are significant to the larger picture, 19th century music in Europe, and bear mentioning.

From his decade-long affair with Countess d'Agoult came three children. In deference to her husband, the Countess did not use her real name on her children's birth certificates; even this seemingly iron-clad bond of children would not keep this couple together. Their youngest child, Cosima, grew up to marry Hans von Bulow, the renowned pianist, conductor and friend to Wagner. The newlyweds, in fact, spent their honeymoon at Wagner's home. Soon after, Cosima and Wagner eloped. Despite Cosima's profound influence on Wagner, Liszt regarded that scandal the most hurtful event in his life; Cosima was probably the closest of anyone to Liszt and their estrangement was terribly painful; reconciliation was eventual and late, but sweet.

From Princess Carolyne Sayn-Wittgenstein, who sought to encourage Liszt to abandon his profligate lifestyle in favor of composing, this description of the great man: "He is not by nature a libertine, he is merely weak, and when a woman wants to take possession of him, he cannot resist her."

From each conquest, for Liszt was attracted to the beautiful, well-placed and wealthy ladies of Europe, his opportunities for friendship and contact with the rich and famous, the cultured and creative, expanded. Through George Sand, Liszt met Chopin, Countess d'Agoult introduced Liszt to Meyerbeer, Berlioz, Heine and Balzac, whose novel *Beatrix* recounts the doings of Liszt and his Countess.

> "I have not seen any musician in whom musical feeling ran, as in Liszt, into the very tips of the fingers and there streamed out immediately." - Felix Mendelssohn

The term "recital" was a Lisztian invention. When asked why he called his keyboard performances "recitals," Liszt would explain that quite often during breaks between pieces he would come down from the stage to walk and mingle among the audience, conversing about the music and much more. Written so that he alone would have the technique to execute them properly, Liszt's compositions for the keyboard raised the bar of pianistic accomplishment for future generations of students and performers. Who more so than Liszt, encouraged piano studies? It's likely that Liszt was responsible for the purchase of more parlor pianos than anyone else in history, such was his impact on piano playing.

> "Whoever has not heard Liszt cannot even speak of piano playing." —Johannes Brahms.

> "He must be heard – and also seen; for if he played behind the scenes a great deal of the poetry of his playing would be lost." —Robert Schumann.

Traditional piano concertos, especially Mozart's 27th and Beethoven's 5th, called for a three-movement frame, each part assigned a determined role. How novel then the concept of composing a piano concerto in one composite movement, one which contained a structure similar to the four movements found in the typical symphony? Liszt accomplished this in his 1848 concerto. He was the soloist and no one less than Berlioz conducted. Anticipating a "hard sell" Liszt purportedly uttered these prophetic words: "This none of you understands." Liszt sought a unity for this concerto, discarding the "dead space" between the traditional three movements and eliminating the need for three separate endings – just one would do fine.

This *bravura* concerto is most demanding on soloist and orchestra both. From the powerhouse first seven notes, followed at once by two bursts of brass, all repeated, the piano jumps in with flourish and a flood of pyrotechnics; turning your eyes away from the keyboard momentarily convinces you that three hands are in action. Tingling treble trills and a soulful clarinet solo combine with luscious melody.

For the second movement, reminiscent of Schumann, Liszt provides a refreshing flute solo; poetic throughout.

The third section shows Liszt utilizing the triangle, another of this composer's radical choices, by cleverly incorporating its effect among the piano and strings. The movement concludes with a *cadenza*, a lone piano solo.

Returning to the work's opening, the last movement expands upon it in at a fiery pace; and again using a Liszt novelty: a cymbal solo.

Edouard Hanslick (1825-1906) was the first professionally trained and educated music critic. A powerful influence on 19th century music, his comments were feared, though not always fair or accurate. He labeled Liszt's E-Flat Major concerto, the "Triangle Concerto," attacking the composer's use of this percussion instrument within a concert work. For twelve years the attack persisted; this concerto remained shelved.

Liszt, in a letter to his uncle, in 1857, spoke of his use of the triangle, "They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the *Finale* of the *Ninth Symphony*."

Toward the end of his life Franz Liszt speculated on the marriages and families that he had broken apart in his lust and ambition, asking himself the essential question: For all of it, the riches, the luxury, the wanton womanizing - what was left for him? He never married, never had a true home to which he could return. Recalling his despair when, at seventeen he had lost his first love and his thought of joining the church, Franz Liszt entered the cloister to take the first four orders of the priesthood. He was now "Abbe Liszt." Completing his travels, celebrating his 75th birthday, and the scores of unpaid recitals he gave throughout Europe, Liszt stopped in Bayreuth to attend a performance of Wagner's *Tristan*. There on July 31st, 1886, suffering from pneumonia, Franz Liszt died.

Janka Wohl, a Liszt biographer, recounts this conversation she exchanged with her subject: "Have you written the history of your life?," she asked. "It is enough to have lived such a life as mine," he replied.

> "He is the master of his emotion and knows how to keep it from noisy futility. This is why he never indulges in those parasitic developments which so often disfigure the most beautiful effects." —Claude Debussy

Paul Dukas (1865 – 1935)

SYMPHONY IN C MAJOR

In the *Revue hebdomadaire* in September, 1894, an essay by Dukas was entitled "Comedy in Music." It begins: "The question of the pictorial in music has been much discussed, but the study of its potential for the comic has, on the contrary, been left almost completely in the shade…" Further along, Dukas continues: "…but when the music depends on a given text, its comic power shows itself effectively in quite a different way. Here the association of ideas plays the principal role (…) it is especially through the connection of text and music that it stands out so clearly…" Yet further along: "Later, through the perfection of dramatic style and especially through combinations of instrumentation music was able to enter the domain of comedy with even more confidence…"

Could Dukas have imagined then that barely three years later he would pen a composition which would hold its place among the quintessentially comic works in all of classical music? *The Sorcerer's Apprentice* (1897) established Dukas' reputation, but, regrettably, overshadowed his other compositions - those few works that did survive, those he spared from the flames.

One splendid survivor is the work featured on the second half of today's program, his *Symphony in C Major*, dating from 1896, Dukas' only composition in that form. Differing in length, impact and format from *The Sorcerer's Apprentice*, this piece suggests this composer's versatility; examination of his other published output further demonstrates that point, particularly in his last composition, a dance-poem for orchestra entitled *La Peri*. First performed in 1912, this ballet score, with its luscious melodies, is preceded by a Fanfare for Brass, a stunning 132 seconds of virtuosic proportion.

Madam Dukas, Paul's mother and a gifted pianist, was destined for a concert career until her

parents totally objected. During those first five years of his life Paul would have her influence – until her sudden passing in 1870. Paul's closest ties remained with his surviving family, together providing the tightly-knit environment in which the young man would mature.

Actively interested in cultural matters, Jules, his father, and his older brother Adrien (both worked in the banking business) provided Paul with opportunities for creative expression and stressed the value of education. Piano lessons were a must; at age 13 Paul was displaying a particular aptitude by composing on his own, leading to his admission, at 16, into the Conservatoire, there to study harmony and become a piano student of Georges Mathias. A profound interest in orchestration that fascinated Paul his entire life surfaced; regular attendance at concerts sharpened his development, and playing the timpani in the school orchestra was his particular pleasure. By 1883 he had composed an overture, and another the next year – he would hear them performed in Geneva.

Befriending Vincent d'Indy in composition classes at school led Paul closer to the musical ideals of Wagner, which were soon expanded to included the influence of Caesar Franck and Franz Liszt.

Into his later twenties these compositions were receiving increasingly favorable reception. His first major work, *Polyeucte*, was performed at the highly-regarded Lamoureux Concerts in 1892. Camille Saint-Saëns took an interest in Dukas, inviting him to join in a collaborative venture to complete an unfinished opera.

Writing for several respected journals spread his name and, with Saint-Saëns' support, Dukas made important contributions to the newly-revised music encyclopedia from the publisher Durand. During this period Dukas began sketches for his only symphony, its first performance taking place on January 3rd, 1897.

Orchestration, in which Dukas achieved mastery, is the art of "combining the sounds of the orchestra to form a satisfactory blend and balance," requiring knowledge of each instrument, its own individual capabilities and limitations, and of the theories in music that constitute composition.

In the *Symphony in C Major*, musicologists have found both subtle and obvious influences of Caesar Franck, Vincent d'Indy and Ernest Chausson for some, Georges Bizet, Edouard Lalo and Saint-Saëns for others, and votes have been registered for Beethoven and Robert Schumann. Yet others have speculated that this composition was intended as an opera, or conversely, that *The Sorcerer's Apprentice* is actually this symphony's missing third movement.

Now enters the issue of how many movements in a symphony? Traditionally, the symphony is constructed with four movements (Mozart wrote three-movement symphonies, Beethoven wrote one with five), but 19th century French composers, in an effort to form a more cohesive work, wrote a number of the "threes," discarding the typical third movement, usually a *scherzo*.

Not that this omission permits the orchestra members to leave the hall earlier; these French works are not always shortened by dropping a movement, however they're most attractive. Franck's *D Minor* is quite popular; Chausson's, *B-Flat Major* contains a middle movement

that is gorgeous; and Saint-Saëns *3rd Symphony*, the "Organ," is unforgettable.

Dukas' entry starts right off with the first theme, less than two minutes later we're offered a second, and at the three-minute mark, or so, an unmistakable third theme is heard in the brass (and will return at about 11:00). Animated, with bright touches, this first movement moves happily about its melodic path and concludes with vigorous inventiveness.

The hymn-like second movement, reminiscent of Schumann's style, has an intimate appeal, a solo horn connecting one gentle theme to another. Can it be a gesture to Mahler?

An assertive and busy final movement returns themes from the first in new developments, playful treatment accompanies a newly-introduced melody and in spirited fashion this movement, and the symphony, ends in a flurry of exertion.

Abandoning work on a new opera, to his own text, *L'arbe de science*, Dukas gratefully accepted Maeterlinck's offer to use his text of *Barbe-bleue,* notifying his publisher of the great news: A new opera was in progress. Occupied also with editing Rameau's *Les indes galantes,* this productive period yielded Dukas' *Piano Sonata*, regarded among the most ambitious works in the French piano literature (1899).

1908 brought news of Adrien's passing, a blow that was magnified with his father's death in 1915. That year Dukas was married to Suzanne Pereyra, his life once again connected; they welcomed a daughter in 1919. Beside two minor works, his ballet *La Peri*, from 1912, was Dukas' last published composition. He was 47.

Always the perfectionist, Dukas had shown close friends works of his that he, nevertheless, found unworthy – apparently, only he could understand why. These friends, among them Debussy and Albeniz, urged him to preserve these pieces, responding to his threat to destroy them in the end. Dukas' inflexible whims were troubling, he even refused to have published any portrait of himself; he could be impatient and pedantic.

From his deathbed, legend has it, Dukas managed the energy to search out among his papers any still unpublished compositions and condemn them unto fire, destroying eleven works, his second symphony, operas, ballets, an anticipated violin sonata and two overtures. What we know of his already published creations turns his whim of destruction into a tragic loss to classical music.

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

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