

PRINCETON SYMPHONY ORCHESTRA

**April, 2002**

Dear Friends,

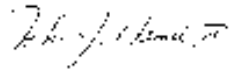
We're delighted that you've joined us during our 22nd Anniversary Season! Whether you are a regular subscriber or attending for the first time, you've discovered the world-class caliber of Princeton's own symphony orchestra.

Breathtaking classical performances, uplifting family concerts, and our self-supported school music program, BRAVO!, make the PSO a community musical resource unlike any other in our area.

Our Annual Appeal is underway, and we count on your support. Please mail your tax-deductible contribution in the envelope found inside this program, or phone us with your pledge. Your generosity helps sustain a true community treasure.

My sincere thanks to all who generously support the orchestra.

All the best,



**John J. Hamel, III**  
President  
Board of Trustees

## ABOUT THE SACRED MUSIC SERIES

Prior to the 1999-2000 season, the Princeton Symphony Orchestra received a generous grant from the Princeton Theological Seminary for an ambitious three-year project, the presentation of sacred choral and orchestral works.

The resulting Sacred Music Series has encompassed works spanning three centuries, which included performances, lectures, and seminars at the Seminary and Richardson Auditorium.

The series began in November 1999 with a unique presentation of an all hymn-based concert at the University Chapel. That same season, on New Year's Day 2000, the PSO presented an all-Bach concert at Nassau Presbyterian Church, which also commemorated the 250th anniversary of the composer's death. Last season, Verdi's monumental *Requiem* was presented, and featured a stunning array of soloists. For this final season of the series, contemporary sacred music is introduced, including the American Premiere of Augusta Read Thomas's *Daylight Divine*.

The Princeton Symphony Orchestra is deeply grateful to the faculty and students of the Princeton Theological Seminary, along with its President Thomas W. Gillespie; Vice President for Seminary Relations Eugene P. Degitz; and Music Director Martin Tel. This enormous undertaking could not have been accomplished without them.

PRINCETON SYMPHONY ORCHESTRA

 Princeton  
**Theological**  
Seminary

## FINAL CONCERT OF THE SEASON

May 19, 2002 at 4 p.m.

Russian Chamber Chorus of New York

Bernstein	<i>Candide Overture</i>
Piston	<i>Suite from The Incredible Flutist</i>
Argento	<i>Casa Guidi</i>
Gershwin	<i>An American in Paris</i>
Tchaikovsky	<i>1812 Overture</i>

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## PROGRAM

PRINCETON SYMPHONY ORCHESTRA

Sacred Music Series in cooperation with the Princeton Theological Seminary

MARK LAYCOCK, *Conducting*

Albert Wang, *violin*

Samuel Hsu, *piano*

Tristan Murail, *ondes Martenot*

Sarah Pelletier, *soprano*

The American Boychoir, Vincent Metallo, *Music Director*

Augusta Read Thomas, *Composer-in-Residence, Chicago Symphony Orchestra*

## MARTIN

**Polyptique for Solo Violin and Two String Orchestras**

- I. Image of the Palms
- II. Image of the Upper Room
- III. Image of Judas
- IV. Image of Gesthemane
- V. Image of Judgment
- VI. Image of the Glorification

Albert Wang

## MESSIAEN

**Trois Petites Liturgies de la Présence Divine**

- I. Antienne de la Conversation Intérieure: Dieu présent en nous
- II. Sequence du Verbe, Cantique Divin: Dieu présent en lui-meme
- III. Psalmodie de l'Ubiquité par Amour: Dieu présent en toutes choses

Tristan Murail

Samuel Hsu

The American Boychoir

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

## THOMAS

**Daylight Divine (American Premiere)**

Based on the poems of Gerard Manley Hopkins

- I. The Windhover
- II. Pied Beauty

Sarah Pelletier

The American Boychoir

*Daylight Divine was commissioned by Soli Deo Gloria, Inc., an Illinois not-for-profit corporation dedicated to preserving, promoting and enhancing the classical sacred music repertoire.*

Large print programs available by request.

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



**MARK LAYCOCK, MUSIC DIRECTOR**

Now in his sixteenth season as music director, Mark Laycock has deftly shaped the Princeton Symphony Orchestra into a mature and acclaimed ensemble, reflecting his elegance, wit, and precision. He is well known for his innovative programming and his ability to provide the audience with an understanding and accessibility to the music that remains unique in the concert-going experience. Mr. Laycock was initially trained as a violist under the tutelage of the Curtis String Quartet. In 1979, he won the Leopold Stokowski Memorial Conducting Competition and the opportunity to conduct the Philadelphia Orchestra. He was then twenty-one and the second youngest ever to conduct that orchestra. He carries the distinction of being the only non-Russian invited to appear at the Moscow Autumn Festival, performing at Tchaikovsky Hall in 1988, and has conducted the Philharmonia Orchestra at the Royal Festival Hall and the Barbican Centre, London. Mark Laycock was music director of Orchestra London Canada from 1995 to 1998. In November 2000 he was appointed Assistant Conductor of the New Jersey Symphony Orchestra, and was subsequently promoted to Associate Conductor at the beginning of the 2001-2002 season, a post he holds simultaneously with the Princeton Symphony Orchestra. In addition, Maestro Laycock appears frequently as a guest conductor with some of North America's most prestigious orchestras, including the Philadelphia Orchestra and the Montreal Symphony Orchestra. In December 2001 he made his debut to great acclaim at the famed Palacio de Bellas Artes in Mexico City.

**ABOUT THE PRINCETON SYMPHONY ORCHESTRA**

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

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

**GUEST ARTISTS**

**Albert Wang, violin** Born in Michigan, Albert Wang made his solo debut with the Ann Arbor Symphony Orchestra at age 15, performing Mozart's Violin Concerto No. 5 in A Major. Currently residing in Chicago, Wang holds degrees from Indiana University, University of Michigan, and a Doctor of Musical Arts from the American Conservatory of Music.

The winner of numerous competitions including International Concerts Atlantique, Society of American Musicians, and the International French Music competitions, Wang is also a recipient of a Fulbright lecturing grant, the Leo Sowerby Medal, and a Helmuth Fuchs career grant. He has performed and presented master classes in Canada, China, France, Mauritius, and throughout the United States. His performances have been recorded and broadcast on National Public Radio, Public Broadcasting Service, and WFMT Chicago Fine Arts Station.

As the Music Director of the Baroque Masterplayers since 1994, Wang has performed virtually every major baroque violin concerto with the ensemble. He also champions new music, recently performing concertos by Lou Harrison and Frank Martin, and has numerous world premieres to his credit. He made his Carnegie Hall recital debut in 1998 and has recorded on New World Records and with the Slavic Projection Ensemble. Future projects include CDs of Corelli sonatas and Vivaldi's *Four Seasons*, solo appearances with the Blue Lake Festival Orchestra and Chicago Philharmonia, and recitals in the Midwest and at the National Gallery of Art in Washington, D.C.

Dr. Wang serves frequently on the juries of music competitions and has published articles and reviews for numerous journals and magazines. His biography is listed in *Who's Who in Entertainment*, *Who's Who in America*, and *Who's Who in the World*. Formerly on the faculty of Wheaton College, he currently serves on the faculty of Roosevelt University and is a member of the Lyric Opera of Chicago Orchestra.

When not playing the violin, Mr. Wang enjoys fishing, juggling, powerlifting, woodworking, and volunteering for the American Red Cross and United Way.



**Tristan Murail, ondes Martenot** Tristan Murail, born in 1947 at Le Havre, France, received degrees in classical and North African Arabic (at the National School of Oriental Languages) and in economics (at the Paris Institute of Political Science) before turning to composition. A student of Olivier Messiaen, he won the Prix de Rome in 1971 and spent two years at the Villa Médicis. Upon his return to Paris in 1973, he founded the Itinéraire ensemble with a group of young composers and performers; the group became widely renowned for its groundbreaking explorations of the relationship between instrumental performance and many aspects of electronics.

In the 1980s, Mr. Murail began using computer technology to further his research into acoustic phenomena. This led him to years of collaboration with the IRCAM, where he directed the composition program from 1991 to 1997 and helped develop the Patchwork composition software.

Mr. Murail has also taught at numerous schools and festivals worldwide, including the Darmstadt Ferienkurse, the Abbaye de Royaumont, and the Toho University in Tokyo; he currently is a professor of composition at Columbia University.

Mr. Murail's compositions have won many awards and have been widely performed throughout Europe, Asia, Australia, and both Americas. Recent notable works include the orchestral work *Le Partage des eaux* and the chamber ensemble works *Bois flotté*, *L'Esprit des dunes*, and *Serendib*, which was commissioned by the Ensemble InterContemporain in 1991.



**Samuel Hsu, piano** Samuel Hsu is chairman of piano instruction and professor of music history at Philadelphia Biblical University (formerly Philadelphia College of Bible.) He was born in Shanghai, China, where at age nine he began his musical studies at the Shanghai National Conservatory. He remained in China until the age of 18, when he performed the Grieg Piano Concerto with the Hong Kong Philharmonic Orchestra under the direction of Arrigo Foa. After earning both the bachelor of science in Bible and the bachelor of music degrees at PCB, he went on to complete his Ph.D. at the University of California at Santa Barbara in 1972. His teachers have included Mary Hsia, Virginia Brubaker, Ronald Boud, Erno Daniel, Daniel Pollack, Rosina Lhevinne, and Martin Canin.

Dr. Hsu is a board member of the Philadelphia Music Teachers Association, and has taught at Cseh Summer School of Music since 1972 (he has served at CSSM longer than any other faculty member, except for the Csehys themselves!), where he is the chair of the piano department.



**Sarah Pelletier, soprano** Sarah Pelletier has performed at some of the world's leading music festivals such as the Spoleto Festival USA, Bard Music Festival, and Aldeburgh Festival. As a Young Artist, she participated in the Steans Institute at the Ravinia Festival and the Vocal Fellowship Program at the Tanglewood Music Center. She was a Finalist in the International Opera Singers Competition sponsored by the Center for Contemporary Opera in New York City, and the NATS Artist Awards Competition. Ms. Pelletier made her New York City

recital debut as a Finalist in the 1999 Poulenc Centennial Competition.

Ms. Pelletier has appeared in opera productions with Opera North, Opera Theater of Philadelphia, Opera-Aperta of Boston, and the Aldeburgh Festival, UK. Her operatic roles have included the Countess in *Le nozze di Figaro*, Fiordiligi in *Così fan tutte*, Mimi in *La Bohème*, Helena in *A Midsummer Night's Dream*, and Lady Billows in *Albert Herring*. She has collaborated on these productions with many esteemed conductors and directors such as Seiji Ozawa, David Kneuss, Drew Minter, James Robert Carson, and Craig Smith.

As a concert soloist, she has performed with the New Jersey Symphony Orchestra, Garden State Philharmonic, Masterwork Chorus and Orchestra, Princeton Pro Musica, and Westminster Community Orchestra of New Jersey. In the Boston area, she has performed with the Cambridge Symphony, Hingham Symphony, Emmanuel Music, Coro Allegro, and New England Classical Singers. Her recent performances have included Brahms' *Requiem*, Haydn's *The Creation*, Mozart's *Requiem* and *C minor Mass*, Handel's *Alexander's Feast*, and Handel's *Messiah* at the Washington National Cathedral.

Ms. Pelletier's interest in Contemporary Music has led to premieres by James Yannatos, Howard Frazin, Arlene Zallman, and John Goodman as well as performances under the direction of Lukas Foss, Robert Spano, and John Harbison. She has performed in many contemporary music series including the Tanglewood Festival of Contemporary Music, Composers in Red Sneakers, and the "Music in Time Series" at the Spoleto Festival USA. Ms. Pelletier has been featured on the BBC radio broadcast *Live from Tanglewood* and has recorded Britten's *Te Deum in C* under Joseph Flummerfelt for Chesky Records.

Future engagements include Mozart's *Don Giovanni* with Opera-Aperta in Boston, Britten's *Peter Grimes* under Maestro Seiji Ozawa at the Maggio Musicale in Florence, Italy and at the Saitokinen Festival in Japan, as well as Puccini's *Madama Butterfly* under Maestro Ozawa in Japan and China.



**Augusta Read Thomas, composer** Augusta Read Thomas (born in 1964 in New York), is currently a Professor of Music at Northwestern University. She is also Composer-in-Residence with the Chicago Symphony Orchestra until 2006. She studied at Northwestern with Alan Stout and Bill Karlins; Yale University, with Jacob Druckman; and at the Royal Academy of Music in London.

Conductors including Daniel Barenboim, Mstislav Rostropovich, Pierre Boulez, Seiji Ozawa, Hans Vonk, Leonard Slatkin, Mariss Jansons, Gerard Schwarz, Christoph Eschenbach, Oliver Knussen, Esa-Pekka Salonen, Dennis Russell Davies, Hugh Wolff, John Nelson, Jahja Ling, Keith

Lockhart, Lawrence Leighton Smith, George Manahan, Jac Van Steen, and Grant Llewellyn have programmed her work.

Thomas's orchestral works have been performed by the Berlin Philharmonic, New York Philharmonic, Philadelphia Orchestra, Boston Symphony, Cleveland Orchestra, Chicago Symphony, National Symphony, Dallas Symphony, Minnesota Orchestra, Pittsburgh Symphony, Seattle Symphony, American Composers Orchestra, New York Chamber Symphony, Louisville Orchestra, the ORF Radio Symphony in Vienna, and the Residentie Orkest of The Hague in Holland, among many others.

Honors have come from: The Siemens Foundation in Munich (2000); ASCAP, BMI, the National Endowment for the Arts (1994, 1992, 1988), American Academy and Institute of Arts and Letters (2001, 1994, 1989), the John Simon Guggenheim Memorial Foundation, the Koussevitzky Foundation (1999), New York Foundation for the Arts (1998), the John W. Hechinger Foundation, the Kate Neal Kinley Foundation, The Debussy Trio Music Foundation and Thomas van Straaten, Columbia University (Bearn's Prize), the Naumburg Foundation, the Fromm Foundation (1996, 1992), the Barlow Endowment, Harriett Eckstein, Chamber Music America, the French International Competition of Henri Dutilleux, New York State Council for the Arts, the Massachusetts Artists Fellowship Program, the Indiana State University Orchestral Music Prize, and the federal Office of Copyrights and Patents (the Third Century Award).

Thomas has been awarded fellowships from the Bunting Institute of Radcliffe College, the Rockefeller Foundation (Bellagio), International Rotary Foundation, L'Ecole Normal in Fontainebleau, France, Tanglewood Music Center, Gaudeamus Foundation, Wellesley Composers Conference, the Atlantic Center for the Arts, Aspen Music Festival and, twice, to the June in Buffalo festival. She was a Junior Fellow in the highly prestigious Society of Fellows at Harvard University between 1991 and 1994.

Thomas's work has been featured on National Public Radio's "Morning Edition," as well as on Minnesota Public Radio's "The Composer's Voice." She was a Master Artist, leading a three-week composition program, at the Atlantic Center for the Arts, and was twice a featured artist in a one-week program at the Conductor's Institute. Frequently Thomas undertakes short-term residencies in colleges and universities across the country.

Augusta Read Thomas's music is recorded on Teldec, CRI, Albany, GM Recordings, BIS, Gasparo, Centaur, Louisville Orchestra, 4-TAY, and Open Loop, and is published exclusively by G. Schirmer, Inc.



**The American Boychoir** The American Boychoir's rich sonorities, musical sophistication, expressive power and innovative programming have established its reputation as the United States' premier concert boys' choir. The American Boychoir was founded in Columbus, Ohio in 1937, and has been located in Princeton, New Jersey since 1950.

The 2001-02 season is rich with prestigious performances. The Choir began the season performing Brahms' *Ein Deutsches Requiem* with the New York Philharmonic in a Memorial Concert for the victims of

September 11th, aired on *Live from Lincoln Center* on PBS. The Choir also performed at an event titled *Remembrance and Reflection*, an observance of New Jersey's victims of September 11th, organized by the Office of the Governor of New Jersey, and aired on the New Jersey Network and also featured Christopher Reeve and Ray Charles. Next, the Choir had its first engagement of the season at Carnegie Hall, performing Britten's *War Requiem* with the Cincinnati Symphony. The Choir performed Beethoven's *Ninth Symphony* on New Years Eve with the New York Philharmonic and again appeared with the Philharmonic for Mahler's *Symphony No. 3* in January and February. In April, the Choir is scheduled to sing at the newly opened Kimmel Center in Philadelphia with the Philadelphia Orchestra in the U.S. premiere of *Quickenings* by Scottish composer James MacMillan. Also in April, they will perform with the Princeton Symphony Orchestra in the American premier of August Read Thomas's *Daylight Divine*. Tours this year will bring the Boychoir's music to the South, Mid-Atlantic, New England, the Midwest and Canada. The Choir will also appear with the Chicago Symphony in May, again singing the *War Requiem*.

Highlights of the 2000-2001 season included performances with the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony and Vienna Philharmonic; tours to Japan, Taiwan, Bermuda, the West, Midwest and the South; the National Choral Conference with Drs. Anton Armstrong and André Thomas; and two recordings due out shortly, plus a Christmas program for Public Radio International (PRI) that aired on 188 stations throughout the country.

The American Boychoir has an extensive "Arts in Education" outreach program which targets schools and communities nationwide. The Boychoir has completed school residencies in Mississippi, West Virginia and Kansas as well as a two-year music education project involving students and teachers from New Brunswick, New Jersey.

The Choir has appeared many times on television: A&E's *Breakfast with the Arts*, *Live!*

With *Regis and Kathie Lee*, CBS *This Morning*, NBC's *Today*, and can be seen regularly on PBS in the award-winning documentary *Journey of Butterfly*, based on Cantor Charles Davidson's 1968 memorial composition to the Holocaust survivors called *I Never Saw Another Butterfly*, written specifically for The American Boychoir. The Choir can also be recognized on many television commercial soundtracks including Monster.com, Salomon Smith-Barney and the Clio-winning "True Colors" campaign for Kodak.

The American Boychoir can be heard on many recordings, most recently *Mass & Vespers for the Feast of Holy Innocents* by J. Michael Haydn on LINN Records. The choir can also be heard on the Virgin Classics label in *Fast Cats and Mysterious Cows*, and on the Angel label in *Carol and Hymn*. A live performance recording of Benjamin Britten's *War Requiem* featuring The American Boychoir with the New York Philharmonic conducted by Kurt Masur was released in May 1998. The Choir also appears on Jonathan Elias's *The Prayer Cycle* featuring Alanis Morissette, James Taylor and Linda Ronstadt, Jessye Norman's *In the Spirit*, Kathleen Battle's *Grace*, Michael W. Smith's *Christmastime* and the soundtrack of Rosie O'Donnell's 1998 movie *Wide Awake*.

**Vincent Metallo, Music Director, American Boychoir** Now in his first season as Litton-Lodal Music Director, Vincent Metallo comes to this position from a long association with The American Boychoir, having served as both Associate Music Director and Resident Training Choir Director.

Mr. Metallo has prepared the Boychoir for performances with the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, St. Louis Symphony Orchestra, and Orchestre Révolutionnaire et Romantique, under conductors Kurt Masur, John Elliot Gardiner, André Previn, Wolfgang Sawallisch, James Levine, and Hans Vonk. Mr. Metallo's most recent projects have included performances of Bach's *Johannes-Passion*, Beethoven's *Ninth Symphony*, and Stravinsky's *Persephone*, as well as world premiere performances of works by Aaron Jay Kernis and Michael Torke as part of Disney's *Millennium Commissions*.

In addition to his work with The American Boychoir, Mr. Metallo served as Assistant Professor of Music and Director of Choral Activities at Wellesley College and Assistant Professor of Music at Lehigh University. He is sought after across the country to lead workshops in choral technique and conducting. A graduate of the Hartt School of Music and Westminster Choir College, Mr. Metallo is certified in Kodály music pedagogy and technique and solfège through the Kodály Musical Training Institute.

## Polyptique for Violin Solo and Two String Orchestras (1973)

Frank Martin (1890-1974)

Frank Martin was born in Geneva in 1890, the tenth and youngest child of a Calvinist minister. Composing from the age of eight, Martin never attended a conservatory, and received training from a single teacher, Joseph Lauber. At the urging of his parents Martin began university studies in physics and mathematics, but soon returned to concentrate on a career in music, eventually becoming a pupil of Emil Jaques-Dalcroze, with whom he later worked as a teacher of rhythmic theory. In the years before World War II Martin was active as a pianist and harpsichordist, and directed a private music school. In the 1940s he became president of the Swiss Musicians' Union. In 1946 he moved to the Netherlands, where he remained until his death in 1974. In the 1950s he held a composition class at the *Hochschule für Musik* at Cologne, where he numbered among his students Karlheinz Stockhausen. Despite his precocious efforts as a composer, it was only at the age of thirty that Martin found his creative voice, quickly beginning to make his name as the most renowned Swiss composer of his generation. Not surprisingly for a musician growing up in the multi-lingual Swiss society, Martin's work exhibits elements drawn from both the French and German musical traditions. His own Protestant roots quite naturally led to a profound study of the work of J. S. Bach, while his lifelong friendship with Ernest Ansermet brought about a discovery of modern French composers and Stravinsky, which would be a powerful influence upon his work. Martin's encounter with the 12-tone method was to have a lasting impact upon the works he composed after 1930, although there was little stylistic debt to the work of Schoenberg. He was a prolific composer in all the major categories of music, including choral music, chamber music, orchestral works and stage compositions, yet confessed that he found the act of composition a frightening ordeal.

The title *Polyptich* refers to an altarpiece in which multiple panels form a unified whole. The particular polyptych that inspired the composer was Duccio's *Maesta* altarpiece in Siena. As in the paintings, the component movements are assembled symmetrically, with six sections laid out in three pairs (or diptychs), each comprising an *Allegro* movement followed by a slow movement.

The six sections are as follows:

*Image des Rameaux - Image of the Palm Branches - (Allegro non troppo ma agitato).*

A five-note figure is threaded through the violas and cellos, moving restlessly between the two orchestras, and gaining in intensity and fullness of sonority. The violin enters with a long-breathed *cantilena* in the upper register, then continues on its way over a sustained background. With the return of the five-note figure the original tempo is recovered with its uneasy atmosphere, leading to a winding 6/8 figure passed between the two orchestras, overlaid with a hesitating three-note figure and the solo violin gliding above in long notes. Soon all the thematic elements are heard in a shifting mosaic of sound, pressing forward to a spacious conclusion in A major.

*Image de la Chambre haute – Image of the Upper Room - (Andante tranquillo).*

In an atmosphere of rapt stillness a melody of great simplicity unfolds in the solo violin, framed by the orchestral violins. A sharply contrasting chromatic episode follows, moving between the two string orchestras, with the violin returning to draw the music back to richly tonal textures. The soloist moves into the lower and middle registers with a hesitating melodic line heard against overlapping chords, swelling and falling, in the orchestras. The soloist withdraws and soon the orchestra rises to a climax, the soloist returning in the plaintive mood of the opening, soaring into the highest reaches, then subsiding, to end the movement in a serene E major.

*Image de Judas – Image of Judas - (Allegro).*

This movement takes the shape of an ironic scherzo in 7/8, with a stumbling figure heard first in the solo violin, soon yielding to the orchestras which press ahead in an awkward *scherzando*, with the primary thematic element heard above a nagging *ostinato* in the basses. In a central trio section the beat remains a count of seven, but is now doubled to stomp ahead in heavy-footed *fortissimo* quarter notes, the violin darting about in its lower register with swooping *glissando* and rapid triplet figures amid long sustained tones. The original 7/8 of the opening section returns in a brief closing section, with the *ostinato* figure swelling upward one last time, then dropping away in the lower strings.

*Image de Gethsemane - Image of Gethsemane - (Molto lento).*

Perhaps the heart of the work, this movement opens with an extended passage for unaccompanied violin in double-stops, becoming a single strand of melody from which a four-note figure emerges. This forms a link to a moment of eerie, glassy calm, with the soloist circling about over hushed unison octaves in the orchestras. A brief resumption of the double-stops leads to further unison octaves, now in a chorale-like succession of chromatic tones which almost suggests a 12-tone series. Embellished by the soloist in arpeggiated chords, the music closes in a confident D major.

*Image du Jugement - Image of Judgment (Largamente – Allegro subito – Piu lento).*

At first the soloist is silent, as the sweet consonance of the previous movement is rudely swept aside by massive chords shifting from one orchestra to the other, attacked *sforzando* then swelling in volume. This introduction breaks into an *Allegro subito*, filled with sharp accents and biting dissonances (which for some listeners may evoke recollections of the bitter outbursts heard in later works of Shostakovich). Four times in succession the solo violin makes a brief appearance, playing broad, sonorous double-stops, only to be driven back by renewed aggressive passages in the orchestras. In a final episode the violin challenges the orchestral mass with long sustained figures in the lower register of the instrument, gradually inching upward, only to be pulled down at the end to join the final hammered tones.

*Image de la Glorification - Image of Glorification (Andante – Allegro moderato – un poco piu mosso - Piu andante).*

In an enigmatic finale the work returns to a contemplative atmosphere opening with the violas and cellos of both orchestras united to intone a broad, chorale-like melody of striding quarter notes, set in B major. This moves into the violas and violins, above a sustained F-sharp bass, and with the entry of the violins of the first orchestra (now playing the chorale-like melody in eighth-notes) the music seems to pick up speed, more so when the soloist steps in with the same melody in sixteenth notes. At this point the tread of the lower instruments falls away, and the orchestra begins to provide harmonic support for the solo violin, which whirls onward, sailing into the uppermost reaches of the instrument. Little by little the violin shifts into longer note values, into eighths, then quarter notes, creating the effect of a gradual slowing down. The harmonic background becomes organ-like in its mass - consonant, warm and confident in mood. The violin wheels upward with scale-like melodic phrases evocative of the closing pages of the Berg *Violin Concerto*. After a momentary flurry of rapid passage work in the solo violin, a last fragment of the chorale-like opening figure brings the composition to a quiet ending in F-sharp major, the violin disappearing high overhead.

Written for Yehudi Menuhin, the *Polyptique for Violin and Two String Orchestras* was Martin's last instrumental work, composed in 1973.

**Trois Petites Liturgies de la Présence Divine (1943-44)**

Olivier Messiaen (1908-1992)

In the greater part of his *oeuvre*, the primary factor driving Messiaen's creative impulse was his profound religious feeling. He himself said "the first idea that I wished to express, the most important because it is placed above all else, is the existence of the truths of the Catholic faith. I have the good fortune to be a Catholic; I was born a believer and it so happens that the sacred texts have struck me even from my earliest childhood. A certain number of my works are destined therefore to highlight the theological truths of the Catholic faith. This is the main aspect of my work, the most noble, without doubt the most useful, the most valid, the sole aspect which I will not perhaps regret at the hour of my death."

The harmonic and melodic aspects of Messiaen's style were profoundly affected by his study of a wide range of modes and scale patterns, from Gregorian chant to classical Hindu music, although the most unique aspect of his work relates to a lifelong devotion to the study of birdsong. Messiaen was a serious collector of birdsong, which he patiently recorded in the field, scribbling in notebooks. These expeditions into the natural world would become vivid raw material in compositions such as *Oiseau Exotiques* (performed by the Princeton Symphony Orchestra in 1989), the *Catalogue d'Oiseaux* and perhaps most of all his majestic *Des Canyons aux Etoiles*, which even includes melodic elements from birds of the American West.

Born in Avignon, son of a father who taught English and translated Shakespeare, and a mother (Cécile Sauvage) who was a distinguished poet, Olivier Messiaen began to compose at the age of seven. Presented with a score of Debussy's *Pelléas et Mélisande* at the age of ten (!), the precocious youngster determined to pursue a career as a composer. Messiaen entered the Paris Conservatoire at the age of eleven, where he studied organ with Marcel Dupré, composition with Paul Dukas, and won prizes in counterpoint and fugue, piano accompaniment, music history, and composition. His earliest published works, *Le Banquet Céleste* for organ (1928) and his first orchestra composition, *Offrandes Oubliées* (1930) immediately became part of the concert repertoire. Upon finishing his studies Messiaen became organist at La Trinité Paris, a position he held the rest of his life. In 1936 he joined the faculty of the École Normale de Musique and the Schola Cantorum. In 1947 he was offered a position at the Conservatoire, where his classes became legendary for their imagination and intellectual brilliance, attracting a remarkable collection of important young musicians, including Pierre Boulez, Karlheinz Stockhausen, and Yvonne Loriod (who later became his wife). Renowned as a virtuoso organist, Messiaen would become perhaps the 20th century's most important composer of organ music. The span of his compositions was vast, ranging from such works for solo piano as the *Vingt regards sur l'enfant Jésus*, to the sublime *Quatuor pour la fin du temps* (1941), composed while imprisoned in a German concentration camp. He composed many works for voice, chorus, orchestra, and his magnum opus opera, *Saint François d'Assise*, which appeared in 1983.

In his *Technique de mon langage musical* (published at the ripe age of 35), an ambitious discussion of the elements which formed his musical style, Messiaen includes a remarkable preface in which he thanks not only the usual persons (wife, teachers, friends, etc.), but includes in his gratitude "stained glass windows – Hindu rhythmic – Mussorgsky's *Boris Godunov* – the mountains of the Dauphine – birds (!) – Gregorian Chant...." What might appear to be a zany catalogue of eccentric enthusiasms is in fact a precise accounting of significant influences which shaped a highly individual musical voice. In general, Messiaen's work remained grounded in a tonal harmonic idiom, although in the 1950s and '60s he moved progressively in the direction of a rather idiosyncratic adaptation of serial techniques. (Messiaen and Milton Babbitt were composing the first examples of "total serialization" at the same time in the late 1940s.)

The *Trois Petites Liturgies de la Présence Divine*, setting a text written by the composer, was composed from 1943-44, and first performed in April, 1945. In a preface to the work the composer proudly lists a glittering array of notables who were in attendance, including Honegger, Poulenc, Boulez, even the painter Georges Braque. That an important painter was present is interesting not only in light of Messiaen's firm belief in the power of music to communicate, but also in light of Messiaen's life-long condition of synesthesia (the general term for the stimulation of one sense resulting in one's experiencing it in another sense). Hearing sounds and seeing their colors is the most common example, and Messiaen speaks about the specific colors of sounds and even of chords in his autobiography. Apparently the colors of chords influenced heavily his choice of them in his compositions. About the *Trois Petites Liturgies* he writes:

"The music is, above all, the music of color. The modes I have used here are harmonic

colors. Their juxtaposition and superimposition produce blues, red, blues striped with red, mauves and grays dotted with orange, blues studded with green and circled with gold, purple, hyacinth, violet, and the sparkle of precious stones: ruby, sapphire, emerald, amethyst – all in draperies, rippling, swirling and spiraling, their movements intermingled. To this must be added my research into rhythm: non-retrogradable rhythms, rhythmic canons, the use of the *deci-talas* from ancient India – and also the percussive use of the piano, vibraphone and celesta (which evokes the gamelan of Bali and Java): the rhythms and timbres that I have chosen help to accentuate these colors and their movements.

"I wrote the poem of the *Trois Petites Liturgies* at the same time as the music and expressly for the music. In other words, it does not lay claim to any independent literary merit. And, in spite of its surreal appearance, it proclaims theological truths using terms borrowed, in all humility, from the Holy Scriptures. The principal idea is that of the Divine Presence, with each section dedicated to a different kind of presence. The first section, *Antienne de la Conversation Intérieure* (Antiphon of the Interior Conversation) is dedicated to the God who is present within us; the second section, *Sequene du Verbe, Cantique Divin*, (Sequence of the Word, Divine Song) is dedicated to the God who is present in Himself; and the third section, *Psalmodie de l'ubiquité par Amour* (Psalmody of the Ubiquity of Love) is inscribed to the God who is present in all things. These inexpressible ideas are not expressed but remain of the order of a dazzling display of color."

"Color" is particularly remarkable in the work's instrumentation: 18 women's voices (rendered this afternoon with the even more angelically exquisite colors of the American Boychoir), and small string orchestra as background to the glistening textures of celesta, vibraphone, maracas, Chinese cymbal and tam-tam, solo piano and *ondes Martenot*. The piano is assigned a quasi-*concertante* role, representing birdsong figuration in a wide range of expression, from delicate repeated-note figuration to showers of thick chords and tone clusters, percussive, agitated and soloistic. Of special note is the *ondes Martenot* ("Martenot Wave", an electronic keyboard instrument developed in the 1920s by Maurice Martenot), which may be played in a traditional manner, and also permits amazing swooping *glissando* effects. The sounds are transmitted through a loudspeaker, and exhibit a dynamic range from hushed and seductive *pianissimo* to ear-splitting *fortissimo*.

The first movement (which bears a subtitle, *God present in us*) is laid out in a clear ternary (ABA) form. The opening section presents a meditative phrase heard three times, the voices in unison, surrounded by a halo of string sonority, with soft rhythmic tapping of birdsong figures in the piano, and rounded out by a quiet, ecstatic A major chord in the voices. (In his preface Messiaen identifies some of the bird-calls used in this section, including the Blackbird and the Nightingale.) The middle section consists of a fourfold repetition of a pattern in which a psalm-like chant is heard twice, followed by a restless, rhythmically irregular phrase. The strings are now confined to *pizzicato* figures and trills, the piano more prominent, with richly-textured chords, doubled by vibraphone and maracas, then adding the *ondes Martenot* (marked to be played "with the timbre of an Oriental Clarinet"), and solo violin in a scurrying bird-like descant. Framing this central episode, the opening section returns much as before, now with



embellishment in the celesta, the movement closing with the serene A major cadence.

The second movement forms a stunning contrast to the first, pouring out full-throated volume, marked to be played “with a great joy.” This is one of the most exultant choral movements in contemporary music, with an unrestrained dance-like appearance. In fact it is a highly structured movement that draws upon the traditions of “responsorial psalmody” of the medieval church, in which there are repetitions of short “responses” after each line of a psalm. Here there is no suggestion of a “psalm-tone,” instead a vivacious tune in unambiguous A major is heard, the vibraphone doubling the voices, with an infectious lopsided rhythmic swing created by a succession of changing time signatures (3/8, 3/16, 2/8, 3/8, 3/16, 4/8, etc.). A concluding phrase is more chromatic, the strings scurrying about, the vocal line darting into angular tritone figures. Through all of this the piano is engaged in a frenzy of brightly colored melodic patterns, sometimes with the hands in unison, sometimes with fistfuls of dissonant chords. This statement of dance-like A major followed by tritonal dissonance is heard in a sequence of six variations, the choral element unchanging, but heard against a constantly varying orchestral background. As the fifth repetition approaches, there is a sudden silence, followed by a majestic, richly textured version of the music, now much slower, and in massive full sonority. The tritonal passage becomes a whirl of trilling strings and hammering chords in the piano, pressing forward into the final section. With the “mode” which forms the basic harmony of the piece riding upward in the piano, the choir bursts into chords, crying out a reiterated “*Pour nous!*” to bring the movement to a jubilant close.

The third movement has the outward appearance of a ternary structure, but actually is a smoothly unfolding set of variations. In the opening “A” section Messiaen lays out a fourfold repetition of an opening statement, comprising a psalmodic chant (the singers rhythmically speaking the words), and a rather disjunctive, highly chromatic melodic phrase, rounded out by a sweeping refrain laid out with rich tonal harmony. In these repetitions the choral parts are repeated with little change, however the orchestral parts constantly take on different textures and coloration. In the central B section the tempo quickens, and against a galloping pattern in the lower strings (based on the “refrain” melody), and joined by obsessive chords and repeated notes in the first violins and piano, the choir sings in a chant-like manner of the rainbow colors of God’s love. Sweeping ahead in a relentless *ascendo*, the music reaches a huge climax on a D major chord. After a long silence there follows a passage that is the spiritual focus of the entire work: the choir sings of “You who speak in us...and maintain your silence in your Love.” The atmosphere is utterly still, the wild momentum of the music slowed down to a tempo in which time seems to stand still. Then the opening A section returns, with some changes in the orchestration, and the choral parts as before. The central B section returns to form a coda to the work, with the “You who speak in us...” passage now shortened, and bringing the music to a close in the soft embrace of a glowing A major.

## Daylight Divine

Augusta Read Thomas (1964 – )

Augusta Read Thomas has written, “To all music, every listener brings his or her own unique perspective. In this regard, what is of greatest concern to me is the following: That I lead my listener to new aesthetic engagements with the world and themselves and that with each new piece, I continue on a life’s journey of self-discovery.”

Born in New York City in 1964, Augusta Read Thomas studied at Northwestern University, Yale University and the Royal Academy of Music in London. Formerly on the composition faculty at the Eastman School of Music, she is currently a Professor of Music at Northwestern University, and has been Composer-in-Residence with the Chicago Symphony Orchestra, with an appointment extended to 2006—longer than any other on record. The Chicago Symphony has presented premiere performances of many of her compositions. Thomas’s composition, *Aurora: Concerto for Piano and Orchestra*, which was commissioned by the Berlin Philharmonic, received its premiere last year with Daniel Barenboim as conductor and pianist, followed by its UK premiere at the BBC Proms. Several of her works have been introduced by Pierre Boulez, other notable conductors of her works including Christoph Eschenbach, Seiji Ozawa, Esa-Pekka Salonen and Mstislav Rostropovich. She is astonishingly prolific, with more than four hundred compositions to her credit in all forms, including opera, orchestral works, choral music, and chamber works. (*Comprehensive biographical information may be found in the “Guest Artists” section of this program.*)

*Daylight Divine* was commissioned jointly by conductor John Nelson (Music Director of Ensemble Orchestral de Paris), the Indianapolis Children’s Choir, the American Boychoir and Soli Deo Gloria, an organization founded by Nelson to commission choral music on sacred themes. The premiere took place on June 12, 2001 in the Basilica of St. Denis, Paris. Today’s performance is the first in the United States.

*Daylight Divine* was composed in tribute to Diana Nering, a steadfast advocate for “Children First,” who sought to give abused children a voice in the world. It is scored for Solo Soprano, Children’s Chorus, and a small orchestra comprising pairs of winds, two horns, trumpet in C, Piccolo Trumpet, Percussion, Harp, and strings. The choir takes on several roles, sometimes forming a chant-like background, sometimes a moment of sustained sonority, sometimes “shadowing” the solo soprano, by moving about and decorating the melodic line.

The work is a setting of two poems by Gerard Manley Hopkins, *The Windhover*, and *Pied Beauty*, laid out in two movements with a short connecting orchestral interlude. Hopkins (1845-1889), one of the most startlingly original poets in the history of English literature, was by profession a Jesuit priest, whose work only came to general notice at the end of the First World War. Hopkins’s unique way with language, and above all his amazingly rhythmic imagination as a poet, were a

powerful attraction for Augusta Read Thomas. She writes, “His poems illustrate an extraordinary sensitivity to gracefulness and beauty in nature and in mankind.... The central experience of Hopkins’s life was an experience of feeling God’s presence in nature so that perceiving the essence of the ‘inshape’ of a thing was to perceive some part of God and even to feel it was possible to communicate directly with Him through nature. Nature and religious worship infuse one another.... Throughout the score the children’s chorus is divided into several subdivisions (2, 4, 6, 8, etc.) allowing for rich harmonies, counterpoint, and antiphonal sections... Having a mature voice in the solo soprano along with young voices seems to capture for me the essence of the poems and their spirituality.”

The opening movement is a brilliant evocation of Hopkins’s ecstatic vision of *The Windhover* (a small falcon known uniquely for its ability to hover and then suddenly swoop downward). The movement opens with a bright splash of color in high winds and strings, emphasizing the instruments in their upper registers (Thomas has said that rather than imposing a musical structure from without, she seeks to allow her settings to be molded by the rhapsodic ebb and flow of the words themselves.) As indicated in the score, the voice emerges “imperceptibly” out of a sustained tone in the horn, with short phrases springing upward against a background of figures in percussion, harp, and winds. These are marked with descriptive words such as “smooth,” “graceful,” “energetic,” or “brassy”. The children’s choir enters singing the words “To Christ our Lord” (the poem’s subtitle) chant-like on a single pitch. A psalmodic focus on sustained pitches for extended phrases runs through the opening movement, providing momentary points of tonal repose. Other important elements include a five-note figure in the solo voice (to the words “dapple-dawn drawn”) which stands out as a recurring lyrical gesture, and the use of sustained fifths in the choir forming a harmonic background.

Soon the choral texture thickens with intervals of thirds piling up, and moves ahead to a powerful climax. The vocal line very much reflects the poet’s mercurial imagery, through a succession of glinting melodic gestures that move stepwise, leap, and almost cavort. The music moves forward, circling around F-sharp in the passage with the words “Ecstasy! the hurl gliding.” The five-note figure reappears *sotto voce* with the word “hiding,” and with the words “Brute beauty” the music hovers around the pitch A, giving way to the interval of a third (A, C-sharp), which leads in chains of thirds in the vocal line (“a billion Times and lovelier”). Nearing the end, choir and soloist chant together (“No wonder of it...sheer plod makes plough down sillion shine...”), the voice concluding the movement with a final series of upward leaps.

A short orchestra interlude “cleanses the palate” with music mostly soft, in low registers (the flute in its coolest hues), with after-echoes of the five-note figure, and hushed sustained string chords.

If, as the composer says, the first movement is viewed from the perspective of the poet, a mature adult, the final movement is conceived from the viewpoint of a child. Opening with the final words of the poem, “Praise Him,” the soloist is heard

against a humming choral background with leaping melodic gestures, joined by the choir singing the words “Daylight – Praise – divine.” (These, the words of the work’s title, are actually taken from another Hopkins poem, *Rosa Mystica*.) After a brief pause, the movement is underway, returning to the joyous character of the first movement, taking on a pronounced rhythmic energy and clear beat with the words “Glory, dappled couple color.” Much of the choral writing is in two parts, sometimes fanning out into four-part chords. In a memorable phrase heard three times in succession, the choir joins the soprano in a phrase spilling downward to form a rich sonority, tingling in its dissonance. The solo part is *scherzando* in character, often *staccato* (at one point marked “quasi stuttering”), as well as unfolding longer phrases than earlier in the composition. The orchestral fabric remains “off the ground,” focusing on the higher instruments and upper registers. There is a clear sequence of pitches around which the musical activity takes place, even suggesting outright “tonal centers”: E minor to begin with, later hints of A minor and C major. The choral sonorities become richer, dividing into six parts at one point, and there are moments in which the choir shares the melodic and rhythmic vitality of the solo voice, as if “joining in the fun.” The irresistible momentum of the music reaches a point where massive chords are slammed out by the entire ensemble (“original, fickle adazzle, landscape”). Hovering on a major third (B, D-sharp), F-sharp becomes the focal point for sustained lines (“Glory God”) in the choir, forming a support for perhaps the most extended sustained music for the soprano solo (“Glory be to God for dappled things”). Harmonically, F-sharp wins the day, carrying the music into a coda marked “Exalted and Regal,” where against an excited, pounding rhythm on F-sharp, a brightly clashing trumpet melody is heard. Joined by the soloist in her highest register, the choir is added to the rhythmic surge, all tumbling forward to conclude with a great shout of “Praise!”

MARK LAYCOCK, Conductor

**Violin I**

Basia Danilow,  
*Concertmaster*  
 Margaret Banks  
 Hanfang Zhang  
 Kevin Tsai  
 Nina Evtuhof  
 Kiri Murakami  
 Linda Howard  
 Fidel Marchena  
 Oleg Rutkovsky  
 Sharon Holmes

**Cello**

Jodi Beder  
 Elizabeth Loughran  
 Talia Schiff  
 Robert LaRue  
 Alistair MacRae  
 John Enz

**Oboe**

Richard Foley  
 James Button

**Violin II**

Adelaide Federici  
 Michelle Brazier  
 Melanie Clarke  
 William Leach  
 Evelyn Estava  
 Peter Seminovs  
 Nancy Trismen  
 Laurence Taylor

**Bass**

Joanne Bates  
 Ben Tedoff  
 Daniel Hudson  
 Marc Schmied

**Clarinet**

David Hattner  
 Sherry Hartman Apgar

**Trumpet**

Denver Dill  
 Kyle Lane

**Harp**

André Tarantiles

**Viola**

Kevin Roy  
 Elizabeth Schulze  
 Lisa Hammell  
 Jacqueline Watson  
 Clifford Young  
 Emily Laycock

**Flute**

Mary Schmidt  
 Amy Wolfe

**Bassoon**

Roe Goodman

**Horn**

Eva Conti  
 Victor Sungarian

**Percussion**

Phyllis Bitow  
 James Neglia  
 Greg Giannascoli  
 Adrienne Ostrander

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

**Trois Petites Liturgies de la Présence Divine****I. Antienne de la Conversation intérieure  
(Dieu présent en nous...)**

Mon Jésus, mon silence,  
 Restez en moi.  
 Mon Jésus, mon royaume de silence,  
 Parlez en moi.  
 Mon Jésus, nuit d'arc-en-ciel et de silence,  
 Priez en moi.

Soleil de sang, d'oiseaux,  
 Mon arc-en-ciel d'amour,  
 Désert d'amour,  
 Chantez, lancez l'auréole d'amour,  
 Mon amour.  
 Mon amour, Mon Dieu.

Ce oui qui chante comme un écho de lumière,  
 Mélodie rouge et mauve en louange du Père,  
 D'un baiser votre main dépasse le tableau,  
 Paysage divin, renverse-toi dans l'eau.

Louange de la Gloire à mes ailes de terre,  
 Mon Dimanche, ma Paix, mon Toujours de lumière,  
 Que le ciel parle en moi, rire, ange nouveau,  
 Ne me réveillez pas: c'est le temps de l'oiseau!

Ce oui qui chante comme un écho de lumière,  
 Mélodie rouge et mauve en louange du Père,  
 D'un baiser votre main dépasse le tableau,  
 Paysage divin, renverse-toi dans l'eau.

Louange de la Gloire à mes ailes de terre,  
 Mon Dimanche, ma Paix, mon Toujours de lumière,  
 Que le ciel parle en moi, rire, ange nouveau,  
 Ne me réveillez pas: c'est le temps de l'oiseau!

Mon Jésus, mon silence,  
 Restez en moi.  
 Mon Jésus, mon royaume de silence,  
 Parlez en moi.  
 Mon Jésus, nuit d'arc-en-ciel et de silence,  
 Priez en moi.

Soleil, de sang, d'oiseaux,  
 Mon arc-en-ciel d'amour,  
 Désert d'amour,  
 Chantez, lancez l'auréole d'amour,  
 Mon amour.  
 Mon amour, Mon Dieu.

**I. Anthem for the interior Conversation  
(God's presence in us...)**

My Jesus, my stillness,  
 Remain within me.  
 My Jesus, my kingdom of stillness,  
 Speak within me.  
 My Jesus, night of rainbow and stillness,  
 Pray within me.

Sun of blood, of birds,  
 My rainbow of love,  
 Desert of love,  
 Sing, cast love's halo,  
 My Love.  
 My Love, My God.

This "Yes" that sings like an echo of light,  
 Red and mauve melody in praise of the Father,  
 By a kiss-throw, your hand overreaches the picture,  
 Divine landscape, spill your reflection into the water.

Praise from the Glory to my wings of earth,  
 My Sunday, my Peace, my Everlasting light,  
 Let Heaven speak within me, laughter, new angel,  
 Do not awaken me: it's the time of the bird!

This "Yes" that sings like an echo of light,  
 Red and mauve melody in praise of the Father,  
 By a kiss-throw, your hand overreaches the picture,  
 Divine landscape, spill your reflection into the water.

Praise from the Glory to my wings of earth  
 My Sunday, my Peace, my Everlasting light,  
 Let Heaven speak within me, laughter, new angel,  
 Do not awaken me: it's the time of the bird!

My Jesus, my stillness,  
 Remain within me.  
 My Jesus, my kingdom of stillness,  
 Speak within me.  
 My Jesus, night of rainbow and stillness,  
 Pray within me.

Sun of blood, of birds,  
 My rainbow of love,  
 Desert of love,  
 Sing, cast love's halo,  
 My Love.  
 My Love, My God.

**II. Séquence du Verbe, Cantique Divin  
(Dieu présent en lui-même...)**

Il est parti, le Bien Aimé,  
C'est pour nous!  
Il est monté, le Bien Aimé,  
C'est pour nous!  
Il a prié, le Bien Aimé,  
C'est pour nous,  
Pour nous!

Il a parlé, il a chanté,  
Le Verbe était en Dieu!  
Il a parlé, il a chanté,  
Et le Verbe était Dieu!  
Louange du Père,  
Substance du Père,  
Empreinte, rejaillissement toujours,  
Dans l'Amour,  
Verbe d'Amour!

(Refrain) Il est parti, le Bien Aimé...

Par lui le Père dit: c'est moi,  
Parole de mon sein!  
Par lui le Père dit: c'est moi,  
Le Verbe est dans mon sein!  
Le Verbe est la louange,  
Modèle en bleu pour anges,  
Trompette bleue qui prolonge le jour,  
Par Amour,  
Chant de l'Amour!

(Refrain) Il est parti, le Bien Aimé...

Il était riche et bienheureux,  
Il a donné son ciel!  
Il était riche et bienheureux,  
Pour compléter son ciel!  
Le Fils c'est la Présence,  
L'Esprit c'est la Présence,  
Les adoptés dans la grâce toujours,  
pour l'Amour,  
Enfants d'Amour!

(Refrain) Il est parti, le Bien Aimé...

(Refrain) Il a parlé, il a chanté...

(Refrain – très lent) Il est parti, le Bien Aimé...

**II. Sequence of the Word, a divine canticle  
(God's presence within himself...)**

He has departed, the Beloved,  
It's for us!  
He has ascended, the Beloved,  
It's for us!  
He has prayed, the Beloved,  
It's for us,  
For US!

He has spoken, he has sung,  
The Word was in God!  
He has spoken, he has sung,  
And the Word was God!  
Praise of the Father,  
Substance of the Father,  
Imprint, always gushing forth  
In Love,  
The Word of Love!

(Refrain) He has departed, the Beloved...

Through Him the Father says: He is I,  
Word of my bosom!  
Through Him the Father says: He is I,  
The Word is in my bosom!  
The Word is praise,  
A blueprint for angels,  
A blue trumpet that prolongs the day,  
For Love,  
Song of Love!

(Refrain) He has departed, the Beloved...

He was rich and blessed,  
He gave away his heaven!  
He was rich and blessed,  
To complete his heaven!  
The Son is the Presence,  
The Spirit is the Presence!  
Those ever-adopted in grace,  
Through Love,  
Children of Love!

(Refrain) He has departed, the Beloved...

(Refrain) He has spoken, he has sung...

(Refrain – very slowly) He has departed,  
the Beloved...

Il est vivant, il est présent,  
Et Lui se dit en Lui!  
Il est vivant, il est présent,  
Et Lui se voit en Lui!  
Présent au sang de l'âme,  
Etoile aspirant l'âme,  
Présent partout, miroir ailé des jours,  
Par Amour,  
Le Dieu d'Amour!

Il est parti, le Bien Aimé,  
C'est pour nous!  
Il est monté, le Bien Aimé,  
C'est pour nous!  
Il a prié, le Bien Aimé,  
C'est pour nous,  
Pour nous!

Pour Nous! Pour Nous!

**III. Psaumodie de l'Ubiquité par amour  
(Dieu présent en toutes choses...)**

Tout entier, en tous lieux,  
Tout entier en chaque lieu,  
Donnant l'être à chaque lieu,  
A tout ce qui occupe un lieu,

Le successif vous est simultanée,  
Dans ces espaces et ces temps que vous avez créés,  
Satellites de votre Douceur.  
Posez-vous comme un sceau sur mon coeur.

Temps de l'homme et de la planète,  
Temps de la montagne et de l'insecte,  
Bouquet de rire pour le merle et l'alouette,  
Eventail de lune au fuschia,  
A la balsamine, au begonia;

De la profondeur une ride surgit,  
La montagne saute comme une brebis  
Et devient un grand océan.  
Présent, Vous êtes présent.  
Imprimez votre nom dans mon sang.

Dans le mouvement d'Arcturus, présent,  
Dans l'arc-en-ciel d'une aile après l'autre  
(Echarpe aveugle autour de Saturne),  
Dans la race cachée de mes cellules, présent  
Dans le sang qui répare ses rives,  
Dans vos Saints parla grace, présent,  
(Interpretations de votre Verbe,  
Pierres précieuses au mur de la Fraîcheur.)  
Posez-vous, comme un sceau, sur mon coeur.

He is living, he is present,  
And He has spoken in Him!  
He is living, he is present,  
And He can be seen in Him!  
Present to the blood of the soul,  
Star that draws the soul,  
Everywhere present, winged mirror of days,  
Through Love,  
The God of Love!

He has departed, the Beloved,  
It's for us!  
He has ascended, the Beloved,  
It's for us!  
He has prayed, the Beloved,  
It's for us,  
For US!

For US! For US!

**III. Psalm on Ubiquity through love  
(God's presence in all things...)**

All encompassing in all places,  
All encompassing in each place,  
Bestowing being upon each place,  
On all that occupies a place,

The successive for You is simultaneous,  
In these spaces and times that you created,  
Satellites of your Gentleness.  
Alight yourself like a seal, on my heart.

Time of man and of the planet,  
Time of the mountain and of the insect,  
Garland of laughter for the blackbird and the lark  
Wedge of moon to the fuschia,  
To the balsam and begonia;

From the depths, a ripple rises,  
The mountain leaps like a ewe  
And becomes a great ocean.  
Present, you are present.  
Imprint your name in my blood.

Present in the movement of Arcturus,  
In the rainbow, with one wing after another,  
(Blind sash around Saturn),  
In the hidden race of my cells, present,  
In the blood that repairs its banks,  
through Grace, in your Saints, present,  
(Interpretations of your Word,  
Precious stones in the wall of Freshness.)  
Alight, like a seal, on my heart.

Un Coeur pur est votre repos,  
Lis en arc-en-ciel du troupeau,  
Vous vous cachez sous votre Hostie,  
Frère silencieux dans la Fleur-Eucharistie,

Pour que je demeure en vous  
Comme une aile dans le soleil,  
Vers la résurrection du dernier jour.  
Il est plus fort que la mort, votre Amour.  
Mettez votre caresse tout autour.

Violet-jaune, vision,  
Voile blanc, subtilité,  
Orange-bleu, force et joie,  
Flèche-azur, agilité,  
Donnez-moi le rouge et le vert de votre amour,  
Feuille-flamme-or, clarté,

Plus de langage, plus de mots,  
Plus de prophètes ni de science  
(C'est l'Amen de l'espérance,  
Silence mélodieux de l'Eternité.)

Mais la robe lavée dans le sang de l'Agneau,  
Mais la pierre de neige avec un nom nouveau,  
Les éventails, la cloche et l'ordre des claretés,  
Et l'échelle en arc-en-ciel de la Vérité,  
Mais la porte qui parle et le soleil qui s'ouvre,  
L'auréole tête de rechange qui délivre,  
Et l'encre d'or ineffaceable sur le livre;  
Mais le face à face et l'Amour.

Vous qui parlez en nous,  
Vous qui vous taisez en nous,  
Et gardez le silence dans votre Amour,  
Vous êtes près, Vous êtes loin,  
Vous êtes près, Vous êtes loin,  
Vous êtes la lumière et les ténèbres,  
Vous êtes si compliqué et simple,  
Vous êtes infiniment simple.

L'arc-en-ciel de l'Amour, c'est vous,  
L'unique oiseau de l'Eternité, c'est vous!  
Elles s'alignent lentement, les cloches de la profondeur.  
Elles s'alignent lentement, elles s'alignent,  
Elles s'alignent lentement, les cloches de la profondeur.  
Posez-vous, posez-vous,  
Posez-vous comme un sceau sur mon coeur.

Tout entier, en tous lieux,  
Tout entier en chaque lieu,  
Donnant l'être à chaque lieu,  
A tout ce qui occupe un lieu,

A pure heart is your repose,  
Rainbow-colored lily of the flock,  
You hide beneath your Host,  
Silent brother in the Eucharist-flower,

That I may dwell within you  
Like a wing in the sun,  
Awaiting the resurrection of the final day.  
Your Love is stronger than death.  
Enfold us all within your embrace.

Yellow-violet, vision,  
White-veil, subtlety,  
Blue-orange, strength and joy,  
Azure-shaft, agility,  
Give unto me the red and green of your love,  
Gold-burning leaf, clarity.

No more language, no more words,  
No more prophets nor science  
(It is the Amen of hope,  
The melodious stillness of Eternity.)

What of the robe washed in the Blood of the Lamb,  
What of the snow-white stone with a new name,  
The fans, the bells and the order of clarity,  
And the rainbow-ladder of the Truth,  
What of the door that speaks and the sun that opens,  
The alternate head, the halo, that delivers,  
And the golden ink, indelible on the book;  
What of the face to face and of Love.

You who speak within us,  
You who hush within us,  
And keep silence in your Love,  
You are near, You are far,  
You are near, You are far,  
You are the light and the darkness,  
You are so complex and simple,  
You are infinitely simple.

YOU are the rainbow of Love,  
YOU are the unique bird of Eternity!  
They line up slowly, the bells of profoundness.  
They line up slowly, they line up,  
They line up slowly, the bells of profoundness.  
Alight, alight,  
Alight like a seal on my heart.

All encompassing in all places,  
All encompassing in each place,  
Bestowing being upon each place,  
On all that occupies a place,

Le successif vous est simultanée,  
Dans ces espaces et ces temps que vous avez créés,  
Satellites de votre Douceur.  
Posez-vous comme un sceau sur mon coeur.

Temps de l'homme et de la planète,  
Temps de la montagne et de l'insecte,  
Bouquet de rire pour le merle et l'alouette,  
Eventail de lune au fuschia,  
A la balsamine, au begonia;

De la profondeur une ride surgit,  
La montagne saute comme une brebis  
Et devient un grand océan.  
Présent, Vous êtes présent.  
Imprimez votre nom dans mon sang.

Dans le mouvement d'Arcturus, présent,  
Dans l'arc-en-ciel d'une aile après l'autre  
(Echarpe aveugle autour de Saturne),  
Dans la race cachée de mes cellules, présent  
Dans le sang qui répare ses rives,  
Dans vos Saints parla grace, présent,  
(Interpretations de votre Verbe,  
Pierres précieuses au mur de la Fraîcheur.)  
Posez-vous, comme un sceau, sur mon coeur.

Un Coeur pur est votre repos,  
Lis en arc-en-ciel du troupeau,  
Vous vous cachez sous votre Hostie,  
Frère silencieux dans la Fleur-Eucharistie,

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Comme une aile dans le soleil,  
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Et l'échelle en arc-en-ciel de la Vérité,  
Mais la porte qui parle et le soleil qui s'ouvre,  
L'auréole tête de rechange qui délivre,

The successive for You is simultaneous,  
In these spaces and times that you created,  
Satellites of your Gentleness.  
Alight yourself like a seal, on my heart.

Time of man and of the planet,  
Time of the mountain and of the insect,  
Garland of laughter for the blackbird and the lark  
Wedge of moon to the fuchsia,  
To the balsam and begonia;

From the depths, a ripple rises,  
The mountain leaps like a ewe  
And becomes a great ocean.  
Present, you are present.  
Imprint your name in my blood.

Present in the movement of Arcturus,  
In the rainbow, with one wing after another,  
(Blind sash around Saturn),  
In the hidden race of my cells, present,  
In the blood that repairs its banks,  
through Grace, in your Saints, present,  
(Interpretations of your Word,  
Precious stones in the wall of Freshness.)  
Alight, like a seal, on my heart.

A pure heart is your repose,  
Rainbow-colored lily of the flock,  
You hide beneath your Host,  
Silent brother in the Eucharist-flower,

That I may dwell within you  
Like a wing in the sun,  
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And the rainbow-ladder of the Truth,  
What of the door that speaks and the sun that opens,  
The alternate head, the halo, that delivers,

Et l'encre d'or ineffaceable sur le livre; Mais le face à face et l'Amour.	And the golden ink, indelible on the book; What of the face to face and of Love.
Vous qui parlez en nous, Vous qui vous taisez en nous, Et gardez le silence dans votre Amour, Enfonchez votre image dans la durée de mes jours.	You who speak within us, You who hush within us, And keep silence in your Love, Implant your image in the duration of my days.

## Text to Daylight Divine

By Gerard Manley Hopkins (1844–1889)

### The Windhover

To Christ our Lord

I caught this morning morning's minion, kingdom of  
daylight's dauphin, dapple-dawn-drawn  
Falcon, in his riding

Of the rolling level underneath him steady air, and  
striding

High there, how he rung upon the rein of a  
wimpling wing

In his ecstasy! then off, off forth on swing,  
As a skate's heel sweeps smooth on a bow-bend: the  
hurl and gliding

Rebuffed the big wind. My heart in hiding  
Stirred for a bird,—the achieve of; the mastery of the  
thing!

Brute beauty and valour and act, oh, air, pride,  
plume, here  
Buckle! AND the fire that breaks from thee then, a  
Billion

Times told lovelier, more dangerous, O my  
chevalier!

No wonder of it: shéer plód makes plough down  
sillion

Shine, and blue-bleak embers, ah my dear,  
Fall, gall themselves, and gash gold-vermillion.

### Pied Beauty

GLORY be to God for dappled things—  
For skies of couple-colour as a brinded cow;  
For rose-moles all in stipple upon trout that swim;  
Fresh-firecoal chestnut-falls; finches' wings;  
Landscape plotted and pieced—fold, fallow, and  
plough;

And all trades, their gear and tackle and trim.

All things counter, original, spare, strange;  
Whatever is fickle, freckled (who knows how?)  
With swift, slow; sweet, sour; adazzle, dim;  
He fathers-forth whose beauty is past change:

Praise him.

MARK LAYCOCK, Music Director

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

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