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ROSSEN MILANOV
Music Director

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2020 - 2021

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15 November 2020 • Elina Vähälä

PRICE / BACH / GRIEG

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PRINCETON
SYMPHONY
ORCHESTRA

2020-21

ROSSEN MILANOV, Edward T. Cone Music Director

NELL FLANDERS, Georg and Joyce Albers-Schonberg Assistant Conductor

Sunday November 15, 2020, 4pm

Virtual Concert

PRICE / BACH / GRIEG

Nell Flanders, conductor

Elina Vähälä, violin

Ms. Vähälä's appearance is made possible by a generous gift from Yvonne Marcuse.

Florence Price

String Quartet in G Major
II. Andante moderato

Johann Sebastian Bach

Chaconne from Partita No. 2 in D Minor,
BWV 1004

Edvard Grieg

Holberg Suite, Op. 40

- I. Prelude
- II. Sarabande
- III. Gavotte
- IV. Air
- V. Rigaudon

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Princeton Symphony Orchestra



The Princeton Symphony Orchestra (PSO) is a cultural centerpiece of the Princeton community and one of New Jersey's finest music organizations, a position established through performances of beloved masterworks, innovative music by living composers, and an extensive network of educational programs offered to area students free of charge. Led by Edward T. Cone Music Director Rossen Milanov, the PSO presents orchestral, pops, and chamber music programs of the highest artistic quality, supported by lectures and related events that supplement the concert experience. Through PSO BRAVO!, the orchestra produces wide-reaching and impactful education programs in partnership with local schools and arts organizations that culminate in students attending a live orchestral performance. The PSO receives considerable support from the Princeton community and the New Jersey State Council on the Arts, regularly garnering NJSCA's highest honor. Recognition of engaging residencies and concerts has come from the National Endowment for the Arts, and the PSO's commitment to new music has been acknowledged with an ASCAP Award for Adventurous Programming and a Copland Fund Award. The only independent, professional orchestra to make its home in Princeton, the PSO performs at historic Richardson Auditorium on the campus of Princeton University.

Music Director



Respected and admired by audiences and musicians alike, internationally renowned conductor and Princeton Symphony Orchestra (PSO) Edward T. Cone Music Director **ROSSEN MILANOV** looks forward to collaborating in 2020-21 with established and emerging artists of the orchestral world.

With an impressive pedigree, including positions at The Philadelphia Orchestra, he has galvanized the PSO with his energetic and exacting conducting. Mr. Milanov is also the music director of the Columbus Symphony

Orchestra, Chautauqua Symphony Orchestra, and newly appointed chief conductor of the RTV Slovenia Symphony Orchestra in Ljubljana. Respected and admired by audiences and musicians alike, he has established himself as a conductor with considerable national and international presence.

Mr. Milanov's programming at the PSO embraces the standard repertoire, rarities, and premieres, performed by superb soloists and featuring celebrated American composers. His exuberant and acclaimed performances are characterized by sharp musical intellect, poetic eloquence, and artistic ingenuity.

Mr. Milanov is deeply committed to music education, presenting Link Up education projects with Carnegie Hall and the Orchestra of St. Luke's and leading the PSO's annual BRAVO! concerts for thousands of school children. He was named Bulgaria's Musician of the Year in 2005; he won a 2011 ASCAP award for new music at the PSO; and he was selected as one of the top 100 most influential people in New Jersey in 2014. In 2017, he was recipient of a Columbus Performing Arts Prize awarded by The Columbus Foundation. He is a graduate of the Curtis Institute of Music and The Juilliard School.

A passionate chef, he often dedicates his culinary talents to various charities.

Photo credit: Stephen Pariser



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Conductor



NELL FLANDERS holds the recently named position of Princeton Symphony Orchestra's Georg and Joyce Albers-Schonberg Assistant Conductor. She brings her varied experiences as a professional conductor, violinist, and educator to her work, and has conducted the orchestra in ballet, popular classics, and holiday concerts.

Ms. Flanders is deeply committed to educating the next generation of musicians and music lovers. Through a new partnership of the PSO and the Youth Orchestra of Central Jersey (YOCJ), she now serves as the

conductor of the YOCJ's Symphonic Orchestra. She concurrently conducts the Precollege Symphony Orchestra at the Manhattan School of Music and the Chelsea Symphony. She has directed the Orchestra and Symphonic Wind Ensemble at The Aaron Copland School of Music at Queens College and taught at the University of Maryland – Baltimore County, Utah State University, and the University of Chicago.

Her passion for cross-cultural exchange has led to frequent trips to Panama to conduct and teach. She enjoys performing many styles of music including blues, tango, period instrument baroque, and contemporary, and she is committed to broadening the range of musical styles played in an orchestral setting.

Ms. Flanders recently completed a doctoral degree in orchestral conducting as a student of Marin Alsop at the Peabody Conservatory. She also holds degrees from the Oberlin Conservatory and Mannes College – The New School.

Visit Nell Flanders' website at **nellflanders.com**.

Photo credit: Jack Ryan

Guest Artist



Born in the US and raised in Finland, **ELINA VÄHÄLÄ** made her orchestral debut with the Lahti Symphony Orchestra at the age of twelve and was later chosen by Osmo Vänskä as the orchestra's "Young Master Soloist."

Elina Vähälä appears regularly with all of the key Finnish orchestras and at countless high-profile orchestras across the globe including Houston Symphony, Vancouver Symphony, Yomiuri Nippon Symphony Orchestra, Beethoven Orchester Bonn, Dortmund Philharmoniker, Istanbul State Symphony, Malmo Symphony Orchestra, Orchestre Philharmonique

de Strasbourg, and RTVE Spanish Radio Orchestra.

The 2020-21 season will see Elina Vähälä's debuts with the Gothenburg Symphony, Norrköping Symphony, Nordic Chamber Orchestra, Belgrade Philharmonic, Prague Radio Symphony, and Janáček Philharmonic Orchestra in Ostrava, as well as return visits to Helsinki Philharmonic, Finnish Radio Symphony Orchestra, Turku Philharmonic, Oulu Symphony Orchestra, and Wrocław Philharmonic.

Her affinity with the music of the 20th and 21st centuries is evident with a CD devoted to the music of Aho, including his Violin Concerto No. 2, and a project with the Polish National Radio Symphony with Alexander Liebreich as part of their focus on Szymanowski.

In 2009 Elina Vähälä launched the Violin Academy. Funded by the Finnish Cultural Foundation, the academy is a master class-based educational project for highly talented young Finnish violinists. She has been a professor at the Universität für Musik und darstellende Kunst in Vienna since September 2019. Elina Vähälä performs with a Giovanni Battista Guadagnini violin made in 1780.

For more information, visit elinavahala.com.

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Princeton Symphony Orchestra

Rossen Milanov, Edward T. Cone Music Director

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Nell Flanders, Georg and Joyce Albers-Schonberg Assistant Conductor

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Sunday, November 15, 2020

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Margaret Banks

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Michelle Brazier

Linda Howard

VIOLA

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**Guest principal player

Program Notes

From conductor Nell Flanders

Georg and Joyce Albers-Schonberg Assistant Conductor

Florence B. Price and Edvard Grieg were both nationalist composers, whose music celebrated the musical idioms of their people. This embrace of folk traditions carried a political message as well, since Black Americans lacked self-determination in the early 20th century, as did Norwegians, who were under the sovereignty of the Swedish crown in the late 19th century. Both Price and Grieg were expertly trained as pianists and composers in the European concert music tradition, both had a rich knowledge of their national folk music, and they each crafted a uniquely personal style that incorporated both concert and folk music idioms.

Florence B. Price

Born April 9, 1887 Little Rock, AR

Died June 3, 1953 Chicago

String Quartet in G Major

II. Andante moderato



Composed

1929

Instrumentation

Strings

Duration

7 minutes

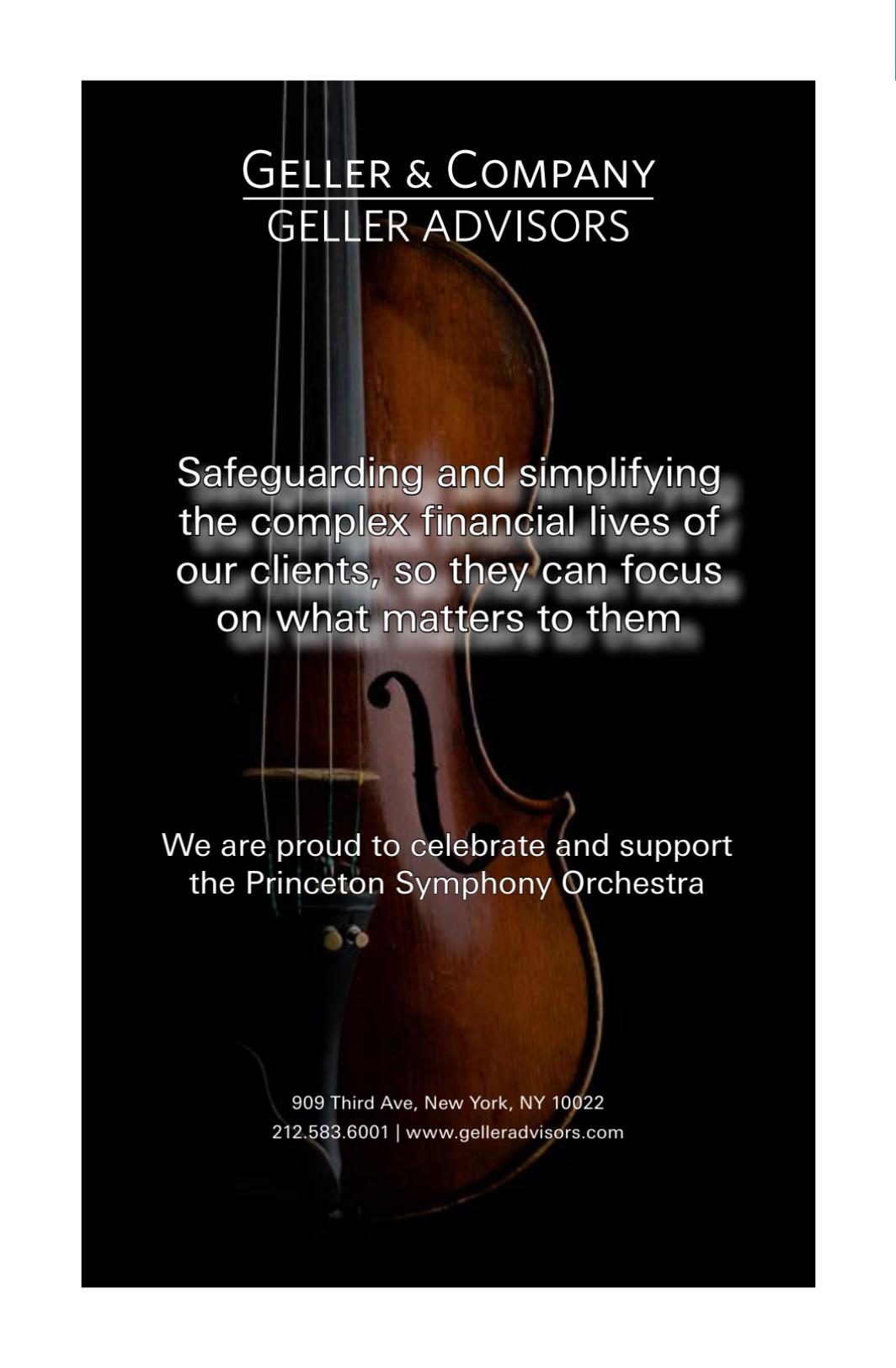
Florence Price was born into a highly cultured middle-class family in the flourishing integrated community of Little Rock, AR at the end of the 19th century. She showed great musical talent from an early age and published her first composition at the age of 11. In 1906, Price graduated from the New England Conservatory of Music where she majored in organ performance and piano pedagogy and studied composition with George

Chadwick. After graduation, she taught at several Black colleges before returning to Little Rock. Under the burden of increasingly restrictive Jim Crow laws and with the rise of lynchings in the 1920s, Little Rock became too dangerous, and in 1927 she moved to Chicago. This began an exciting period for Price professionally, with the opportunity to participate in the city's vibrant cultural and musical life. She became a leading composer in Chicago, winning composition contests and having her works performed by orchestras including the Chicago Symphony, the Women's Symphony Orchestra of Chicago, and the Michigan WPA Symphony.

Price was extremely prolific, composing nearly three hundred pieces, including three symphonies, piano and violin concertos, and many songs which were performed by the leading Black artists of the time including Marion Anderson, Leontyne Price, and Roland Hayes. Despite these successes, by 1943 she was struggling for performance opportunities, a problem which she attributed to the unique challenges she faced as a composer who was both a woman and a person of color. Price continued to compose throughout her life, but her music was neglected after her death. In 2009, a large trove of her papers was discovered quite by accident in an abandoned house that had once belonged to her on the outskirts of Chicago, including many manuscripts that had been presumed lost.

The Andante moderato is the second of the two movements of Price's String Quartet in G Major. Composed in 1929, it is thought not to have been played between the composer's death in 1953 and the revival performance in 2015. This beautiful piece is written using Black musical idioms, though the thematic material itself is entirely original. The movement opens with a warmly vocal texture that employs the pentatonicism and rhythms common to spirituals. This is followed by a slightly more energetic theme in the relative minor which uses blues idioms and features dialogue between the sections of the ensemble. A playful dance riff is at the center of the movement, before a reprise of the minor key theme and a return to the calm of the opening spiritual material.

continued...



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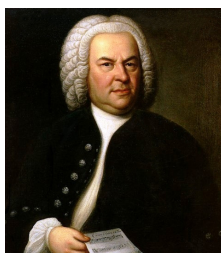
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Johann Sebastian Bach

Born March 31, 1685 Eisenach

Died July 28, 1750 Leipzig

Chaconne from Partita No. 2 in D Minor, BWV 1004



Composed

1717-20 in Köthen

Instrumentation

Solo Violin

Duration

14 minutes

I'll never forget the first time I heard Bach's Chaconne for solo violin. I was a teenager listening on the car radio, and this incredible violin music came on, getting more intense and breathtaking with each passing minute. The violin is a wonderfully versatile instrument, capable of producing a singing tone and a huge range of tonal colors and dynamics. It can perform rapid passagework, create brilliant effects with the bow, and play multiple melodic lines simultaneously, all of which appear in the Chaconne. As a soprano instrument, the violin doesn't often express a monumental character, but the grand structure of the Chaconne seems appropriate to the organ. Many keyboard players have in fact arranged the Chaconne for piano, including Busoni and Brahms. Acknowledging the extreme difficulty and the heroic element of playing the Chaconne on the violin, Brahms restricted his transcription to the use of the left hand only.

The Chaconne is quite unique in Bach's set of Six Sonatas and Partitas. It is the last of the five movements of the D Minor Partita and is almost as long as the other four movements combined. Its basic form is sixty-four iterations of a four-measure chord progression, and part of the marvel of Bach's composition is how he generates and releases tension to create a unified story that unfolds naturally from beginning to end. Bach creates a sense of continuity by altering certain aspects of the music while maintaining others. Successive four-bar phrases are joined together by sharing similar textures or rhythmic values, with intensity gradually building over this composite section. The most dramatic contrast in the piece occurs with the glorious switch to the major mode, which happens in measure 133, just after the halfway point. German composers such as Biber and Westhoff had previously composed works for solo violin without basso continuo accompaniment, but with the Chaconne, Bach took the genre to a new level of musical profundity.

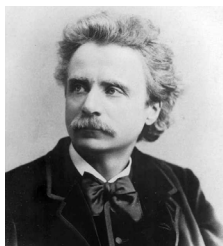
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Edvard Grieg

Born June 15, 1843 Bergen, Norway

Died September 4, 1907 Bergen, Norway

Holberg Suite, Op. 40

**Composed**

1884 – to mark the 200th anniversary of playwright Ludvig Holberg's birth

Instrumentation

Strings

Duration

16 minutes

Edvard Grieg embraced the cause of articulating a Norwegian national music as his life's work. He grew up in Bergen and studied in Leipzig and Copenhagen before returning home to Norway. Throughout his life, he moved back and forth between enjoying the simplicity of his life in Norway surrounded by its exquisite natural beauty, and his restless desire to participate in musical life on the continent. He toured frequently in Europe, where he performed his own works as a pianist and conductor and interacted with many of his contemporaries, including Liszt, Tchaikovsky, Clara Schumann, and Brahms.

Grieg composed the Holberg Suite in 1884 as part of a festival celebrating the bicentennial of the birth of Norwegian-Danish playwright Ludvig Holberg. Originally written for piano, he arranged the suite for string orchestra soon after. The work was warmly received at its premiere, and it has remained one of Grieg's most popular works. In a nod to "Holberg's Time" (1684-1754), the piece has the form of a French Baroque dance suite, beginning with a Prelude followed by a Sarabande, Gavotte, Air, and Rigaudon. In addition to the basic rhythms of the dances, Grieg uses other features of baroque composition, including ABA form, regular phrase structure, contrasting solo and tutti parts, and a rustic Musette section of the Gavotte with its typical drone. But this work is not simply an imitation of an earlier style. Grieg produces a neoclassical mashup of Baroque and Romantic styles, infusing the dances with rich sentimentality, playfulness, and virtuosity. Each movement is a small gem establishing a distinctive character and atmosphere, then altering quickly and naturally from exuberant romp to plaintive questioning or from tender intimacy to ecstatic outpouring. The fourth movement Air, marked *Andante religioso*, is the heart of the piece, with its introspective mood and throbbing intensity.

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