



PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

2021-2022

FERRÁNDEZ PLAYS DVOŘÁK Edward T. Cone Concert

3.5.22 ● Pablo Ferrández ● 3.6.22

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2021-22

ROSSEN MILANOV, Edward T. Cone Music Director



Saturday March 5, 2022, 8:00pm

Sunday March 6, 2022, 4:00pm

Richardson Auditorium

FERRÁNDEZ PLAYS DVOŘÁK

Edward T. Cone Concert

Rossen Milanov, conductor

Pablo Ferrández, cello

James Lee III

American

Antonín Dvořák

Cello Concerto in B Minor, Op. 104

- I. Allegro
- II. Adagio ma non troppo
- III. Finale: Allegro moderato

INTERMISSION

Igor Stravinsky

The Firebird: Suite (1919)

- I. Introduction
- II. L'Oiseau de feu et sa danse & Variation de l'oiseau de feu
- III. Ronde des princesses
- IV. Danse infernale du roi Kastcheï
- V. Berceuse
- VI. Finale

Assistive listening devices and large print programs are available in the lobby.

No one will be admitted during the performance of a piece. No audio or video recording or photography permitted. Dates, times, artists, and programs subject to change.



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.



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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. Its flagship summer program **The Princeton Festival** brings an array of performing arts and artists to Princeton during multiple weeks in June. 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



Internationally renowned conductor and Princeton Symphony Orchestra (PSO) Edward T. Cone Music Director **ROSSEN MILANOV** looks forward to collaborating in 2021-22 with established and emerging artists of the orchestral world and helping the PSO's popular June performing arts celebration – The Princeton Festival.

Respected and admired by audiences and musicians alike, he has established himself as a conductor with considerable national and international presence. In addition to leading the PSO, Mr. Milanov is the music director of the Columbus Symphony Orchestra, Chautauqua Symphony Orchestra, and chief conductor of the RTV Slovenia Symphony Orchestra in Ljubljana. During his eleven-year tenure with The Philadelphia Orchestra, Milanov conducted more than 200 performances. In 2015, he completed a 15-year tenure as music director of the nationally recognized training orchestra Symphony in C in New Jersey and in 2013, a 17-year tenure with the New Symphony Orchestra in his native city of Sofia, Bulgaria.

Mr. Milanov has collaborated with Komische Oper Berlin (Shostakovich's *Lady Macbeth of Mtzensk*), Opera Oviedo with the Spanish premiere of Tchaikovsky's *Mazepa* and Bartók's *Bluebeard's Castle* (awarded best Spanish production for 2015), and Opera Columbus (Verdi's *La Traviata*). He has been seen at New York City Ballet and collaborated with choreographers such as Mats Ek, Benjamin Millepied, and most recently Alexei Ratmansky in the critically acclaimed revival of *Swan Lake* in Zurich with Zurich Ballet and in Paris with La Scala Ballet.

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! School Day concerts. He was named Bulgaria's Musician of the Year in 2005; he won a 2011 ASCAP award for adventurous programming of contemporary 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.

rossenmilanov.com



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Edward T. Cone

(1917-2004)

The Princeton Symphony Orchestra (PSO) is honored to present the Edward T. Cone Concert as an annual tribute to the memory of this remarkable and generous man and his exceptional role in sustaining and guiding the development of the Princeton Symphony Orchestra from its inception. We also honor Mr. Cone for his many other kind and generous acts as a patron of the arts in Princeton and beyond.

Edward T. Cone was a composer, pianist, author, and teacher. He enjoyed a distinguished career as a professor of music at Princeton University, and he produced several scholarly books, many of them classics in their field.

At the time of his receipt of an honorary Doctorate of Humane Letters from Princeton University, Mr. Cone was cited as the "ideal embodiment of composer, performer, teacher, and scholar.... The knowing beauty of his compositions, the graceful power of his piano playing, and the inviting elegance of his critical essays teach us to think well of music's place in human affairs.... His genial voice remains the melody so many of us hear when we ponder music."

**We thank the trustees of the Edward T. Cone Foundation,
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Guest Artist



Prizewinner at the XV International Tchaikovsky Competition and SONY Classical exclusive artist, **PABLO FERRÁNDEZ** announces himself as a musician of stature. A captivating performer, *"Ferrández has the lot: technique, mettle, spirit, authority as a soloist, expressivity and charm"* (El País).

In March 2021, he released his debut album under SONY Classical, *"Reflections,"* which explores his musical roots and the unexpected similarities between Russian and Spanish music at the beginning of the 20th century. The album

has been highly acclaimed by critics, and earned him the Opus Klassik Award 2021 in the category of "Young Artist of the Year."

Recent highlights include debuts at the Hollywood Bowl with Los Angeles Philharmonic under Gustavo Dudamel, with Bayersischen Rundfunk Symphony Orchestra under Daniele Gatti, performances of the Brahms Double Concerto and Beethoven Triple Concerto with Anne-Sophie Mutter, and appearances with the London Philharmonic, Israel Philharmonic, Rotterdam Philharmonic, Vienna Symphony, and Orchestre National de France, among others.

The 21/22 season brings debuts with the Santa Cecilia Orchestra, Czech Philharmonic, Seoul Philharmonic, Royal Philharmonic Orchestra, and returns with Basel Symphony, RTE National Orchestra, Filarmonica Arturo Toscanini, Borusan Philharmonic, Spanish National Orchestra, and Princeton Symphony Orchestra, among others. He will also appear with the Youth Russian National Orchestra under Gustavo Dudamel, performing Beethoven's Triple Concerto alongside Anne-Sophie Mutter and Daniil Trifonov, celebrating the 200th anniversary of the Tchaikovsky Hall.

Ferrández will tour with the Academy of St. Martin in the Fields in Germany and the Netherlands and with the Barcelona Symphony in Scandinavia. He will also be the Artist in Residence of the Valencia Orchestra.

Born in Madrid in 1991, in a family of musicians, he joined the prestigious Escuela Superior de Música Reina Sofía when he was 13 to study with Natalia Shakhovskaya. After that he completed his studies at the Kronberg Academy with Frans Helmerson and became a scholar of the Anne-Sophie Mutter Foundation.

Ferrández plays the Stradivarius "Lord Aylesford" (1696) cello thanks to the Nippon Music Foundation.

Princeton Symphony Orchestra

Rossen Milanov, Edward T. Cone Music Director

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Kenneth Bean, Georg and Joyce Albers-Schonberg Assistant Conductor

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March 5-6, 2022

VIOLIN I

Elizabeth Fayette**

Concertmaster

The George W. Pitcher Chair,

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Margaret Banks

The Yvonne Marcuse Chair,

in memory of Mark M. Rutzky

Gabrielle Després

Cheng-Chih Kevin Tsai

Ruotao Mao

Jeremiah Blacklow

Gregory Lewis

Linda Howard

Rita Wang

Christine Wu

VIOLIN II

Cherry Yeung**

The B. Sue Howard Chair

Michelle Brazier

Giancarlo Latta

Anna Tsukervanik

Cheng-Hsun Tsai

Hava Polinsky

Lara Lewison

VIOLA

Michael Davis**

The Harriet & Jay Vawter Chair

Edwin Kaplan

Ming-Yu Hsu

Jacqueline Watson

Bethany Hargreaves

James Chanha Kang

CELLO

Alistair MacRae*

***The Julian Grant & Peter Lighte
Family Chair***

Elizabeth Loughran

Talia Schiff

Jasmine Pai

Julian Langford

Kirsten Jermé

BASS

John Grillo*

***The Stephanie & Robert Wedeking
Chair***

Joanne Bates

Dan Hudson

Devin Howell

FLUTE

Scott Kemsley**
The Lunder/Ezekowitz Family Chair
Mary Schmidt

OBOE

Lillian Copeland*
The Cynthia & Rob Hillas Chair
Gilles Cheng

CLARINET

Andy Cho*
The Richard J. & Neil Ann S. Levine Chair
Sherry Hartman-Apgar

BASSOON

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Hanul Park

HORN

Jonathan Clark**
The Dr. Michael L. Barnett Chair
Jack MacCammon
Gabrielle Pho
Phillip Palmore

TRUMPET

Jerry Bryant*
The Donna & Donald Deieso Chair
Thomas Cook

TROMBONE

Carlos Jiménez Fernández**
The David A. Tierno Chair
Lars Wendt
The Lor & Michael Gehret Chair
James Rogers

TUBA

Jonathan Fowler**

TIMPANI

Jeremy Levine*
The Anne VanLent Chair

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Matt Smallcomb**
The Lunder/Ezekowitz Family Chair
Eric Borghi

HARP

André Tarantiles*

PIANO

Steven Beck**

*Principal player

**Guest principal player



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Program Notes



James Lee III

(b. 1975)

Amer'ican

Composed 2019

Composer's Note:

Amer'ican is my response to Dvořák's *New World Symphony* and partially inspired by various representative paintings of indigenous Americans from the eighteenth century. The work opens with imaginary evocative scenes of Pre-Columbian America. This music evokes imagery of a couple of definitions of the Anishinaabeg/Anishinaabe Native American Indians from Michigan. There is a definition of the name, which is "Beings Made Out of Nothing", "People created by divine breath", and "People from whence lowered." From this last definition I have drawn inspiration from the indigenous tribes particularly on the East coast and Southern United States, especially the Shinnecock, Choctaw, Chickasaw, Creek, Wampanoag, and Yamasee Indians. The orchestral texture continues to become denser and grow in energy until "the good humans" (another definition) are created to full form and stature. Throughout the initial part of the work, the "Swing down, swing low" theme from Dvořák's *New World Symphony* can be heard quoted. This appears in various forms throughout the composition. The most prominent element of this work is a four-note motive A-MER-I-CAN that personifies the aforementioned paintings of indigenous Americans from the eighteenth century. As the music progresses, there is a digression to Mesoamerica where the ancient ballgame Ulama was played in Mexico and in what would now be known as the state of Arizona. The music depicts the simple fun of the game, but also conveys the brutal aspects of a game with a hard rubber ball that many times provoked injury and unfortunately, the losing team would also be killed in a ritual sacrifice. The music that conveys the ritualistic human sacrifice grows more frantic as if to suggest a presentiment of a foreboding imminent future. Crashing dissonant chords follow, which represent 1492 and an American continent that would forever be changed. The softly subdued strings serve as a background for the mournful and soulful solo double reed woodwind instruments of

bassoon and oboe. In 1893, a newspaper interview quoted Dvořák as saying "I found that the music of the Negroes and of the Indians was practically identical," and that "the music of the two races bore a remarkable similarity to the music of Scotland." It is for this reason that I have also quoted the Negro Spiritual "Here's One" whose melody is heard in the flute with a particular "Indian/Indigenous" coloring or sorrow. Soon after this, the opening material returns, followed by reminiscences of the Ulama ballgame in which music representing memories of unbridled freedom and exhilaration continues to grow into an explosive end.

~James Lee III

Instrumentation – two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, suspended cymbal, crash cymbal, egg shaker, Tom-Tom, glass wind chime, Tam-tam, temple blocks, sleigh bells, xylophone, maracas, bass drum, tenor drum, timbales, woodblocks, and strings

Duration – 13 minutes



Antonín Dvořák

(1841-1904)

Cello Concerto in B Minor, Op. 104

Composed 1893

Dvořák's time in the United States produced some of his most beloved works, including his String Quartet No. 12 in F minor, Op. 96 "American," Symphony No. 9 in E minor, "From the New World" and, not least of all, his Cello Concerto in B Minor, Op. 104. For years, Dvořák had been encouraged to write a cello concerto by his friend Hanuš Wihan. Dvořák never really considered doing so as he did not see the cello as a worthy enough instrument, citing the instrument's nasal timbre in the upper register and grumbling quality in the lower. This changed after attending a concert at the New York Philharmonic where Victor Herbert, principal cellist of the New York Metropolitan Opera Orchestra, appeared as soloist playing his own Cello Concerto No. 2. Dvořák was highly impressed and so greatly inspired by the work that he finally set out to write his own

concerto which not only turned out to be a great musical masterwork, but also a cornerstone of the cello repertory.

Wihan suggested that Dvořák make the concerto a virtuostic one with two cadenzas, which Dvořák promptly ignored, opting to write a piece that focused on emotional aspects rather than technical gymnastics. The work was completed in three months' time.

While nearing completion of the work, he received news that his wife's sister, Josefina Kaunitzová, was gravely ill. In response to hearing this news, he used one of his songs, "Leave Me Alone," Op. 82, No. 1, which was a favorite of Josefina's, as the main theme of the second movement. Some thirty years prior to this, Josefina had been Dvořák's student, and he fell hopelessly in love with her. Unable to win her heart, he married her sister instead. Shortly after his return to his native Bohemia, Josefina died. As a tribute to her death, Dvořák recomposed the end of the third movement to include a beautiful and moving allusion to the song in a duet between the cello and a solo violin.

Instrumentation – two flutes and piccolo, two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, triangle, cymbal, and solo cello

Duration – 40 minutes



Igor Stravinsky

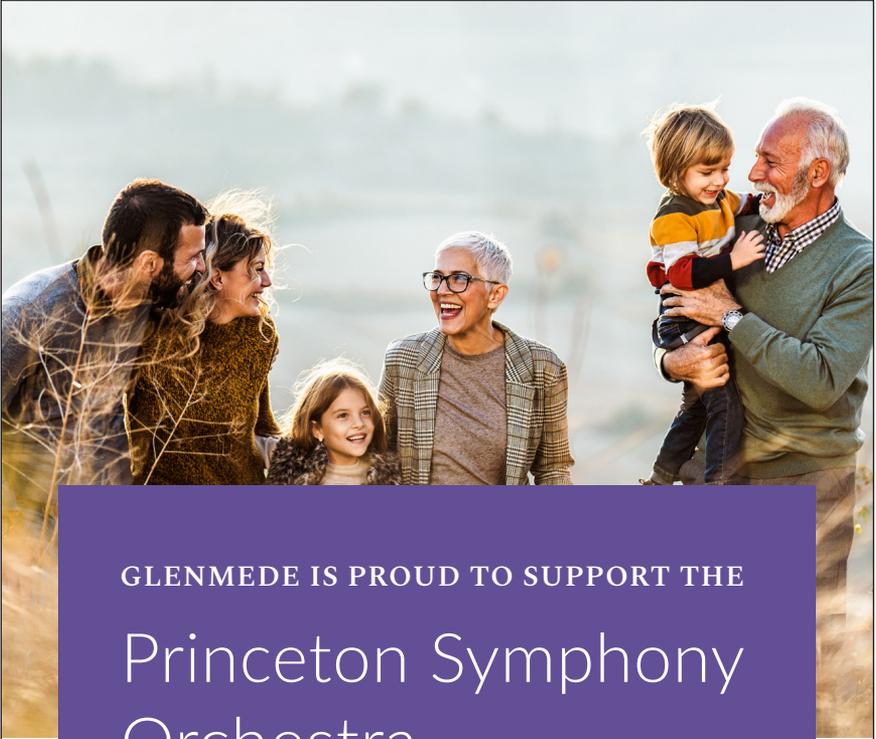
(1882- 1971)

The Firebird: Suite (1919)

Composed 1909-1910, rev. 1919

In 1908 Sergei Diaghilev, persuaded by his friend Alexandre Benois, proposed a Russian ballet for the Paris Grand Opera. This was an attractive idea given the untenable costliness of staging an opera and the recent French interest in Russian dance.

Benois immediately began collaborating with choreographer Michel Fokine. After drawing from several books of Russian fairy tales, the pair stumbled upon the idea of combining the Russian tale of *Koschei* with the unrelated mythical firebird. The idea was possibly inspired by a popular child's verse by Yakov Polonsky, "A Winter's Journey," which includes the lines:



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*And in my dreams I see myself on a wolf's back
Riding along a forest path
To do battle with a sorcerer-tsar (Koschei)
In that land where a princess sits under lock and key,
Pining behind massive walls.
There gardens surround a palace all of glass;
There Firebirds sing by night
And peck at golden fruit.*

Diaghilev approached several composers to write the music for the ballet, the first of which was Anatoly Lyadov. After three months, Diaghilev, learning that Lyadov had only managed to get as far as procuring manuscript paper, promptly rescinded his offer. He then offered the commission to Nikolai Tcherepnin and Alexander Glazunov, both of whom turned him down.

Somewhat desperate, Diaghilev called upon the 28-year-old, relatively unknown Stravinsky for the commission. Stravinsky, who had been anticipating the offer, had already begun working on a score when the offer came and was able to finish it in the very short time frame given. The piece was an instant success and remains a staple in the orchestral canon. Stravinsky was astute and aware enough to quickly extract an orchestral suite from the original ballet music. He did this three separate times: in 1911, 1919, and 1945. Today you will hear the 1919 version, which is the most popular and most frequently performed version.

Instrumentation – two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbal, triangle, xylophone, harp, piano and strings

Duration – 23 minutes

~Kenneth Bean
Assistant Conductor
Princeton Symphony Orchestra



• PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

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SPRING SEASON 2022



8pm Saturday February 5 4pm Sunday February 6

SIBELIUS VIOLIN CONCERTO

Kenneth Bean, conductor **Alexi Kenney, violin**

Samuel COLERIDGE-TAYLOR / Ballade, Op. 33

Jean SIBELIUS / Violin Concerto

Antonín DVOŘÁK / Symphony No. 9 "From the New World"



8pm Saturday March 5 4pm Sunday March 6

FERRÁNDEZ PLAYS DVOŘÁK

EDWARD T. CONE CONCERT

Rossen Milanov, conductor **Pablo Ferrández, cello**

James LEE III / *American*

Antonín DVOŘÁK / Cello Concerto

Igor STRAVINSKY / *Firebird Suite* (1919)



8pm Saturday March 26 4pm Sunday March 27

BRAHMS & SCRIBIN

Rossen Milanov, conductor **Mackenzie Melemed, piano**

Alexander SCRIBIN / Piano Concerto

Johannes BRAHMS / Symphony No. 2



8pm Saturday May 7 4pm Sunday May 8

MILANOV & JACKIW

Rossen Milanov, conductor **Stefan Jackiw, violin**

Gabriela Lena FRANK / *Elegia Andina* (Andean Elegy)

Erich KORNGOLD / Violin Concerto

Felix MENDELSSOHN / Symphony No. 3 "Scottish"

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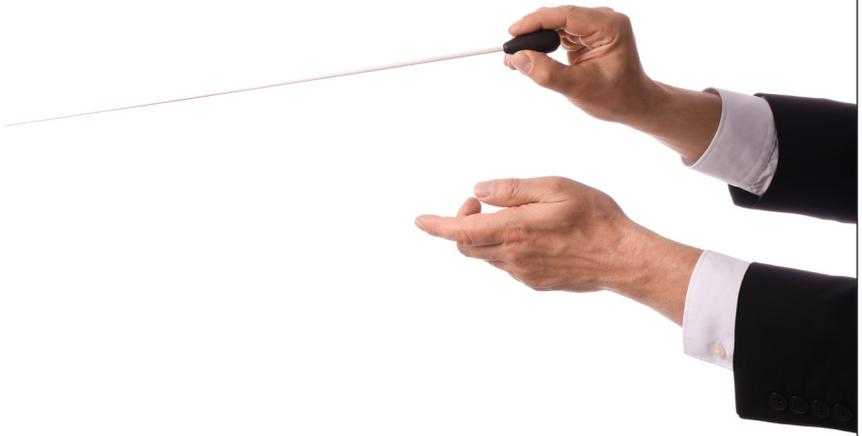
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This is an alphabetical list of individuals, companies, and foundations who have made contributions of at least \$125 between July 1, 2019 and February 2, 2022 to the Princeton Symphony Orchestra and/or The Princeton Festival.

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