

PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

2021-2022



MILANOV & JACKIW

5.7.22 • Stefan Jackiw • 5.8.22

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2021-22



ROSSEN MILANOV, Edward T. Cone Music Director

Saturday May 7, 2022, 8:00pm
Sunday May 8, 2022, 4:00pm
Richardson Auditorium

MILANOV & JACKIW

Rossen Milanov, conductor
Stefan Jackiw, violin

Gabriela Lena Frank *Elegía Andina*

Erich Wolfgang Korngold Violin Concerto in D Major, Op. 35
I. Moderato nobile
II. Romance: Andante
III. Finale: Allegro assai vivace

INTERMISSION

Felix Mendelssohn Symphony No. 3 in A Minor, Op. 56 "Scottish"
I. Allegro
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo – Allegro
maestoso assai

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.



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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.



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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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Guest Artist



STEFAN JACKIW is one of America's foremost violinists, captivating audiences with playing that combines poetry and purity with an impeccable technique. He has appeared as soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among others.

In Summer 2021, Jackiw returned to the Cleveland Orchestra with Rafael Payare, the Boston Symphony with Alan Gilbert, and the Aspen Music Festival performing the Beethoven Triple Concerto, alongside Alisa Weilerstein and Inon Barnatan.

Before the outbreak of COVID-19, Jackiw was scheduled to appear with the Los Angeles Philharmonic, Philadelphia Orchestra, Vancouver Symphony, Konzerthausorchester Berlin, Royal Scottish National Orchestra, and Antwerp Symphony, among others. In the 2021–2022 season, highlights include performances with the NDR Elbphilharmonie Orchestra and Alan Gilbert, and with Orchestre National de Lyon under Nikolaj Znaider. In July 2020, he launched Stefan's Sessions, a virtual masterclass series exploring major works with up-and-coming violinists. Jackiw also tours frequently with his musical partners, pianist Conrad Tao and cellist Jay Campbell, as part of the Junction Trio.

Born to physicist parents of Korean and German descent, Jackiw began playing the violin at the age of four. His teachers have included Zinaida Gilels, Michèle Auclair, and Donald Weilerstein. He holds a Bachelor of Arts from Harvard University, as well as an Artist Diploma from the New England Conservatory, and is the recipient of a prestigious Avery Fisher Career Grant. Jackiw plays a violin made in 1750 in Milan by G.B. Guadagnini, on generous loan from a private collection.

Photo of Stefan Jackiw by Sangwook Lee

Princeton Symphony Orchestra

Rossen Milanov, Edward T. Cone Music Director

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Kenneth Bean, Georg and Joyce Albers-Schonberg Assistant Conductor

ENDOWED IN PERPETUITY

May 7-8, 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

Qianru Elaine He

Cheng-Chih Kevin Tsai

Giancarlo Latta

Jeremiah Blacklow

Abigail Hong

Linda Howard

Ariel Seunghyun Lee

Rita Wang

VIOLIN II

Hava Polinsky**

The B. Sue Howard Chair

Michelle Brazier

Jocelyn Zhu

Wan-Chun Hu

Cheng-Hsun David Tsai

Letian Cheng

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Carmina Gagliardi

VIOLA

Michael Davis**

The Harriet & Jay Vawter Chair

Aurelien Pederzoli

Elizabeth Meyers

Jacqueline Watson

Jay Yiu

Emily Brandenburg

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Alistair MacRae*

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Family Chair***

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Jessica Hong

Talia Schiff

Iona Batchelder

Elizabeth Thompson

BASS

John Grillo*

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Chair***

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Joanne Bates

Vincent Luciano

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Amir Farsi**

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Gilles Cheng

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Andy Cho*

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Hanul Park

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The Anne VanLent Chair

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Sae Hashimoto**

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Stella Perlic

HARP

André Tarantiles*

*Anonymous Chair, given by a PSO
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Isaac Foreman**

*Principal player

**Guest principal player



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Program Notes



Gabriela Lena Frank

(b. 1972)

Elegía Andina

Composed 2000

Composer's Note:

Elegía Andina for Orchestra (2000) is dedicated to my older brother, Marcos Gabriel Frank. As children of a multicultural marriage (our father being Lithuanian-Jewish and our mother being Chinese-Peruvian-Spanish), our early days were filled with Oriental stir-fry cuisine, Andean nursery songs, and frequent visits from our New York-bred Jewish cousins. As a young piano student, my repertoire included not only my own compositions that carried overtones from Peruvian folk music but also rags of Scott Joplin and minuets by the sons of Bach. It is probably inevitable then that as a composer and pianist today, I continue to thrive on multiculturalism. Elegía Andina (Andean Elegy) is one of my first written-down compositions to explore what it means to be of several ethnic persuasions, of several minds. It uses stylistic elements of Peruvian arca/ira zampoña panpipes (double-row panpipes, each row with its own tuning) to paint an elegiac picture of my questions. The flute part was particularly conceived with this in mind but was also inspired by the technical and musical mastery of Floyd Hebert, principal flutist of the Albany Symphony Orchestra. In addition, as already mentioned, I can think of none better to dedicate this work to than to "Babo," my big brother — for whom Perú still waits.

~ Gabriela Lena Frank

Instrumentation – two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, glockenspiel, large and small triangle, slapstick, suspended cymbal, temple blocks, woodblock, and strings

Duration – 12 minutes



Erich Wolfgang Korngold

(1897-1957)

Violin Concerto in D Major, Op. 35

Composed 1945

Nicknamed the “Hollywood Concerto” somewhat pejoratively by New York critics, Korngold’s Concerto in D Major for Violin and Orchestra is a beautiful, lyrical, and energetic work full of soaring melodies played by the solo violin. This piece requires the utmost technical facility and musical command to execute even halfway decently. It was premiered in 1947 by the great Jascha Heifetz who, as its first champion, famously requested that Korngold increase the technical difficulty of the concerto after seeing an early version of the work. Heifetz immediately included the concerto in his repertoire, performing it with various orchestras across the globe. Until around the 1980s when the piece experienced somewhat of a renaissance, not many violin soloists beyond Heifetz attempted to master it. Today it is a staple in the violin repertoire, and is performed regularly throughout the world.

The Austrian-born Jewish composer was primarily writing film music as a side gig. His father, Julius Korngold, a well known music critic, always thought of this as a waste of time and continually encouraged him to focus only on writing “serious” music. When WWII began, he started exclusively writing film music and only returned to writing non-movie music when the war ended. His wife, Luzi, later recalled, “*It was as if he had taken a vow not to compose a single note outside the genre of film music for as long as the horror was raging throughout the world.*” After the war, he returned to composing symphonies and concertos. Among the first projects he revisited was the Violin Concerto, which went on to become his most well known work.

The themes and melodic content used for the concerto come directly from material that appeared in the Warner Bros. films Korngold wrote for. The first movement consists of themes that can be found in two of his films. The opening material can be heard in *Another Dawn* (1937). The second theme in the first movement can be heard in *Juarez* (1939). The second movement’s main theme is taken from *Anthony Adverse* (1936). The third movement consists of music that can be heard in *The Prince and the Pauper* (1937). Of all the movies he sifted through to recycle material, this is the one that is the most watchable today. Most have fallen into obscurity and are only known by

the most avid movie buffs. Luckily the material from the concerto has been given renewed life beyond the mostly forgotten films it originally appeared in.

Instrumentation – two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, one trombone, timpani, glockenspiel, xylophone, vibraphone, cymbals, tubular bells, gong, bass drum, harp, celesta, strings, and solo violin

Duration – 24 minutes



Felix Mendelssohn

(1809-1847)

Symphony No. 3 in A Minor, Op. 56 "Scottish"

Composed between 1829 and 1842

Mendelssohn was an avid lover of the British Isles. He was inspired to write two of his most important works, the *Hebrides Overture* (Fingal's Cave) and Symphony No. 3, during a trip to Scotland in 1829.

He wrote about his impressions of that trip:

This evening in the deep twilight, we went to the palace where Queen Mary lived and loved; there is a small room with a winding staircase leading up to it...The adjacent chapel has lost its roof; grass and ivy grow thickly within; and on the broken altar Mary was crowned Queen of Scotland. Everything there is in ruins and ramshackle, open to the blue sky. I think I have today found the opening of my Scottish Symphony.

The listener can certainly sense through the dark setting of the music this description of Holyrood Castle in the opening measures of the symphony.

Mendelssohn did not fully complete the work until 1842. He attempted to work on it during a trip to Italy in 1830, but was constantly distracted by the Mediterranean climate. To that effect, he wrote home:

The loveliest time of the year in Italy is the period from April 15 to May 15. Who then can blame me for not being able to return to

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the mists of Scotland? I have therefore laid aside the symphony for the present.

“The present” ended up being about a decade, which resulted in a much more mature masterwork than what he would have been capable of had he completed it all at once.

I have to mention the recent Korngold/Mendelssohn connections I’ve encountered. Not only does this concert include music by Korngold and Mendelssohn, but in early April 2022, I conducted the Princeton Symphony Orchestra in the world premiere of the ballet *A Midsummer Night’s Dream* by New Jersey-based choreographer and Artistic Director of the American Repertory Ballet, Ethan Stiefel. The music was mostly Mendelssohn’s, but was supplemented by music re-orchestrated by Korngold in 1935 for a Warner Bros. film version of the Shakespeare play. Korngold’s treatment of Mendelssohn’s music was quite clever and ingenious. Some of the music was simply transposed to a neighboring key, while most of it was brilliantly arranged to include saxophones, celesta, vibraphone, and harp, giving it a very modern sound. Korngold realized that Mendelssohn’s music from *A Midsummer Night’s Dream* would not be enough material for the film so he borrowed music from other Mendelssohn works, including the main theme from the Allegro maestoso assai in the final section of the fourth movement of Symphony No. 3 that you will hear at this concert. I didn’t know this movie existed, let alone the fact that Korngold arranged the music for it – a fact that he refused to take credit for, leaving all the musical glory to Mendelssohn in the film’s credits. But I think it is fair to say Korngold’s contribution was significant, adding depth, color, and a modern character to Mendelssohn’s creation, suitable for the silver screen.

Instrumentation – two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings

Duration – 40 minutes

~Kenneth Bean
Assistant Conductor
Princeton Symphony Orchestra

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