

PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

2022-2023



BRAHMS & BEETHOVEN

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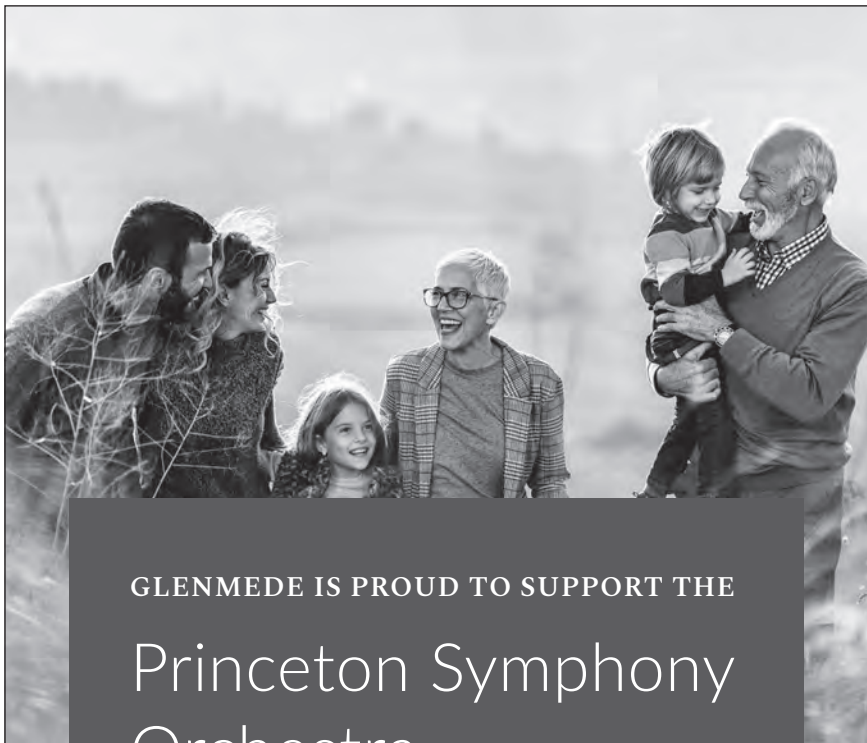


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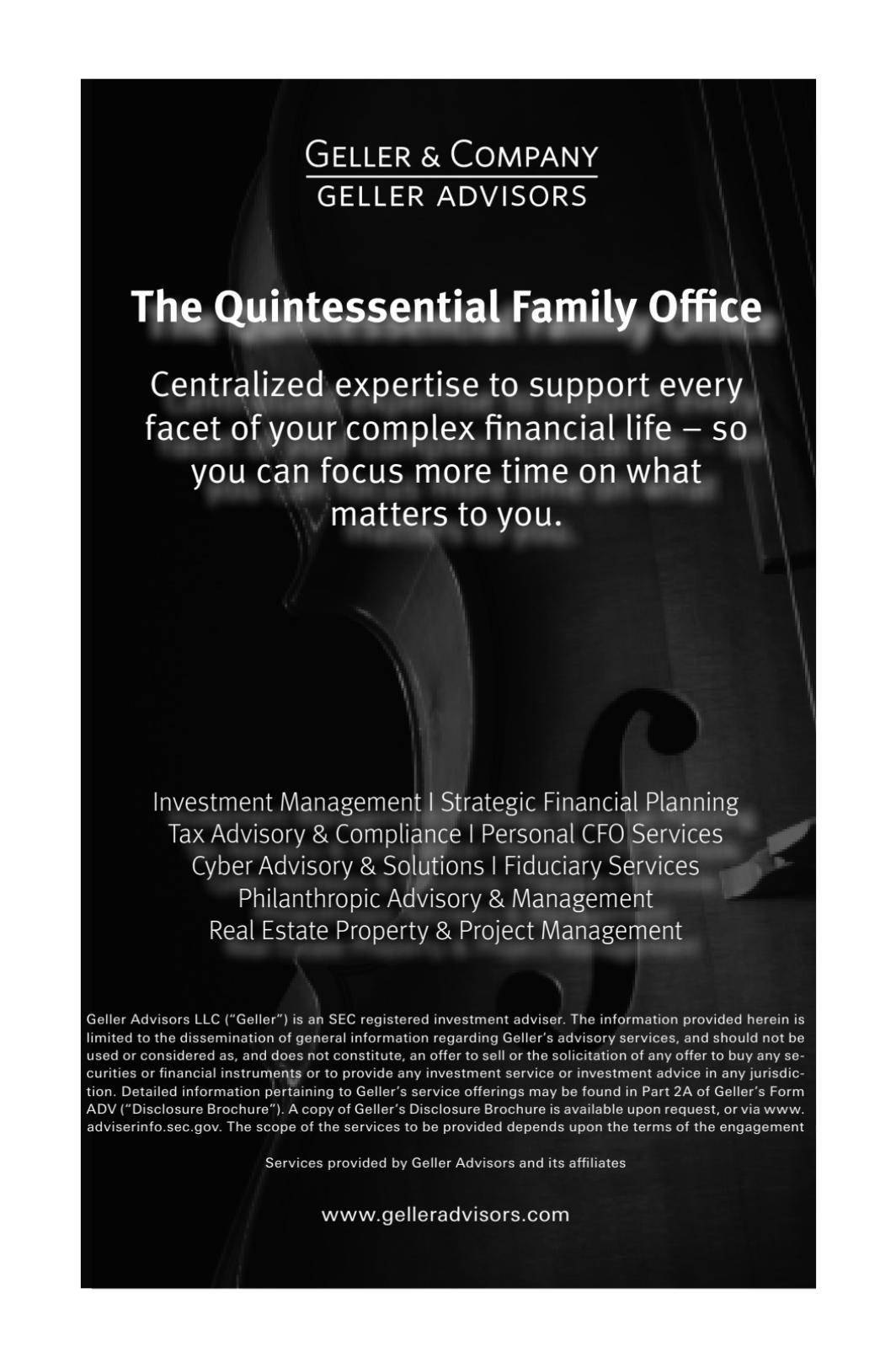
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NEW JERSEY

2022-23

ROSSEN MILANOV, Edward T. Cone Music Director

Saturday February 4, 2023, 8pm

Sunday February 5, 2023, 4pm

Richardson Auditorium



BRAHMS & BEETHOVEN

Rossen Milanov, conductor

Inon Barnatan, piano

Carlos Simon

Fate Now Conquers

Johannes Brahms

Piano Concerto No. 2 in B-flat Major, Op. 83

- I. Allegro non troppo
- II. Allegro appassionato
- III. Andante
- IV. Allegretto grazioso

INTERMISSION

Ludwig van Beethoven Symphony No. 7 in A Major, Op. 92

- I. Poco sostenuto – Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio

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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THE
PRINCETON FESTIVAL

JUNE 9-25 2023

Rossini

Il barbiere di Siviglia (The Barber of Seville)

June 16, 18 (matinee) & 20

princetonsymphony.org/festival or 609/497-0020



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Dates, times, artists, and programs subject to change.

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 (NJSCA), 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 regularly 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 2022-23 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 Ratmanský 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

Guest Artist



"One of the most admired pianists of his generation" (*New York Times*), **INON BARNATAN** has received universal acclaim for his "uncommon sensitivity" (*The New Yorker*), "impeccable musicality and phrasing" (*Le Figaro*), and his stature as "a true poet of the keyboard: refined, searching, unfailingly communicative" (*The Evening Standard*).

As a soloist, Barnatan is a regular performer with many of the world's foremost orchestras and conductors, and he was the inaugural Artist-in-Association of the New York Philharmonic. Equally at home as a curator and chamber musician, Barnatan is Music Director of La Jolla Music Society Summerfest in California, one of leading music festivals in the country, and he regularly collaborates with world-class partners such as Renée Fleming and Alisa Weilerstein. His passion for contemporary music has resulted in commissions and performances of many living composers, including premieres of new works by Thomas Adès, Andrew Norman and Matthias Pintscher, among others.

Barnatan's 2022-23 season highlights include concerto performances in the U.S. with the Los Angeles Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Atlanta Symphony, San Diego Symphony, and others, and internationally with the Royal Liverpool Philharmonic, Royal Stockholm Philharmonic, Auckland Philharmonia, and Philharmonie Zuidnederland. Barnatan will give solo recitals in London, Kansas City, Aspen, and Santa Fe, and play chamber music at festivals throughout the U.S. Barnatan will also tour North America with Les Violons du Roy, performing concertos by CPE Bach and Shostakovich.

A recent addition to Barnatan's acclaimed discography is a two-volume set of Beethoven's complete piano concertos, recorded with Alan Gilbert and the Academy of St Martin in the Fields on Pentatone. In its review, *BBC Music Magazine* wrote "The central strength of this first installment of Inon Barnatan's piano concertos cycle is that, time and again, it puts you in touch with that feeling of ongoing wonderment."

Born in Tel Aviv in 1979, Inon Barnatan started playing the piano at the age of three, when his parents discovered his perfect pitch, and made his orchestral debut at eleven. He studied with some of the 20th century's most illustrious pianists and teachers, including Professor Victor Derevianko, Christopher Elton, Maria Curcio, and the late Leon Fleisher.

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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February 4-5, 2023

VIOLIN I

Basia Danilow*

Concertmaster

The George W. Pitcher Chair,

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Matthew Hakkarainen

The Yvonne Marcuse Chair,

in memory of Mark M. Rutzky

Kate Arndt

Cheng-Chih Kevin Tsai

Ruotao Mao

Erica Tursi

Wei Zhu

Christine Wu

Diana Kim

Linda Howard

VIOLIN II

Qianru Elaine He**

The B. Sue Howard Chair

Amelia Dietrich

Iris Chen

Giancarlo Latta

Cheng-Hsun David Tsai

Arthur Moeller

Carmina Gagliardi

VIOLA

Stephanie Griffin*

The Harriet & Jay Vawter Chair

Michael Davis

Beth Meyers

Jacqueline Watson

Hannah Burnett

Jay Yiu

CELLO

Alistair MacRae*

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

Elizabeth Loughran

Talia Schiff

Iona Batchelder

Samuel DeCaprio

Michael Haas

BASS

John Grillo*

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

Dan Hudson

Samuel Zagnit

Jingwan Gao

FLUTE

Catherine Gregory**
The Lunder/Ezekowitz Family Chair
Hilary Jones

OBOE

Lillian Copeland*
The Cynthia & Rob Hillas Chair
Keve Wilson

CLARINET

Pascal Archer**
The Richard J. & Neil Ann S. Levine Chair
Sherry Hartman-Apgar

BASSOON

Brad Balliett*
The Cynthia & Rob Hillas Chair
Hanul Park

HORN

Jonathan Clark**
The Dr. Michael L. Barnett Chair
Stephanie Fritz
Cort Roberts
Conor Jensen

TRUMPET

Jerry Bryant*
The Donna & Donald Deieso Chair
Thomas Cook

TIMPANI

Jeremy Levine*
The Anne VanLent Chair

*Principal player

**Guest principal player

PSO BRAVO! EVENTS



Violin Masterclass

Wednesday, March 8 at 7pm

Wolfensohn Hall

Institute for Advanced Study

Observe violinist and composer William Harvey as he coaches young musicians on prepared selections from the violin repertoire, advising them on artistry and performance technique. *Free and open to the public with ticketed reservation.*



Soundtracks Talk

Thursday, March 9 at 7pm

Community Room

Princeton Public Library

Meet the traditional instruments of the Indian Subcontinent! View and learn about the tabla, sitar, and more. *Free and open to the public.*

Sponsored by



Both events take place in advance of the PSO's March 11-12 world premiere performances of William Harvey's *Seven Decisions of Gandhi*.

Stay on top of all things BRAVO! at princetonsymphony.org/education

PSO BRAVO!

Program Notes



Carlos Simon

(b. 1986)

Fate Now Conquers

Composed 2020

Having grown up in Atlanta, with a long lineage of preachers and connections to gospel music to inspire him, Carlos Simon proves that a well-composed song can indeed be a sermon. His compositions span genres – jazz, gospel, and contemporary classical music are noticeable influences – and can be found everywhere from film scores to concert music. *"My dad, he always gets on me. He wants me to be a preacher, but I always tell him, 'Music is my pulpit. That's where I preach,'"* Carlos Simon reflected for *The Washington Post's* "Composers and Performers to Watch in 2022" list.

Simon is the current composer-in-residence for the John F. Kennedy Center for the Performing Arts. He frequently writes for the National Symphony Orchestra and Washington National Opera, with the 2022-23 season seeing premieres with Boston Symphony Orchestra, Detroit Symphony Orchestra, Brooklyn Art Song Society, and Minnesota Orchestra – a large-scale tribute to George Floyd and the ongoing movement for racial justice.

Simon was named as a Sundance Composer Fellow in 2018 as a part of the Sundance Institute, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown, and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan including Suntory Hall in Tokyo.

Simon earned his doctorate at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

From the composer:

Using the beautifully fluid harmonic structure of the second movement of Beethoven's 7th symphony, I have composed musical gestures that are representative of the unpredictable ways of fate. Jolting stabs, coupled with an agitated groove with every persona. Frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depict the uncertainty of life that hovers over us.

We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments. Whatever the specific reason for including this particularly profound passage from the Iliad, in the end, it seems that Beethoven relinquished to fate. Fate now conquers.

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

Duration – 5 minutes



Johannes Brahms

(1833-1897)

Piano Concerto No. 2 in B-flat Major, Op. 83

Composed 1878-81

Robert Schumann's endorsement of the young Johannes Brahms as Beethoven's heir was a double-edged sword. Brahms was greatly intimidated by the expectation to create new works worthy of Beethoven's legacy, despite the fact that he was considered the savior of German music. Brahms was in his forties before he was able to finish a symphony "after Beethoven," as he phrased it, and even then, he was concerned that it would not be good enough. In the interim, however, he had created a number of other orchestral works, many of which were symphonic in design if not in name, and many of which were unquestionably popular.

With two acclaimed symphonies under his belt by 1878, Brahms began composing his second piano concerto. However, this new endeavor was also fraught with apprehensions and fears. His first piano concerto, composed twenty years prior, was at first a disheartening failure. It was his first orchestral composition to be played in public and the composer was severely demoralized by the reception at the premiere. The gap between the two concertos suggests that Brahms, who was chronically self-critical, was afraid to put himself in a vulnerable position with his audience, particularly on the piano, his own instrument.

Three years later, in 1881, when Brahms completed the second concerto, he appeared to have resolved any remaining fears. At its premiere in Budapest, with the composer as soloist, the new concerto was an instant success, and Brahms continued to perform it dozens of times across Europe to great acclaim.

It was usual of Brahms to publicly criticize some of his big compositions by referring to them as trifles or bon-bons. He once described his melancholy fourth symphony as "*a bunch of polkas and waltzes*." It was the same with this new concerto. To one friend, he referred to the nearly one-hour-long composition as "*some little piano pieces*." To another, he described it as "*a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo*." He previously stated that the scherzo in the second movement was necessary since the first movement was "*too simplistic*." Similarly, Brahms occasionally (and on purpose) exaggerated a work's heaviness, and specifically referred to this concerto as "*the long terror*." While it is undeniably lengthy — longer than any concerto written up to that time — neither the Piano Concerto No. 2's overall affability nor its tremendous technical demands remotely qualify it as a "terror."

Perhaps the most accurate evidence of the composer's appreciation for this new work is the dedication to Brahms's first composition teacher, Eduard Marxsen. It appears that Brahms, in his late forties at the time, had finally composed a piece he deemed suitable to bear his former teacher's name.

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

Duration – 46 minutes

continued



Ludwig van Beethoven

(1770-1827)

Symphony No. 7 in A Major, Op. 92

Composed 1811-12

Beethoven's Seventh Symphony is his final statement on the grand style he had been developing since the early 1800s. The performance at which the work was premiered was a benefit concert for Austrian and Bavarian soldiers injured in the recent Battle of Hanau, and was likely the most spectacularly successful of his career.

What prompted the buzz, however, was not Symphony No. 7, Op. 92, but rather Op. 91, *Wellington's Victory*, or *The Battle of Vitoria*. Op. 91 was initially composed for a mechanical instrument called the Panharmonicon, but was performed here in the premiere of the orchestral version. The Panharmonicon was created by Johann Nepomuk Maelzel, whose most significant contribution to music was the development of the first reliable metronome.

The entire show was repeated in December 1813, January 1814, and February 1814 due to its immense popularity. To Beethoven's displeasure, a critic referred to the seventh symphony as a "companion piece" to *Wellington's Victory*. But the public also enjoyed the "companion piece," and composer Louis Spohr, a violinist in the orchestra for the entire series of performances, notes that the second movement was often encored.

Ludwig van Beethoven struggled to find happiness in his life. He was a successful freelance composer, as evidenced by the fact that people frequently mentioned his name and that he received generous financial support. However, he was concerned about his persistent illness, his worsening deafness, and his growing isolation. His journals are filled to the brim with anguish and annoyance.

What was lost in life was saved by art. Beethoven, who referred to himself as a tone-poet, held the belief that there is more to music than its beauty; rather, it has moral and sacred dimensions. He stated in his writing that "*only art and science can bring humans to the level of the Gods.*"

The seventh symphony is a musical declaration of faith written by a man who truly believes in what he is doing. Even though a lot of the music is in major keys, the joy in it is defiant. The dance continues, but now it's on the precipice of a volcano.

Beethoven was mesmerized by a brand-new device called a metronome, and he used it to determine the tempo at which his music should be performed. Because of the rapidity indicated by his tempo markings, difficult music is brought to the verge of being unplayable: fingers are strained, and tongues are tied.

In person, Beethoven could be quite abrupt and would not provide an apology for his behavior. Beethoven did not participate in class distinctions and was fearless in his ability to abruptly end relationships, regardless of their social benefit to him. As with the man, the seventh symphony does not allow room for compromise.

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

Duration – 36 minutes

~ Kenneth Bean

Georg and Joyce Albers-Schonberg Assistant Conductor
Princeton Symphony Orchestra

EVENTS 2023



VIOLIN MASTERCLASS

Wednesday, March 8 7pm

William Harvey, violin

Observation of this masterclass is free,
with ticketed reservation.

PSO BRAVO!



SOUNDTRACKS TALK

Thursday, March 9 7pm

Instruments of the Indian Subcontinent

View and learn about the tabla, sitar, and more.
Free and open to the public.

PSO BRAVO!



SEVEN DECISIONS OF GANDHI

Saturday, March 11 8pm Sunday, March 12 4pm

Sameer Patel, conductor William Harvey, violin

Alexander BORODIN / Polovtsian Dances from *Prince Igor*

William HARVEY / *Seven Decisions of Gandhi*

WORLD PREMIERE

Pyotr Ilyich TCHAIKOVSKY / Symphony No. 6 in B Minor,
Op. 74 "*Pathétique*"



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• PRINCETON SYMPHONY ORCHESTRA

ROSSEN MILANOV, MUSIC DIRECTOR

ANNUAL GALA

Saturday, April 15 6pm

princetonorchestra.org/gala-2023

Join us for an evening of intrigue and thrilling music at beautiful Jasna Polana. This annual fundraiser benefits programs of the PSO including the Princeton Festival and PSO BRAVO!



HAROLD IN ITALY

Saturday, May 13 8pm Sunday, May 14 4pm

Rossen Milanov, conductor Roberto Díaz, viola

Julia PERRY / Study for Orchestra

George GERSHWIN / *An American in Paris*

Hector BERLIOZ / *Harold in Italy*, Op. 16



THE PRINCETON FESTIVAL

June 9-25, 2023

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Enjoy Rossini's comic opera *The Barber of Seville*, concerts, and more under our big tent at Morven Museum & Garden!



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Portia Sonnenfeld established the Little Orchestra of Princeton in 1980 with the help of an impressive and visionary group of leaders including Ed Cone and Frank Taplin. Portia's dedication and creativity in presenting classical music lives on through the Portia Sonnenfeld Legacy Society, which ensures that the Princeton Symphony Orchestra (PSO) will continue to thrive for generations to come.

A legacy gift is the perfect way to express appreciation for the PSO's performances and programs. There are many estate-planning opportunities that provide the personal satisfaction of creating a musical legacy while securing potential income tax advantages.

These gifts help us maintain our financial stability, grow artistically, and expand our education and community engagement programs.

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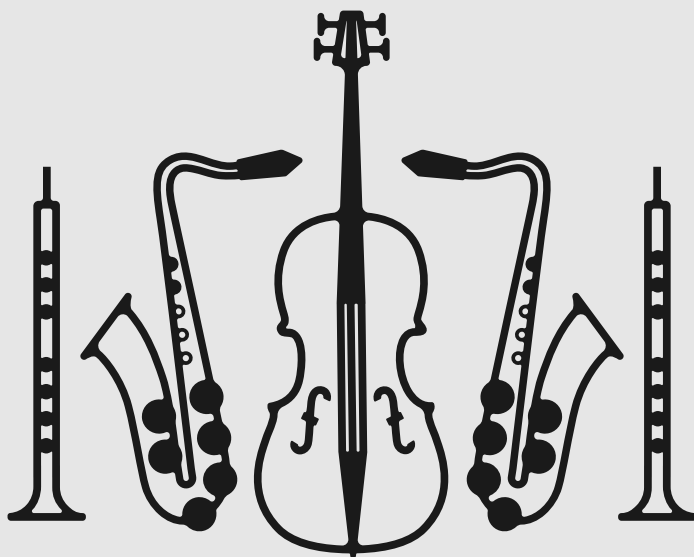


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THE NUTCRACKER

November 25, 2022 - December 18, 2022

Multiple New Jersey venues

GISELLE

March 3-5, 2023

New Brunswick Performing Arts Center

KAYE PLAYHOUSE NYC

March 25, 2023

Kaye Playhouse at New York's Hunter College

MCCARTER THEATRE CENTER

April 1, 2023

McCarter Theatre at Princeton University

PREMIERE3

June 9-11, 2023

New Brunswick Performing Arts Center

Ethan Stiefel, Artistic Director

Julie Diana Hensch, Executive Director

arballet.org

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