

PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

2022-2023



HAROLD IN ITALY

5.13.23 • Roberto Díaz • 5.14.23

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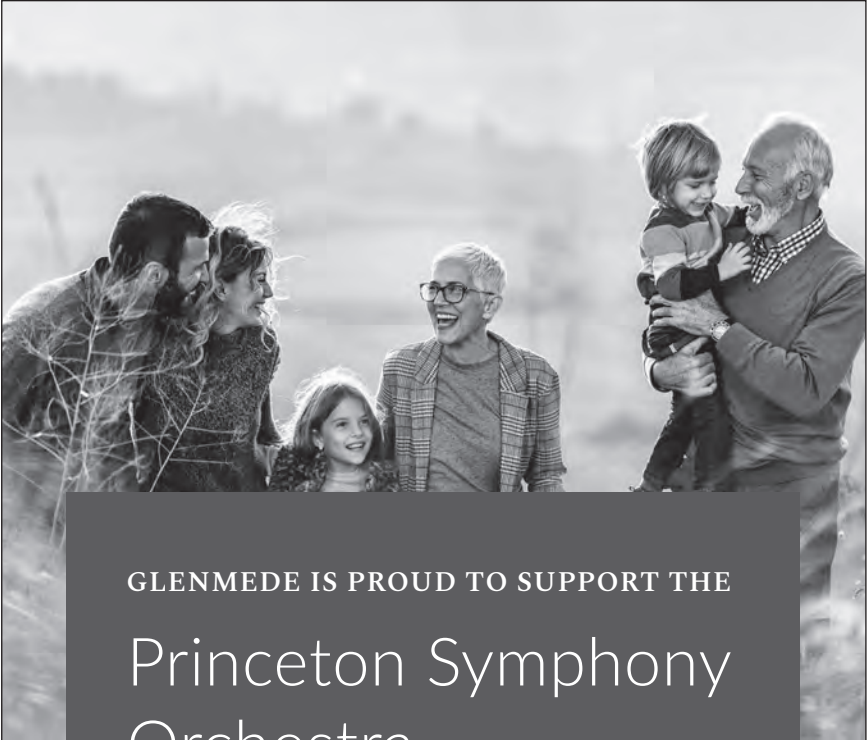
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NEW JERSEY

2022-23

ROSSEN MILANOV, Edward T. Cone Music Director

Saturday May 13, 2023, 8:00pm

Sunday May 14, 2023, 4:00pm

Richardson Auditorium



HAROLD IN ITALY

Rossen Milanov, conductor

Roberto Díaz, viola

Julia Perry

Study for Orchestra

George Gershwin

An American in Paris

INTERMISSION

Hector Berlioz

Harold in Italy, Op. 16

- I. Harold in the mountains. Scenes of melancholy, happiness, and joy.
- II. March of the pilgrims singing the evening prayer.
- III. Serenade of a mountaineer from the Abruzzi to his sweetheart.
- IV. Oryg of Brigands. Memories of earlier scenes.

Enjoy the visual art and literary works on display in the lobby. These were crafted by middle school students participating in the PSO BRAVO! Listen Up! creative response program, and were inspired by the PSO's world premiere of William Harvey's Seven Decisions of Gandhi, conducted by Sameer Patel.

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.



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

Guest Artist



A violist of international reputation, **ROBERTO DÍAZ** is president and CEO of the Curtis Institute of Music, following in the footsteps of renowned soloist/directors, such as Rudolf Serkin, Efrem Zimbalist, and Josef Hofmann. As a teacher of viola at Curtis and former principal viola of the Philadelphia Orchestra, he has already had a significant impact on American musical life, and continues to do so in his dual roles as performer and educator.

An active soloist, Mr. Díaz collaborates regularly with leading conductors of our time on stages around the world. He has also worked directly with important 20th- and 21st-century composers, including Krzysztof Penderecki, Edison Denisov, and Ricardo Lorenz, and has had concertos written for him by Bright Sheng, Jennifer Higdon, and Roberto Sierra. His recording of Higdon's Viola Concerto won the Grammy Award for Best Contemporary Classical Composition in 2018. A frequent recitalist and chamber musician, Mr. Díaz has performed with major string quartets and pianists in chamber music series and festivals worldwide. He has also toured Europe, Asia, and the Americas as a member of the Díaz Trio with violinist Andrés Cárdenes and cellist Andrés Díaz.

Prior to his decade-long tenure as principal viola of the Philadelphia Orchestra, Roberto Díaz served as principal viola of the National Symphony under Mstislav Rostropovich, was a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Sir Neville Marriner. He holds a bachelor's degree from the New England Conservatory of Music, and a diploma from the Curtis Institute of Music.

Among Mr. Díaz's numerous recordings are the complete works for viola and piano by Henri Vieuxtemps, a Grammy-nominated disc of viola transcriptions by William Primrose, and the Brahms sonatas with Jeremy Denk, all on the Naxos label.

Roberto Díaz plays the ex-Primrose Amati viola.

robertodiazviola.com

Princeton Symphony Orchestra

Rossen Milanov, Edward T. Cone Music Director

ENDOWED IN PERPETUITY

Kenneth Bean, Georg and Joyce Albers-Schonberg Assistant Conductor

ENDOWED IN PERPETUITY

May 13-14, 2023

VIOLIN I

Claire Bourg**

Concertmaster

The George W. Pitcher Chair,

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Matthew Hakkarainen

The Yvonne Marcuse Chair,

in memory of Mark M. Rutzky

Gregory Lewis

Cheng-Chih Kevin Tsai

Andrew Samarasekara

Margaret Banks

Christine Wu

Naoko Nakajima

Linda Howard

Abigail Hong

VIOLIN II

Qianru Elaine He**

The B. Sue Howard Chair

Michelle Brazier

Iris Chen

Mai Matsumoto

Emma Richman

Cheng-Hsun David Tsai

Arthur Moeller

Adriana Fernandez

VIOLA

Stephanie Griffin*

The Harriet & Jay Vawter Chair

Beth Meyers

Hannah Burnett

Jacqueline Watson

Marcus Stevenson

Sumin Kim

CELLO

Aaron Wolff**

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

Elizabeth Loughran

Iona Batchelder

Talia Schiff

Eugene Kim

Lukas Goodman

BASS

John Grillo*

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

Dan Hudson

Devin Howell

Samuel Zagnit

FLUTE

Anthony Trionfo**
The Lunder/Ezekowitz Family Chair

Hilary Jones

Jamie Kim

OBOE

Lillian Copeland*
The Cynthia & Rob Hillas Chair

Gilles Cheng

Mekhi Gladden

CLARINET

Pascal Archer**
The Richard J. & Neil Ann S. Levine Chair

Gi Woo Lee

Alec Manasse

BASSOON

Joshua Butcher**
The Cynthia & Rob Hillas Chair

Hanul Park

Dominic Panunto

Winfred Felton

SAXOPHONE

Todd Groves**

Giuseppe Fusco

John DiSanto

HORN

Jonathan Clark**
The Dr. Michael L. Barnett Chair

Colin Weyman

Cort Roberts

Rachel Nierenberg

TRUMPET

Jerry Bryant*
The Donna & Donald Deieso Chair

Thomas Cook

Thomas Verchot

Brian Olson

TROMBONE

Burt Mason**
The David A. Tierno Chair

Lars Wendt

The Lor & Michael Gehret Chair

James Rogers

TUBA

Jonathan Fowler**

TIMPANI

Jeremy Levine*
The Anne VanLent Chair

PERCUSSION

Phyllis Bitow*
The Lunder/Ezekowitz Family Chair

Greg Giannascoli

Eric Borghi

Matt Smallcomb

PIANO/CELESTE

Nicholas Suminski**

HARP

André Tarantiles*
Anonymous Chair, given by a PSO friend in honor of all parents

*Principal player

**Guest principal player

LICENCE TO THRILL



WITH SINCERE APPRECIATION FROM THE PRINCETON SYMPHONY ORCHESTRA

Popular Bond movie theme songs performed by Kelly Guerra set the tone for a fabulous and fun evening at the PSO's April 15 Gala at beautiful Jasna Polana. Seeing members of the Youth Orchestra of Central Jersey playing side-by-side with PSO musicians, conducted by Kenneth Bean, added to the night's magic.

Many thanks to
Gala Chair Jennifer Bednar and the Gala Committee,
attendees, auction donors, and all the individual and corporate sponsors
who generously contributed to the evening's success!

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Program Notes



Julia Perry

(1924-1979)

Study for Orchestra

Composed 1952

Study for Orchestra is a composition by Black composer Julia Perry. Written in 1952, it is notable for its blend of classical and modernist elements. It is considered to be one of Perry's most important works, and showcases her mastery of orchestration and counterpoint, while also incorporating dissonant harmonies and other avant-garde techniques. The result is a work that is both innovative and accessible, displaying Perry's unique voice as a composer.

The composition is very symmetrical in structure. The beginning is marked by strong, syncopated brass chords, and it features a garish, angular thematic line that is played in octaves by strings and woodwinds with horns. Its lively atmosphere and speed serve as the foundation for the entire work, reappearing twice to alternate with contrasting material and a third time to end the piece.

The first contrasting episode is very melodious and has a more moderate tempo. A main melody is introduced here first by a solo flute, followed by oboe, clarinet, and horn. The powerful dotted rhythm initially played by the bassoons and then taken over by the violas dominates the brief middle section. In the third episode, a flute, solo violin, oboe, and other instruments imitate each other's gracefully descending melody line. This episode is one of contemplative melancholy. The final pages of the score recall the spirited introduction once more, bringing the piece to a close.

Perry was a groundbreaking figure in American music, particularly for her contributions to the field of classical music as a Black, female composer. Born in Kentucky in 1924, Perry showed an early talent for music and began studying composition at age 14. She later attended Westminster Choir College, the Juilliard School and the Curtis Institute of Music. Like many other young composers of the time, she traveled to Paris to study composition with the renowned instructor Nadia Boulanger. In the 1950s, she received several prestigious awards, including two Guggenheim Fellowships, which allowed her to study in Italy for an extended period of time with Luigi Dallapiccola.

continued

Following her return to the U.S. in the late 1950s, Perry experienced a number of major career successes, including the 1965 performance and recording of *Study for Orchestra* by the New York Philharmonic. Regrettably, she had health issues, and had a stroke that partially paralyzed her and hindered her writing. Impressively, she taught herself to write with her left hand to continue composing. When she passed away in 1979 at the age of 55, she left a diverse body of work behind. This included twelve symphonies, three concertos, three operas, a *Stabat Mater* that was highly regarded, and a variety of other shorter orchestral, chamber, and vocal compositions.

Instrumentation – two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, percussion, harp, piano, celeste, and strings

Duration – 6 minutes



George Gershwin

(1898–1937)

An American in Paris

Composed 1928

An American in Paris is a symphonic tone poem composed by George Gershwin in 1928. Inspired by his time spent in Paris, the piece is a blend of jazz and classical styles and is considered one of Gershwin's most important works. The piece begins with a bluesy trumpet solo that sets the tone for the bustling energy of Parisian streets. The melody is joined by the rest of the orchestra, which gradually builds in intensity, depicting the vibrant and fast-paced atmosphere of the city. The second section of the piece is a languid and dreamy nocturne. The tempo slows down and the orchestration becomes more lush and atmospheric. This section is reflective of Gershwin's love of French impressionist music and the sweeping melodies and lush harmonies are reminiscent of Debussy and Ravel.

The third section is a lively waltz that is playful and charming. The woodwinds take the lead and the melody is infectious and memorable. The section highlights Gershwin's ability to write catchy tunes - it's easy to imagine couples dancing in a Parisian ballroom.

The final section brings the piece full circle, returning to the opening theme. The orchestra builds in intensity as the music becomes more frenzied and exciting, depicting the exhilaration and energy of Paris. The piece concludes with a grand finale that is both thrilling and satisfying.

An American in Paris is a landmark work in American music, representing an innovative fusion of jazz and classical styles. Gershwin's use of jazz elements in the piece was particularly groundbreaking, as it brought the improvisational spirit of jazz into the realm of classical music.

The piece is also notable for its vivid orchestration, which uses a wide range of instruments, including saxophones, celesta, and percussion. Gershwin's gift for orchestration is on full display as he creates a rich and colorful sound that perfectly captures the spirit of Paris.

In addition to its musical innovations, the work has cultural significance. At the time it was composed, Paris was considered the cultural capital of the world, and the piece reflects the excitement and energy of that era. It is a celebration of the cosmopolitanism and creativity of the 1920s, and it continues to inspire and captivate audiences to this day.

Instrumentation – three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, three saxophones, four horns, three trumpets, three trombones, tuba, timpani, percussion, celeste, and strings

Duration – 16 minutes



Hector Berlioz

(1803-1869)

Harold in Italy, Op. 16

Composed 1834

Hector Berlioz's *Harold in Italy* is a symphony with solo viola composed in 1834. The piece was inspired by the poem "Childe Harold's Pilgrimage" by Lord Byron and was intended as a showcase for the virtuosity of the famous violinist Niccolò Paganini, who commissioned the work after acquiring a fine Stradivarius viola. Paganini rejected the work as he felt that it lacked flair and wasn't showy enough. Not being one to waste material, Berlioz adjusted the work to his own liking, resulting in something quite different from a typical concerto.

The work consists of four movements and follows the adventures of the titular hero, Harold, as he travels through the Italian countryside. The solo viola represents Harold's voice, and the orchestra depicts the landscape and characters that he encounters on his journey.

The first movement, titled "Harold in the mountains," begins with a solo viola melody that is immediately captivating. The orchestra joins in, creating a lush and atmospheric soundscape that evokes the majesty and grandeur of the Alps. The movement is marked by dramatic shifts in tempo and mood, reflecting Harold's emotional journey as he confronts the beauty and danger of the mountain landscape.

The second movement, "March of the pilgrims singing the evening prayer," is more restrained in character. The solo viola takes a backseat to the orchestra, which plays a simple and elegant melody that represents the peaceful and contemplative nature of the pilgrims. The movement is notable for its use of a solo English horn, which adds a mournful and melancholic tone to the melody.

The third movement, "Serenade of a mountaineer from the Abruzzi to his sweetheart," is a brief interlude that features a solo viola playing a simple and lyrical melody. The movement is notable for its delicate orchestration and tender beauty.

The final movement, "Orgy of the Brigands," is a rousing and energetic conclusion to the symphony. The solo viola is once again in the foreground, playing a wild and frenzied melody that is echoed and amplified by the orchestra. The movement is marked by its use of exotic rhythms and harmonies, creating a sense of wild abandon and lawlessness that reflects the behavior of the brigands.

Harold in Italy is a masterpiece of orchestration and storytelling, showcasing Berlioz's gift for creating vivid and imaginative soundscapes. The use of the solo viola as a protagonist is particularly inspired, and the instrument's rich and expressive tone adds a sense of emotional depth and complexity to the piece.

The symphony is also notable for its use of programmatic elements, with each movement representing a different aspect of Harold's journey. The result is a work that is not just a collection of individual movements but a cohesive and unified narrative that takes the listener on a journey through the Italian countryside.

Paganini didn't hear the final version of his aborted commission until a few years later. After hearing it, he was so taken with it that he decided to send Berlioz 20,000 francs along with a message that read, "*Beethoven being dead, only a Berlioz could reincarnate him.*" That's a good amount of humble pie, I'd say.

Instrumentation – two flutes and piccolo, two oboes and English horn, two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion, harp, strings, and solo viola

Duration – 42 minutes

~ Kenneth Bean

Georg and Joyce Albers-Schonberg Assistant Conductor
Princeton Symphony Orchestra

2023-2024



I. Opening Weekend: FORWARD INTO LIGHT

Saturday September 9 8pm Sunday September 10 4pm

Rossen Milanov, conductor Steven Banks, saxophone

Sarah Kirkland SNIDER / *Forward Into Light*

Henri TOMASI / *Concerto for Alto Saxophone and Orchestra*

William DAWSON / *Negro Folk Symphony*



II. JENNIFER KOH PLAYS MAZZOLI

EDWARD T. CONE CONCERT

Saturday October 14 8pm Sunday October 15 4pm

Kenneth Bean, conductor Jennifer Koh, violin

Felix MENDELSSOHN / *The Hebrides Overture (Fingal's Cave)*, Op. 26

Missy MAZZOLI / *Violin Concerto (Procession)*

Jean SIBELIUS / *Symphony No. 2 in D Major*, Op. 43



III. MOZART'S REQUIEM

Saturday November 11 8pm Sunday November 12 4pm

Rossen Milanov, conductor

Westminster Symphonic Choir –

James Jordan, conductor

Caroline SHAW / *Entr'acte*

Wolfgang Amadeus MOZART / *Requiem in D Minor*, K. 626

Gregory SPEARS / *A New Sanctus, Benedictus, and*

Agnus Dei for the Mozart Requiem

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ROSSEN MILANOV MUSIC DIRECTOR

IV. ANTHONY ROTH COSTANZO

Saturday January 13 8pm Sunday January 14 4pm

Rossen Milanov, conductor

Anthony Roth Costanzo, countertenor

Nina SHEKHAR / *Lumina*

George Frideric HANDEL / "Quella fiamma" from *Arminio*, HWV 36

Gregory SPEARS / *Love Story*

words by Tracy K. Smith

Pyotr Ilyich TCHAIKOVSKY / Symphony No. 4 in F Minor, Op. 36



V. TIME FOR THREE

Saturday March 9 8pm Sunday March 10 4pm

Rossen Milanov, conductor

TIME FOR THREE: Ranaan Meyer, double bass;

Nick Kendall, violin; Charles Yang, violin

Marin GOLEMINOV / *The Fire Dancer*: Suite from the Ballet

Kevin PUTS / *Contact*

Sergei PROKOFIEV / Selections from *Romeo and Juliet*, Op. 64



VI. BEETHOVEN'S FIRST PIANO CONCERTO

Saturday May 11 8pm Sunday May 12 4pm

Rossen Milanov, conductor Sara Davis Buechner, piano

John Luther ADAMS / *Become River*

Ludwig van BEETHOVEN / Piano Concerto No. 1 in C Major, Op. 15

Robert SCHUMANN / Symphony No. 4 in D Minor, Op. 120

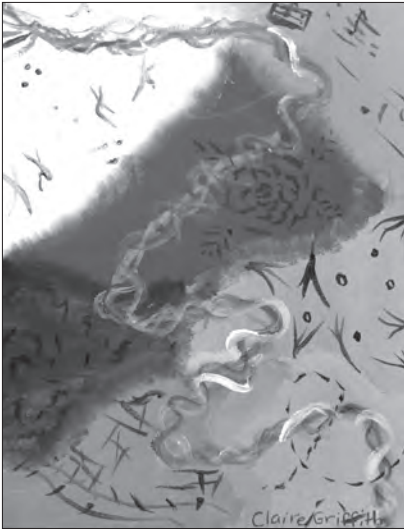


DAY AND SAVE!

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Listen Up! Exhibit Opening

Tuesday, May 16 at 4pm
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PSO BRAVO!

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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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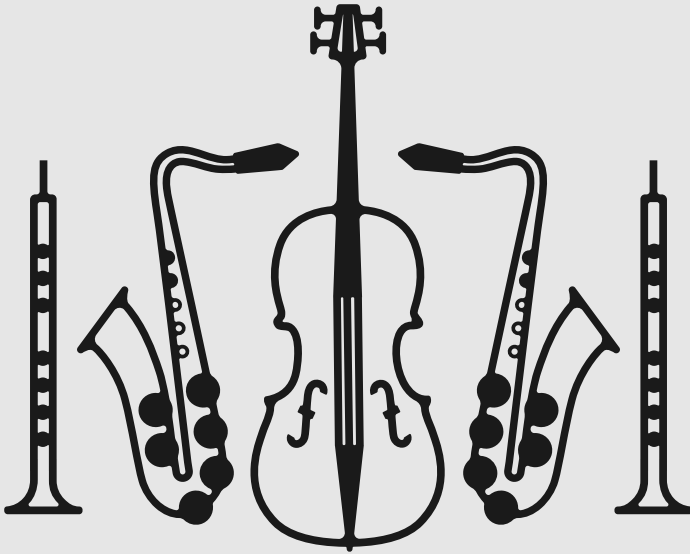


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