

• PRINCETON SYMPHONY ORCHESTRA  
ROSSEN MILANOV, MUSIC DIRECTOR

2023-2024



## Jennifer Koh Plays Mazzoli

EDWARD T. CONE CONCERT

**Saturday, October 14, 2023 - 8pm**

**Sunday, October 15, 2023 - 4pm**

Richardson Auditorium

## Welcome - A Message from Our Music Director



Dear Friends,

It is my great pleasure to welcome you to the Princeton Symphony Orchestra's 2023-24 Season. Thank you for helping us to be more environmentally responsible by switching over to our new mobile-responsive digital program book. Now you can read Assistant Conductor Kenneth Bean's wonderful program notes anytime, anywhere in the days leading up to each concert.

I hope you will be inspired by this season's rich repertoire, the incredible artistic partners we will share the stage with, and the opportunity to hear unique and diverse musical stories. Among the many highlights, we look forward to presenting GRAMMY® Award-winning Metropolitan Opera star and Princeton University graduate, Anthony Roth Costanzo.

While I will be conducting the majority of the concerts, Kenneth Bean will be collaborating with guest soloist Jennifer Koh on the PSO's performance of Missy Mazzoli's new violin concerto, "Procession." We also look forward to a special guest conductor for this year's December 16 Holiday POPS! concert.

I hope to see you then and throughout the orchestral season at our beautiful and acoustically superb home at historic Richardson Auditorium!

With warm regards,

Rossen Milanov  
*Edward T. Cone Music Director*

## About the Edward T. Cone Concert

### Edward T. Cone

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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, T. Randolph Harris and Barbara A. Sloan, for their support of the Princeton Symphony Orchestra.*

## Program

### JENNIFER KOH Plays MAZZOLI

ROSSEN MILANOV, Edward T. Cone Music Director

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**Kenneth Bean**, conductor  
**Jennifer Koh**, violin

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**Felix Mendelssohn** (1809-1847)  
*The Hebrides Overture (Fingal's Cave)*, Op. 26

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**Missy Mazzoli** (b. 1980)  
Violin Concerto (Procession)\*

- I. Procession in a Spiral
  - II. St. Vitus
  - III. O My Soul
  - IV. Bone to Bone, Blood to Blood
  - V. Procession Ascending
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## INTERMISSION

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**Jean Sibelius** (1865-1957)  
Symphony No. 2 in D Major, Op. 43

- I. Allegretto
  - II. Andante; ma rubato
  - III. Vivacissimo
  - IV. Finale: Allegro moderato
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\*Violin Concerto (Procession) by Missy Mazzoli presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

## About the Artists



**Kenneth Bean**

conductor

**Kenneth Bean**

**Georg and Joyce Albers-Schonberg Assistant**

### **Conductor**

Endowed in Perpetuity

**KENNETH BEAN** is an instructor and conductor in the Philadelphia area, as well as an active freelance trumpeter. He earned a Bachelor of Music from the Oberlin Conservatory of Music and a Master of Music Education from Jackson State University. He has taught at many festivals and schools, including the School District of Philadelphia, Settlement Music School, the Premier Orchestral Institute of the Mississippi Symphony, and Play On Philly.

Although he enjoys teaching and performing, Kenneth's passion is on the podium. He has appeared as a guest conductor for the Marywood String Festival, Berks County Orchestra Festival, and the Oberlin Conservatory of Music. His past music director/ conductor appointments include the Junior String Philharmonic of the Lehigh Valley, the Young People's Philharmonic of the Lehigh Valley, and Luzerne Music Center.

A staunch advocate for youth music access and education, Maestro Bean is co-founder and Associate Director of The Primavera Fund, a non-profit organization committed to disrupting inequity in classical music by mentoring and financially supporting the musical activities of promising students who study in Philadelphia.

Kenneth currently serves as assistant conductor of Symphony in C, conductor of the Symphony in C Youth Orchestra in Collingswood, NJ, and director/conductor of the Young Musicians Debut Orchestra, the newest full orchestra within the Philadelphia Youth Orchestra Music Institute. In the summers, he serves as co-director of the Symphony in C Summer Camp and conductor at Kinhaven Music School Junior Session in Weston, VT.

Kenneth has served as the Princeton Symphony Orchestra's Georg and Joyce Albers-Schonberg Assistant Conductor as well as the Symphonic Orchestra Conductor for the affiliated Youth Orchestra of Central Jersey since 2021.



## Jennifer Koh

violin

GRAMMY<sup>®</sup> Award-winning violinist **JENNIFER KOH** is recognized for her intense, commanding performances, delivered with dazzling virtuosity and technical assurance.

A forward-thinking artist dedicated to exploring a broad and eclectic repertoire, while promoting equity and inclusivity in classical music. This season, Koh continues her *New American Concerto* series, an ongoing, multi-season commissioning project that explores the form of the violin concerto and its potential for artistic engagement with contemporary societal concerns and issues through commissions from a diverse collective of composers. She performs the seventh world premiere in the series, Nina Young's Violin Concerto *Traces* with the LA Chamber Orchestra, as well as Vijay Iyer's *Trouble* and Missy Mazzoli's *Procession* with orchestras around the world. Koh continues to perform works from critically acclaimed solo and duo commissioning projects, including *Alone Together*, *Bach and Beyond Bridge to Beethoven*, *Limitless*, and *Shared Madness*. She also begins a new role as Artistic Director of the Fortas Chamber Music Concerts at the Kennedy Center, where as part of the series she performs *Two X Four* (two violinists x four composers), joining forces with her mentor Jaime Laredo and members of the Juilliard Orchestra in a performance of double-violin concertos by Bach, Philip Glass, David Ludwig, and Anna Clyne; and in the spring, she is joined by Missy Mazzoli for an all-Mazzoli program of solo violin and duo works.

Koh has appeared with orchestras worldwide including the New York, Los Angeles, and Helsinki Philharmonics; Cleveland, Mariinsky, Minnesota, and Philharmonia (London) Orchestras; and Atlanta, Baltimore, Boston, BBC, Chicago, Cincinnati, National, New World, NHK, RAI (Torino), and Singapore Symphonies. Named *Musical America's* 2016 Instrumentalist of the Year, and "A Force of Nature" by the American Composers Orchestra in 2019, Koh has won the International Tchaikovsky Competition in Moscow, Concert Artists Guild Competition, and an Avery Fisher Career Grant. She has a BA in English literature from Oberlin College and studied at the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir. She is an active lecturer, teacher, and recording artist for Cedille Records. Koh is also Artistic Director of *arco collaborative*, an artist-driven nonprofit that fosters a better understanding of our world through a musical dialogue inspired by ideas and the communities around us.

## Notes on The Music



**Felix Mendelssohn**

The Hebrides Overture (Fingal's Cave)

**Felix Mendelssohn**  
**(1809-1847)**

### ***The Hebrides Overture (Fingal's Cave), Op. 26***

Composed 1830

One of the most celebrated composers of the 19<sup>th</sup> century, the multitalented Felix Mendelssohn was a skilled conductor, pianist, and organist. Among his most beloved and popular works is the concert overture "Hebrides," also known as "Fingal's Cave." Composed in 1830, the piece was inspired by Mendelssohn's visit to the Hebrides Islands off the west coast of Scotland.

In 1829, Mendelssohn embarked on a grand tour of Europe, a common practice for young men of his social class at the time. During this trip, he visited the Hebrides Islands, including the famous Fingal's Cave on the uninhabited island of Staffa. The cave is renowned for its natural acoustics and hexagonal basalt columns. Struck by the sheer beauty of the place and the waves crashing against the rocks, Mendelssohn felt a surge of inspiration and quickly jotted down the opening theme of the overture on a postcard to his sister, Fanny.

The overture commences with a melancholic and evocative theme played by the cellos and bassoons, encapsulating the feeling of being adrift at sea. This theme soon develops into a brighter, more optimistic melody that seems to capture the grandeur and majesty of the landscape. Throughout the piece, Mendelssohn masterfully uses the orchestra to paint a vivid musical picture of the sea, with its constantly changing moods and colors. The music swells and subsides, with moments of calmness followed by passages of stormy turbulence.

Mendelssohn uses a technique known as "sonata form" in the composition of this overture. It begins with an exposition of two main themes, followed by a development section where these themes are explored and transformed, and concludes with a recapitulation where the themes are revisited and the piece is brought to a close. Moreover, Mendelssohn introduced a unique kind of overture in the 19<sup>th</sup> century called the concert overture. Unlike traditional overtures associated with stage performances or operas, concert overtures are independent compositions designed for concert hall presentations

Mendelssohn first completed the overture in 1830 and it was initially titled "The Lonely Island." However, he was not entirely satisfied with the composition and revised it several times over the next two years. It was finally published in 1833 as "Hebrides Overture" or "Fingal's Cave," and was premiered on December 14, 1832, in London, under the baton of the composer himself.

The "Hebrides Overture" stands as a testament to Mendelssohn's ability to translate the beauty of nature into music. It is not merely a musical description of a seascape, but a reflection of the composer's own feelings and experiences during his visit to the Hebrides Islands. Today, it remains one of Mendelssohn's most popular and frequently performed works, admired for its evocative melodies, rich harmonies, and masterful orchestration.

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

Duration – *10 minutes*

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**Missy Mazzoli**

Violin Concerto (Procession)

**Missy Mazzoli**  
**(b. 1980)**

### **Violin Concerto (Procession)**

Composed 2021

NPR has christened her “the 21st century’s gatecrasher of new classical music,” a title Missy Mazzoli wholeheartedly lives up to. Beyond mere composition, her multifaceted endeavors encompass roles as a performing keyboardist, educator, advocate, and much more. Mazzoli’s signature is her daring deviation from a singular compositional voice, each piece becoming a fresh exploration of emotions.



Originating from Lansdale, Pennsylvania, Mazzoli's musical journey took her through Boston University, Yale, and the University of the Hague, with influential tutelage from maestros like David Lang and Louis Andriessen. Pioneering her way, Mazzoli became one of the first women commissioned by the Metropolitan Opera. Opera, particularly, has been a radiant chapter in her career, highlighted by a significant residency with Opera Philadelphia.

Mazzoli's commitment to fostering diversity in the classical realm is commendable. Through initiatives like the Luna Composition Lab, she has ardently supported young female composers, championing inclusivity in a traditionally exclusive space.

Among her recent crowning jewels is the 2022 Violin Concerto (Procession), tailor-made for Jennifer Koh, a distinguished violinist and Mazzoli's colleague at the Mannes School of Music. This monumental piece emerged from a collaborative endeavor backed by the National Symphony Orchestra, Cincinnati Symphony Orchestra, and BBC Radio 3, with the inclusive mission of the ARCO Collaborative as the wind beneath its wings.

The concerto is drenched in the melancholic ambiance of the COVID pandemic, an era that saw Mazzoli in introspective isolation on Sweden's Fårö island. Here, medieval rituals associated with historical pandemics played muse. Mazzoli's reflections delve deep into music's therapeutic essence, crafting an aural experience where the violin metamorphoses into an incantatory force.

The composer leaves the following note:

Violin Concerto (Procession) casts the soloist as a soothsayer, sorcerer, healer and pied piper-type character, leading the orchestra through five interconnected healing spells. Part one, "Procession in a Spiral," references medieval penitential processions; part two, "St. Vitus," is an homage to the patron saint of dancing, who could reportedly cast out evil spirits; part three, "O My Soul," is a twisted reworking of the hymn of the same name, and part four, "Bone to Bone, Blood to Blood," derives its name from the 9th-century Merseburg Charm, a spell meant to cure broken limbs. In the final movement, "Procession Ascending," the soloist straightens out the spiral of the first section and leads the orchestra straight into the sky.

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Instrumentation – *two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, two trombones, tuba, percussion, harp, strings, and solo violin*

Duration – *21 minutes*

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**Jean Sibelius**

Symphony No. 2 in D Major

**Jean Sibelius**  
(1865-1957)

### **Symphony No. 2 in D Major, Op. 43**

Composed 1901-1902

*“It is as if the Almighty had thrown down the pieces of a mosaic for heaven’s floor and asked me to put them together.” – Jean Sibelius*

At the dawn of the 20th century, Jean Sibelius unveiled a symphonic masterpiece that dared to challenge conventional musical narratives. His second symphony emerged not just as a bold artistic statement but also as a reflection of the political and cultural milieu of Finland.

Sibelius’s second symphony doesn’t present itself within a neat, traditional symphonic structure. Instead, it creates a compelling whole from fragments, somewhat like a mosaic crafted from scattered pieces. The first movement exemplifies this approach, eschewing clear themes for evolving patterns and motifs. This "mosaic" technique offers a fresh perspective, echoing the composer’s own description of piecing together fragments divinely thrown to him.

While Sibelius objected to any political program behind his music, one cannot deny the symphony’s roots in Finnish nationalism. The period saw Finland awakening to its identity, resisting Russian dominion, and celebrating indigenous culture. Though not all of it was composed in Finland—some took shape during Sibelius’s sojourn to Italy—the symphony encapsulates Finnish spirit, perhaps even the collective ecstasy described by composer Sulho Ranta when he said, *“There is something about this music—at least for us—that leads us to ecstasy; almost like a shaman with his magic drum.”*

Sibelius's initial sketches did not envision this as a symphony. Early inspirations ranged from the legend of Don Juan to Dante’s *Divine Comedy*. However, as his music evolved, so did its form. By late 1901, after profound revisions, what emerged was a unified, integrated symphony.

The opening movement introduces Sibelius's unconventional style, where small motifs bloom into broader themes. The opening strings gently introduce patterns that become integral to the symphony's structure. A movement of contrasts, the second movement starts with a timpani roll and restless pizzicato strings, out of which a bassoon tune hesitantly emerges. This dichotomy—between tension and lyricism, darkness and light—defines much of the symphony.

The third movement scherzo is a fleeting, expectant journey. It seems driven by an undercurrent of anticipation, setting the stage for the final movement. The fourth movement, Finale, is the culmination of the symphony and is what the previous movements seemed to await. It unfolds with majesty, offering both a vision of grandeur and a sense of closure. The Romantic themes, rooted in the symphony's beginning, ascend to a glorious climax.

Sibelius's second symphony is not about conforming to conventions. To contemporary listeners, it was akin to experiencing Beethoven or Mahler in their audacious departures from tradition. For Sibelius, however, it wasn't about challenging norms but following an organic, almost spiritual process of creation. Every note, every motif matters, and together they coalesce into a resplendent tapestry. As Stravinsky's teacher, Rimsky-Korsakov, commented after hearing it, "*Well, I suppose that's possible, too.*" Indeed, in the realm of Sibelius's genius, all possibilities bloom.

As you immerse in the Symphony No. 2, let the motifs, fragments, and melodies transport you to the Finnish landscapes, echoing both its history and its aspirations. It's an exploration of both the human spirit and the nation's heart—unyielding, hopeful, and ever-evolving.

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Instrumentation – *two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings*

Duration – *43 minutes*

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~ Kenneth Bean  
*Georg and Joyce Albers-Schonberg Assistant Conductor*  
Princeton Symphony Orchestra

## | Musician Roster

### Our Musicians

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#### 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

October 14-15, 2023

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#### VIOLIN I

Basia Danilow\*

*Concertmaster*

***The George W. Pitcher Chair,***

ENDOWED IN PERPETUITY

Matthew Hakkarainen

***The Yvonne Marcuse Chair,***

*in memory of Mark M. Rutzky*

Jeremiah Blacklow

Abigail Hong

Cheng-Chih Kevin Tsai

Margaret Banks

Emma Richman

Linda Howard

Diana Dohyung Kim

Justus Ross

#### VIOLIN II

Qianru Elaine He\*\*

***The B. Sue Howard Chair***

Iris Chen†

Arthur Moeller†

Cheng-Hsun David Tsai

Fengwan Chen

Giancarlo Latta

Cameron Chase

Sammy Andonian

## VIOLA

Stephanie Griffin\*

***The Harriet & Jay Vawter Chair***

Hannah Burnett†

Beth Meyers†

Chieh-Fan Yiu†

Aurelien Pederzoli

Cameren Anai Williams

## CELLO

Audrey Chen\*\*

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

Michael Haas†

Iona Batchelder†

Talia Schiff

Alex Cox

Georgia Bourderionnet

## BASS

John Grillo\*

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

Dan Hudson

Stephen Groat

Devin Howell†

## FLUTE

Julietta Curenton\*\*

***The Lunder/Ezekowitz Family Chair***

Hilary Jones†

## OBOE

Lillian Copeland\*

***The Cynthia & Rob Hillas Chair***

Erin Gustafson†

## CLARINET

Pascal Archer\*

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

Gi Lee†

## BASSOON

Joshua Butcher\*\*

***The Cynthia & Rob Hillas Chair***

Hanul Park

## HORN

Audrey Flores\*\*

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

Drew Morgan

Colin Weyman†

Jisun Oh

## TRUMPET

Jerry Bryant\*

***The Donna & Donald Deieso Chair***

Thomas Cook

William Day

## TROMBONE

Burt Mason\*\*

***The David A. Tierno Chair***

Gilles Bernard

***The Lor & Michael Gehret Chair***

Declan Wilcox

## TUBA

Jonathan Fowler\*

## TIMPANI

Jeff Sagurton\*\*

***The Anne VanLent Chair***

## PERCUSSION

Phyllis Bitow\*

***The Lunder/Ezekowitz Family Chair***

Greg Giannascoli

## HARP

André Tarantiles\*

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

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Named musician chairs are made possible through meaningful gifts to the Orchestra's endowment and innovation funds.

The Princeton Symphony Orchestra is a member of the League of American Orchestras.

\* Principal player

\*\* Guest principal player

† One-year position