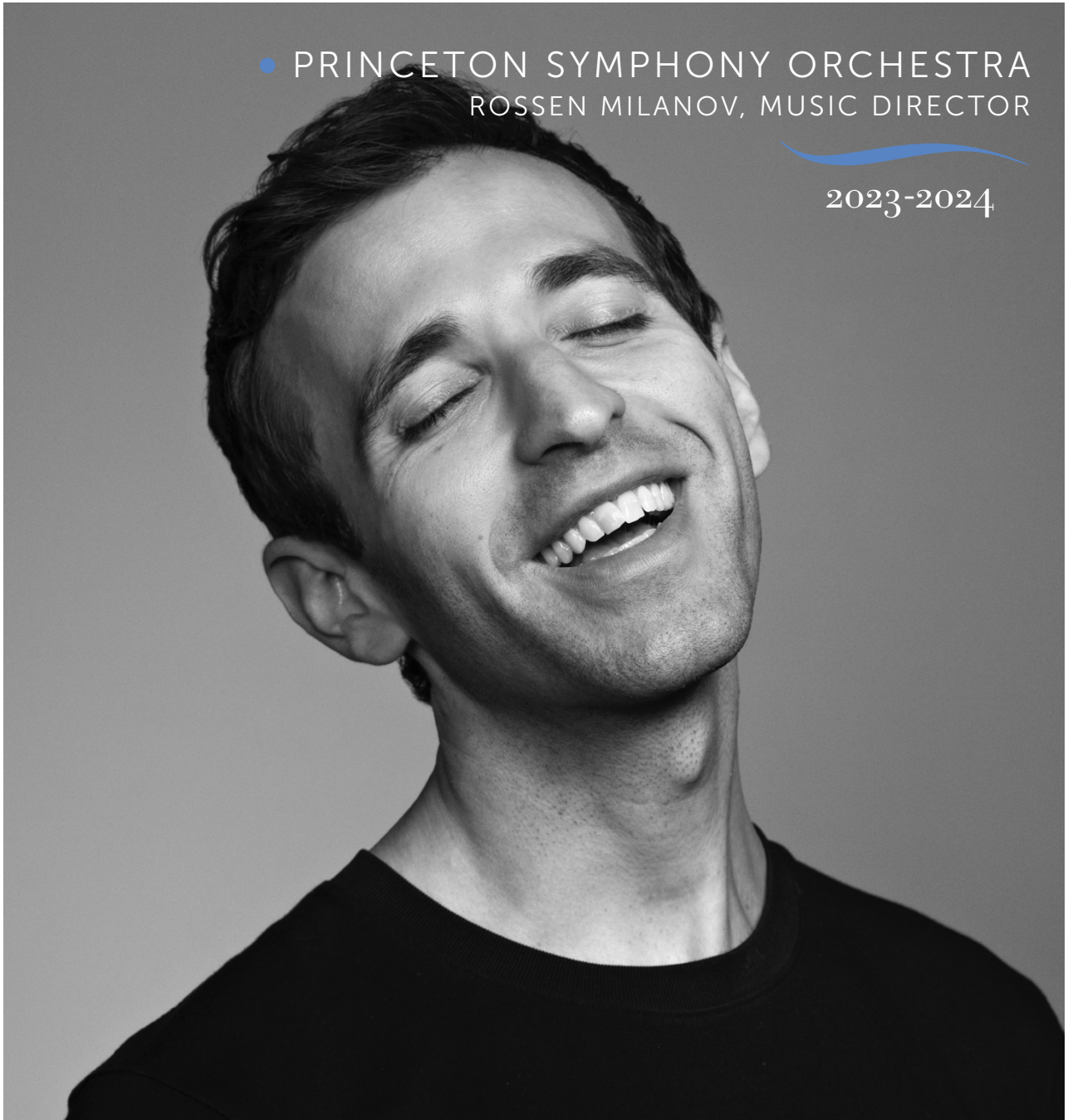


• PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

2023-2024



ANTHONY ROTH COSTANZO

Saturday, January 13, 2024 - 8pm
Sunday, January 14, 2024 - 4pm

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Sunday, January 14, 2024 - 4pm
Richardson Auditorium

ANTHONY ROTH COSTANZO

Princeton Symphony Orchestra
Rossen Milanov, conductor

Anthony Roth Costanzo, countertenor

Anthony Roth Costanzo's appearances with the PSO are made possible through the generosity of Princeton Symphony Orchestra Trustee Yvonne Marcuse.

Nina Shekhar
(b. 1995)

Lumina

George Frideric Handel
(1685-1759)

“Quella fiamma” from *Arminio*, HWV 36

Harpichord - Willard Martin, Bethlehem, PA; provided by John Burkhalter, Princeton, NJ

Gregory Spears
(b. 1977)

Love Story
with words by Tracy K. Smith

INTERMISSION

Pyotr Ilyich Tchaikovsky
(1840-1893)

Symphony No. 4 in F Minor, Op. 36

- I. Andante sostenuto
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato
- IV. Finale: Allegro con fuoco



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



ABOUT THE ARTISTS



Rossen Milanov, conductor
Edward T. Cone Music Director

Internationally renowned conductor and Princeton Symphony Orchestra (PSO) Edward T. Cone Music Director **Rossen Milanov** looks forward to collaborating in 2023-24 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, he 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's programming at the PSO embraces the standard repertoire, rarities, and premieres, performed by superb soloists and featuring celebrated American composers. His exuberant and acclaimed performances are characterized by sharp musical intellect, poetic eloquence, and artistic ingenuity.

Noted for his versatility, Mr. Milanov is also a welcomed presence in the worlds of opera and ballet. He has collaborated with Komische Oper Berlin (Shostakovich's *Lady Macbeth of Mtsensk*), Opera Oviedo with the Spanish premiere of Tchaikovsky's *Mazepa* and Bartok'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 some of the best-known choreographers of our time 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! concerts for thousands of school children. 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.



Anthony Roth Costanzo
countertenor

Countertenor **Anthony Roth Costanzo** began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. He is a recipient of the 2020 Beverly Sills Award from the Metropolitan Opera, and a winner of the 2020 Opera News Award.

This season, Mr. Costanzo makes his debut at the Paris Opera in Thomas Adès' *The Exterminating Angel* and returns to the Metropolitan Opera as the title role in *Orfeo ed Euridice* following two sold-out runs of Philip Glass's *Akhmaten*. He also returns to the Teatro Real as Medoro in *Orlando* and the Santa Fe Opera for the world premiere of *The Righteous* by Greg Spears. His many concerts this season include his debut at the famed Wigmore Hall in London, recitals at the Kennedy Center, the Phillips Club, and at Boston's Jordan Hall, his critically acclaimed show *Only an Octave Apart* with Justin Vivian Bond in Dublin, a performance with the Met Opera Chamber Orchestra in Carnegie Hall, and appearances with the Cincinnati Symphony, Princeton Symphony Orchestra, and as part of the inaugural season of the Perelman Center in NYC. Additionally, he will give lectures at Harvard University as this year's Christoph Wolff Distinguished Visiting Scholar.

Mr. Costanzo has appeared with many of the world's leading opera houses including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, English National Opera, Houston Grand Opera, Opera Philadelphia, Los Angeles Opera, Canadian Opera Company, Glyndebourne Opera Festival, Dallas Opera, Teatro Real Madrid, Spoleto Festival USA, Glimmerglass Festival (where he served as the 2023 Artist in Residence), and Finnish National Opera.

In concert he has sung with the New York Philharmonic (where he was named The Mary and James G. Wallach Artist-in-Residence for the 2021-22 season), The Cleveland Orchestra, National Symphony Orchestra, San Francisco Symphony, Boston Baroque, Berlin Philharmonic, NDR at the Elbphilharmonie in Hamburg, and the London Symphony Orchestra, among others. He has also been presented in recital in

Vancouver, Princeton University Concerts, Duke Performances, and at the Morgan Library in New York. He has performed at a wide-ranging variety of venues including Carnegie Hall, Lincoln Center for the Performing Arts, Versailles, The Kennedy Center, The Metropolitan Museum of Art, National Sawdust, Minamiza Kyoto, Joe's Pub, The Guggenheim, The Park Avenue Armory, and Madison Square Garden.

Mr. Costanzo is an exclusive recording artist with Decca Gold. His most recent album, *Anthony Roth Costanzo & Justin Vivian Bond: Only an Octave Apart* was released in January 2022. His first solo album, *ARC* was released in September 2018 and nominated for the 2019 GRAMMY® Award for Best Classical Solo Vocal Album. He also stars on the Metropolitan Opera's recording and DVD of *Akhmaten* which won the 2022 GRAMMY® Award for Best Opera Recording.

A champion of new work, Mr. Costanzo created roles in the world premieres of John Corigliano's *The Lord of Cries* at the Santa Fe Opera, Jimmy Lopez's *Bel Canto* at the Lyric Opera of Chicago and Jake Heggie's *Great Scott* at the Dallas Opera. He has also premiered works written for him by Joel Thompson, Matthew Aucoin, Paola Prestini, Gregory Spears, Viet Cuong, Suzanne Farrin, Bernard Rands, Scott Wheeler, Mohammed Fairouz, Steve Mackey, and Nico Muhly.

Mr. Costanzo has begun working as a producer and curator in addition to his singing, creating shows for The New York Philharmonic, Opera Philadelphia, National Sawdust, the Philharmonia Baroque, The Barnes Foundation, St. John The Divine, Princeton University, WQXR, The State Theater in Salzburg, Master Voices and Kabuki-Za Tokyo. During the 2020-21 season, he created and produced the New York Philharmonic's *Bandwagon* initiative, the orchestra's innovative response to the pandemic. It began with 81 impromptu concerts in all five boroughs of New York City, where Mr. Costanzo, musicians from the orchestra, and other special guests performed a wide range of repertoire, including world-premiere commissions. It evolved into a series of festivals created with partner organizations throughout the city, which utilizes the resources of the Philharmonic to center and amplify the voices of the community. In film, he played Francis in the Merchant Ivory film, *A Soldier's Daughter Never Cries*, for which he was nominated for an Independent Spirit Award, and Simon in Brice Cauvin's *De particulier a particulier*. He is also the first countertenor to host Met Opera Live in HD Broadcasts.

Named 2019 Musical America Vocalist of the Year, Mr. Costanzo's many other awards include first place in the 2012 Operalia competition, a Grand Finals Winner of the 2009 Metropolitan Opera National Council Auditions, a George London Award, a career grant from the Richard Tucker Foundation, and the first countertenor to win First Place in the Houston Grand Opera Eleanor McCullom competition, where he also won the audience choice prize. He has also received a Sullivan Foundation Award, and won First Place in the Opera Index Competition, the National Opera Association Vocal Competition, and the Jensen Foundation Competition.

Mr. Costanzo graduated Magna Cum Laude and Phi Beta Kappa from Princeton University where he was awarded the Lewis Sudler Prize for extraordinary achievement

in the arts and where he has returned to teach. He received his Master of Music degree from the Manhattan School of Music, where he now serves on the board of Trustees. In his youth, he performed on Broadway and in Broadway National Tours including *A Christmas Carol*, *The Sound of Music*, and *Falsettos*. He began his operatic endeavors playing Miles in *The Turn of the Screw* and shortly thereafter sang alongside Luciano Pavarotti.

Photo credit: Matthew Placek

NOTES ON THE MUSIC



Nina Shekhar
(b. 1995)

Lumina
Composed 2020

American composer and multi-instrumentalist Nina Shekhar has emerged as a vibrant voice in the contemporary music scene. Her compositions, rich in personal narrative and cultural introspection, challenge and captivate audiences. Shekhar, a young artist with an already impressive portfolio, held the prestigious role of 2021-23 Composer in Residence for Young Concert Artists and frequently showcases her talents as a flutist, pianist, and saxophonist.

In her work, Shekhar navigates the intricate maze of identity, vulnerability, love, and laughter. The theme of vulnerability is particularly pronounced, as seen in her musical explorations of personal challenges, including her struggles with OCD (obsessive-compulsive disorder).

This introspective journey makes her music not only a creative expression but also a mirror reflecting her deep inner experiences.

Lumina, a piece composed for the USC Thornton Orchestra, is a quintessential example of Shekhar's exploration of contrasting themes. Shekhar's attention to the power of silence within music and her incorporation of elements from Hindustani classical music highlight her innovative approach to composition. She says this of her work:

Lumina explores the spectrum of light and dark and the murkiness in between. Using swift contrasts between bright, sharp timbres and cloudy textures and dense harmonies, the piece captures sudden bursts of radiance amongst the eeriness of shadows.

Shekhar's recent and upcoming projects showcase her dynamic range, from multimedia compositions to works for youth orchestras. Her accolades, including the Rudolf Nissim Prize and multiple ASCAP Morton Gould Young Composer Awards, attest to her extraordinary talent and contributions to the field of music composition.

Currently a PhD candidate at Princeton University, Shekhar has an impressive academic background, holding degrees in both music composition and chemical engineering. Her commitment to education is evident in her roles as a composition faculty member at Mannes School of Music at the New School, where she nurtures the next generation of composers.

A first-generation Indian American from Detroit, Shekhar weaves her diverse experiences and heritage into her compositions, creating music that resonates with a wide array of audiences. Her works, characterized by a blend of emotional depth and cultural reflection, position her as a unique and powerful voice in the contemporary classical music landscape. As we experience her music, we are invited into a world where vulnerability and identity converge, creating a profound and enriching musical journey.

Instrumentation – *two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, percussion, and strings*
Duration – *11 minutes*

Photo of Nina Shekhar by Shervin Lainez



George Frideric Handel
(1685-1759)

“Quella fiamma” from *Arminio*, HWV 36
Composed 1736

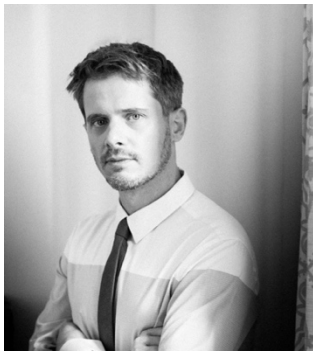
Arminio, an opera by George Frideric Handel, premiered in 1737, stands as a testament to Handel's mastery in the Baroque operatic tradition. Set against the historical backdrop of the Battle of the Teutoburg Forest, *Arminio* delves into the emotional and political intricacies of its characters, offering a rich narrative woven with Handel's musical ingenuity.

Among the opera's many remarkable arias, "Quella fiamma" is particularly noteworthy. This aria, sung by the character of Sigismondo, encapsulates a moment of profound internal conflict and passion. Sigismondo, torn between love and duty, expresses his anguish and fervent desire in this emotionally charged piece.

"Quella fiamma" is characterized by its expressive melodic lines and the dramatic use of dynamics and tempo. Handel's composition skillfully mirrors the emotional turmoil of Sigismondo, transitioning from moments of introspection to powerful declarations of passion. The aria is a showcase for the countertenor's vocal agility, demanding both emotional expressiveness and technical prowess.

In "Quella fiamma," Handel not only demonstrates his compositional genius but also provides a window into the human soul. The aria's blend of vulnerability and intensity reflects the opera's overarching themes of love, honor, and conflict. It remains a highlight in Handel's operatic oeuvre, captivating audiences with its timeless, emotional resonance.

Instrumentation – *oboe, pianoforte, strings, and countertenor*
Duration – *3 minutes*



Gregory Spears
(b. 1977)

Love Story
Composed 2021

Gregory Spears is a New York-based composer whose music has been called "*astonishingly beautiful*" (The New York Times), "*coolly entrancing*" (The New Yorker), and "*some of the most beautifully unsettling music to appear in recent memory*" (The Boston Globe).

His latest opera, *Castor and Patience*, written in collaboration with former U.S. Poet Laureate Tracy K. Smith, was commissioned by Cincinnati Opera for their 100th Anniversary and premiered in 2022. The opera, nominated for an International Opera Award, was a *New York Times* "Critic's Pick." They are currently writing a new opera for Santa Fe Opera, *The Righteous*, for premiere in summer 2024. Other commissions have come from Bang on a Can, Five Boroughs Music Festival, OPERA America, Christopher Williams Dances, pianist Marika Bournaki, the Present Music Ensemble, the Damask Ensemble, and the Greater Princeton Youth Orchestra.

He has been an artist-in-residence at Yaddo, MacDowell, the Aaron Copland House, the Rauschenberg Residency at Captiva Island, and was a participant and later a composer mentor for The American Opera Project's Composers and the Voice program. He holds degrees in composition from Eastman School of Music (BM), Yale School of Music (MM), and Princeton (PhD). He also studied as a Fulbright Scholar at the Royal Danish

Academy in Copenhagen with Hans Abrahamsen. He currently teaches composition and orchestration at Purchase College Conservatory (SUNY). His music is published by Schott Music and Schott PSONY.

A note from the composer:

Premiered by the New York Philharmonic in the 2021-22 season and scored for countertenor and orchestra, *Love Story* consists of four contiguous settings of a single text by Tracy K. Smith. Each setting suggests a different reading of Smith's poem, and the four together form a larger narrative arc reminiscent of a song cycle. Instead of using a series of poems, *Love Story* tells the story of a relationship's end by revisiting the same narrative details over-and-over — creating new meaning through repetition. The fourth and final setting incorporates musical material from the previous three, transformed by the passing of time and the changing of seasons.

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

Duration – *15 minutes*



Pyotr Ilyich Tchaikovsky
(1840-1893)

Symphony No. 4 in F Minor, Op. 36
Composed between 1877 and 1878

Pyotr Ilyich Tchaikovsky's Symphony No. 4, composed amidst a whirlwind of personal challenges and emotional upheaval, stands as a profound testament to the composer's struggle with fate and destiny. Written during a time marked by a tumultuous marriage and a significant, yet platonic, relationship with Nadezhda von Meck, the symphony is imbued with pathos and tempestuous emotions, reflecting Tchaikovsky's inner turmoil.

The creation of Symphony No. 4 coincided with two significant events in Tchaikovsky's life: his relationship with Nadezhda von Meck, a wealthy widow and ardent supporter of his music, and his ill-fated marriage to Antonina Ivanovna Milyukova. The intense, though platonic, correspondence with von Meck provided Tchaikovsky a safe outlet for his emotions and creative thoughts, contrasting starkly with the turmoil of his brief, disastrous marriage to Milyukova.

Tchaikovsky himself described the symphony as “our symphony” in a letter to von Meck, providing a programmatic framework to understand its movements:

The introduction is the seed of the whole symphony, undoubtedly the main idea. This is Fate: this is that fateful force which prevents the impulse to happiness from attaining its goal, which jealously ensures that peace and happiness shall not be complete and unclouded, which hangs above the head like the sword of Damocles, unwaveringly, constantly poisoning the soul. It is an invincible force that can never be overcome — merely endured, hopelessly.

The second movement of the symphony expresses another aspect of sadness. This is that melancholy feeling which comes in the evening when, weary from one's toil, one sits alone with a book — but it falls from the hand. There come a whole host of memories. It is sad that so much is now in the past, albeit pleasant to recall one's youth...

The third movement expresses no specific feeling. This is whimsical arabesques, vague images which can sweep past the imagination after drinking a little wine and feeling the first phases of intoxication. The spirit is neither cheerful, nor sad. Thinking about nothing in particular, giving free rein to the imagination... These are completely incoherent images which sweep through the head as one falls asleep. They have nothing in common with reality; they are strange, wild, and incoherent...

The fourth movement. If within yourself you find no reasons for joy, then look at others. Go out among the people. See how they can enjoy themselves, surrendering themselves wholeheartedly to joyful feelings... Joy is a simple but powerful force. Rejoice in the rejoicing of others. To live is still possible.

Tchaikovsky's Symphony No. 4 transcends mere musical composition, becoming a narrative of his life's struggles and emotions. The symphony invites listeners into the composer's world, where personal grief and joy are intertwined with the universal theme of fate. It stands as a testament to Tchaikovsky's genius in expressing the inexpressible through music, making it a deeply moving and unforgettable experience.

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

Duration – 44 minutes

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

MUSICIAN ROSTER

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

January 13-14, 2024

VIOLIN I

Elizabeth Fayette**

Concertmaster

The George W. Pitcher Chair,

ENDOWED IN PERPETUITY

Erica Tursi

The Yvonne Marcuse Chair,

in memory of Mark M. Rutzky

Gregory Lewis

Cheng-Chih Kevin Tsai

Ruotao Mao

Margaret Banks

Emilie-Anne Gendron

Jeremiah Blacklow

Emma Richman

Linda Howard

VIOLIN II

Qianru Elaine He**

The B. Sue Howard Chair

Iris Chen

Justus Ross

Christine Wu

Arthur Moeller

Tiani Butts

Cheng-Hsun Tsai

Cameron Chase

VIOLA

Stephanie Griffin*

The Harriet & Jay Vawter Chair

Michael Davis

Beth Meyers

Chieh-Fan Yiu

Hannah Burnett

Torrón Pfeffer

CELLO

Alistair MacRae*

The Julian Grant & Peter Lighte

Family Chair

Elizabeth Loughran

Michael Haas

Talia Schiff

Iona Batchelder

Elizabeth Thompson

BASS

John Grillo*

The Stephanie & Robert Wedeking Chair

Stephen Groat

Devin Howell

Jingwan Guo

FLUTE

Scott Kemsley**

The Lunder/Ezekowitz Family Chair

Hilary Jones

Julin Cheung

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

Jonathan Clark**

The Dr. Michael L. Barnett Chair

Steve Sherts

Colin Weyman

Conor Jensen

Drew Morgan

TRUMPET

Jerry Bryant*

The Donna & Donald Deieso Chair

Thomas Cook

William Day

TROMBONE

Vladislav Petracev**

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

HARP

André Tarantiles*

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

Ruoting Li**

The Princeton Symphony Orchestra is a member of the League of American Orchestras. Named musician chairs are made possible through meaningful gifts to the Orchestra's endowment and innovation funds.

* Principal player

** Guest principal player



SAVE THE DATE!
2024 GALA
Saturday, April 13

Join us for an evening of scandalous fun at beautiful Jasna Polana!

To join the invitation list, please contact Audrey at ayeager@princetonsymphony.org.

All donations and sponsorships benefit the PSO's many concerts and community events, its flagship Princeton Festival and PSO BRAVO! education programs.

For details, visit princetonsymphony.org/gala-2024