

• PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

2024-2025



Rossen's 60th Birthday Celebration

Leila Josefowicz, violin

January 11 & 12



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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."

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2024-25



ROSSEN MILANOV, Edward T. Cone Music Director

Saturday January 11, 2025, 8pm

Sunday January 12, 2025, 4pm

Richardson Auditorium

ROSSEN'S 60TH BIRTHDAY CELEBRATION EDWARD T. CONE CONCERT

Rossen Milanov, conductor

Leila Josefowicz, violin

Igor Stravinsky

Violin Concerto in D Major

I. Toccata

II. Aria I

III. Aria II

IV. Capriccio

INTERMISSION

Pyotr Ilyich Tchaikovsky

Manfred Symphony in B Minor, Op. 58

I. Lento lugubre

II. Vivace con spirito

III. Pastorale: Andante con moto

IV. Allegro con fuoco

**This concert is made possible through the generous support of
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*Leila Josefowicz's appearances are made possible through
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Music Director



Edward T. Cone Music Director

ROSSEN MILANOV looks forward to collaborating in 2024-25 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 and the Chautauqua Symphony Orchestra.

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 has collaborated with Komische Oper Berlin (Shostakovich's *Lady Macbeth of Mtzensk*), 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* and *Rigoletto* and Tchaikovsky's *Eugene Onegin*). 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.

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Guest Artist



LEILA JOSEFOWICZ's passionate advocacy of contemporary music for the violin is reflected in her diverse programs and enthusiasm for performing new works. A favorite of living composers, Josefowicz has premiered many concertos, including those by Colin Matthews, Luca Francesconi, John Adams, and Esa-Pekka Salonen, all written especially for her.

Josefowicz's 2024-25 season includes performances of Luca Francesconi's *Duende – The Dark Notes* with New York Philharmonic (Susanna Mälkki), and the British premiere of Helen Grime's Violin Concerto with the BBC Symphony Orchestra (Sakari Oramo). Further engagements include Minnesota Orchestra, London Symphony Orchestra, Gulbenkian Orchestra, and Houston, San Diego, KBS, Singapore, City of Birmingham, Prague, and BBC symphony orchestras.

Highlights of recent seasons include appearances with Berliner Philharmoniker, Tonhalle-Orchester Zürich, Royal Concertgebouwkest, Konzerthausorchester Berlin, London, Oslo, Helsinki and Los Angeles Philharmonic orchestras, NDR Elbphilharmonie, Chicago, San Francisco, The Cleveland, and The Philadelphia orchestras, where she worked with conductors at the highest level, including Paavo Järvi, Matthias Pintscher, John Storgårds, Cristian Măcelaru, Thomas Søndergård, Esa-Pekka Salonen, Dalia Stasevska, Hannu Lintu, and John Adams.

Premieres have included the late Oliver Knussen's Violin Concerto, Matthias Pintscher's *Assonanza* with Cincinnati Symphony Orchestra, John Adams' *Scheherazade.2* with New York Philharmonic, Luca Francesconi's *Duende – The Dark Notes* with Swedish Radio Symphony Orchestra, and Steven Mackey's *Beautiful Passing* with BBC Philharmonic.

Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips/Universal and Warner Classics and was featured on Touch Press's acclaimed iPad app, *The Orchestra*. Her latest recording, released in 2019, features Bernd Alois Zimmermann's Violin Concerto with Finnish Radio Symphony Orchestra conducted by Hannu Lintu. She has previously received nominations for Grammy Awards for her recordings of *Scheherazade.2* with St Louis Symphony conducted by David Robertson, and Esa-Pekka Salonen's Violin Concerto with Finnish Radio Symphony Orchestra conducted by the composer.

In recognition of her outstanding achievement and excellence in music, she won the 2018 Avery Fisher Prize and was awarded a prestigious MacArthur Fellowship in 2008, joining prominent scientists, writers and musicians who have made unique contributions to contemporary life.



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Program Notes



Igor Stravinsky

(1882-1971)

Violin Concerto in D Major

Composed 1931

Igor Stravinsky's Violin Concerto is a masterful blend of neoclassical innovation and structural clarity. The idea for the concerto originated in 1930, when Willy Strecker of publisher Schott Music proposed that Stravinsky compose a piece for Samuel Dushkin, a young Polish-American violinist trained by Leopold Auer and Fritz Kreisler. Stravinsky, a pianist by training, initially hesitated, concerned about his lack of familiarity with the violin. Reassurance came from Paul Hindemith, who suggested that Stravinsky's inexperience might yield novel ideas unburdened by routine violin technique. Encouraged, Stravinsky accepted the challenge, and a remarkable collaboration with Dushkin began.

Stravinsky's approach to the concerto was highly collaborative. He frequently shared drafts with Dushkin, testing technical feasibility while steadfastly maintaining his artistic vision. A defining moment came early in the process when Stravinsky presented Dushkin with an unconventional four-note chord. Initially deemed unplayable, Dushkin later discovered that the chord was manageable in the violin's high register and informed Stravinsky of its feasibility. This chord became the "passport" to the concerto, appearing in various guises throughout the work.

The concerto premiered on October 23, 1931, in Berlin, with Dushkin as soloist and Stravinsky conducting the Berlin Radio Symphony. Distinct from the virtuosic showpieces of the Romantic era, Stravinsky's concerto emphasized clarity, dialogue, and chamber-like textures. The solo violin interacts dynamically with the orchestra, often engaging in duets with individual instruments, reminiscent of Bach's Concerto for Two Violins.

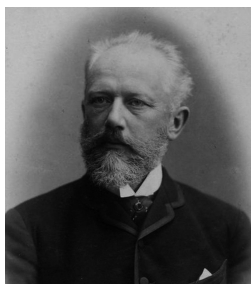
Structured in four movements—Toccata, Aria I, Aria II, and Capriccio—the concerto balances rhythmic energy with lyrical introspection. The Toccata opens with the signature four-note motif, setting a bold and rhythmic tone.

The two Arias offer contrasting lyricism: Aria I unfolds as a contemplative, minor-key lament, while Aria II showcases flowing, sinuous melodies. The Capriccio finale is playful and dynamic, featuring rapid exchanges and syncopated rhythms, concluding the work with exuberant energy.

While initially received with modest enthusiasm, the concerto gained prominence over time. In 1972, George Balanchine choreographed it as *Violin Concerto* for the New York City Ballet, elevating its profile further. Today, Stravinsky's Violin Concerto is celebrated for its ingenuity, wit, and seamless fusion of classical and modern elements, standing as a testament to the composer's ability to reinterpret tradition with vibrant and fresh creativity.

Instrumentation – two flutes and piccolo, two oboes and English horn, two clarinets and E-flat clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, strings, and solo violin

Duration – 22 minutes



Pyotr Ilych Tchaikovsky

(1840-1893)

***Manfred* Symphony in B Minor, Op. 58**

Composed 1885

Tchaikovsky's *Manfred* Symphony is a monumental and deeply introspective work, a programmatic symphony that marries emotional depth with vivid storytelling. Composed in 1885, the symphony was inspired by Lord Byron's dramatic poem *Manfred*, a tale of guilt, despair, and redemption. Although Tchaikovsky initially resisted the idea of composing a symphony on this subject, he eventually embraced the challenge, crafting a work of profound scale and complexity. His personal connection to the themes of the poem—especially the torment of forbidden desires and unattainable peace—imbues the symphony with unique emotional intensity.

The idea for the *Manfred* Symphony originated with Vladimir Stasov, a Russian critic, who proposed it to Hector Berlioz in the late 1860s. After Berlioz declined, Mily Balakirev, a composer and mentor to Tchaikovsky, took up the idea. Nearly two decades later, Balakirev passed the concept to Tchaikovsky, along with a detailed program outlining the narrative for a four-movement symphony. Initially, Tchaikovsky was hesitant, stating that the subject left him “absolutely cold” and expressing concern over comparisons to Schumann’s earlier *Manfred* music, which he greatly admired. However, after further persuasion and reading Byron’s poem, Tchaikovsky decided to proceed.

The symphony’s program mirrors Byron’s narrative. The first movement, *Lento lugubre*, depicts Manfred wandering the Alps, tormented by guilt and memories of his lost love, Astarte. Tchaikovsky introduces Manfred’s theme with low woodwinds and strings, a brooding motif that recurs throughout the symphony. The movement contrasts this anguish with Astarte’s ethereal theme, presented by muted strings, and ends in a wrenching climax of despair.

The second movement, *Vivace con spirito*, offers a fleeting moment of lightness. An Alpine fairy appears to Manfred in the spray of a waterfall, represented by shimmering textures and delicate orchestration. This scherzo balances playful and fantastical elements, yet Manfred’s theme briefly intrudes, maintaining the hero’s ever-present torment.

The third movement, *Andante con moto*, is a pastoral interlude, portraying the idyllic life of Alpine hunters. The serene melodies evoke peace and simplicity, yet Manfred’s presence interrupts this calm, underscoring his alienation from such harmony. Balakirev had warned Tchaikovsky to avoid clichés like hunting fanfares, and Tchaikovsky responded with subtle, understated writing that avoids banality.

The finale, *Allegro con fuoco*, plunges into the subterranean palace of Arimanes, where an infernal orgy takes place. Tchaikovsky vividly depicts the chaotic bacchanal with fiery orchestration and relentless rhythms. Amid the turmoil, Manfred summons the spirit of Astarte. Her music brings a moment of sublime calm as she pardons Manfred and foretells his release. The symphony concludes with his death, depicted first in a radiant blaze of C major and then in a serene, otherworldly coda. Tchaikovsky’s interpretation diverges from Byron’s more ambiguous ending, offering a vision of redemption and peace.

Tchaikovsky worked tirelessly on the symphony, despite expressing doubts during its creation. He described the process as exhausting but rewarding,

noting in letters to friends that the work was “vast, serious, difficult,” yet possibly “the best of my symphonic compositions.” He completed the orchestration in September 1885 and premiered the symphony in March 1886 at a concert of the Russian Musical Society.

Despite its extraordinary ambition, the *Manfred* Symphony has remained a rarity in the concert repertoire. Its length, intricate orchestration, and dark emotional tone have made it a challenging piece to program and perform. Tchaikovsky himself doubted its longevity, predicting it would be performed only once every ten years. Yet, the symphony has endured as a unique and powerful work within his catalog.

The *Manfred* Symphony is Tchaikovsky’s longest purely orchestral composition, lasting nearly an hour. Each movement carries its own vivid narrative, from the stormy introspection of the first movement to the fiery resolution of the finale. Though Tchaikovsky expressed mixed feelings about the symphony after its completion, it remains a testament to his ability to transform profound personal struggles into music of immense power and beauty. Today, the *Manfred* Symphony stands as one of Tchaikovsky’s most distinctive creations—a work of remarkable emotional depth and dramatic intensity that bridges the worlds of literature and music.

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

Duration – 57 minutes



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Michelle Brazier

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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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