

FALL PROGRAMS

THE ART OF POSSIBILITY

Sunday, October 4, 2009, 4pm

BENJAMIN ZANDER, *guest conductor*

SARAH PELLETIER, *soprano*

GEORGE LI, *piano*

SAINT-SAËNS Piano Concerto No.2 in G minor

MAHLER Symphony No.4 in G Major

BEAUTY AND INNOVATION

The Edward T. Cone Series

Sunday, November 1, 2009, 4pm

DAVID ALAN MILLER, *guest conductor*

JAYN ROSENFELD, *flute*

HARBISON *Canonical American Songbook*

Concerto for Flute

BRAHMS Symphony No.1 in C minor

Citation of Excellence
&
Major Arts Institution Designate

from the
New Jersey State Council
on the Arts

2009-2012



DEAR MUSIC LOVER:

It is with great pleasure that I share these thoughts with you as we embark together on an inspiring musical journey. I am so excited to be part of the Princeton Symphony Orchestra, now designated for the first time in our history as a *Major Arts Institution* by the New Jersey State Council on the Arts for “our organization’s artistic excellence, substantial programming, and broad public service.” This high honor confirms that our orchestra stands among a select group of arts organizations across the state, making a significant and vital contribution to the quality of life in New Jersey.

As always, I hope that you will find our season illuminating, inspiring, and intriguing. We are thrilled to welcome some of today’s most influential musical figures such as Benjamin Zander, conducting one of his signature works—Mahler’s Fourth Symphony, and David Alan Miller, sharing his insights on the important American composer John Harbison, who grew up in Princeton. Our collaboration with the Princeton University Art Museum will juxtapose fine art with music and will feature a major work by John Tavener in what promises to be an unforgettable evening. My first concert as Music Director in January will be focused on compositions showcasing the wonderful musicians of the Princeton Symphony Orchestra. We would like you to think of our concerts as not-to-be-missed special events.

We are proud to be part of Princeton which is a cradle of academic and artistic wealth. As we look into the concert experience and the role of the PSO in our community, we expect to propose exciting new initiatives. We will continue our collaboration with distinguished arts institutions of the area, we will re-energize our educational impact and make it a priority, and we will open our doors to wider and more diverse audiences.

I am looking forward to getting to know you and to experience together our mutual love for music. Princeton Symphony is *your* orchestra and we would love you to be part of it as much as you can!

Let the music move you!



Rossen Milanov
Music Director



ROSSEN MILANOV’s place as “one of the most promising figures in the upcoming generation of conductors” (*The Seattle Times*, February 2009) has recently been recognized with his appointment as Music Director of the Princeton Symphony Orchestra. This season, he makes a series of international debuts including National Symphony Orchestra (Washington), Rochester Philharmonic, Hyogo Symphony (Japan), the Guangzhou Symphony Orchestra, and China Philharmonic. He continues to serve as Artistic Director of The Philadelphia Orchestra at The Mann Center for the Performing Arts.

A committed supporter of youth and music, Mr. Milanov is Music Director of both the New Symphony Orchestra (Bulgaria) and Symphony in C (one of the USA’s leading professional training orchestras). He conducts one opera production per season at The Curtis Institute of Music, and this season, he returns to Carnegie Hall for LinkUP!, a program supported and promoted by The Weill Music Institute. He has led a tour with the Australian Youth Orchestra, concerts with the Aspen Chamber Symphony, and was Music Director of the Chicago Youth Symphony from 1997 to 2001.

A well-known figure in North America, Mr. Milanov returns to San Antonio Symphony as well as Milwaukee Symphony this season. His ongoing relationship with The Philadelphia Orchestra has included critically acclaimed performances at The Mann Center, at the Bravo! Vale Valley Music Festival, and at the Kimmel Center, where highlights have included performances with Leila Josefowicz and Yo-Yo Ma. Other appearances during the 2009–10 season include concerts with the Royal Scottish National Orchestra, NHK Symphony Orchestra, and Orchestra of Royal Swedish Opera. Mr. Milanov has also worked with the BBC Symphony Orchestra, the Scottish Chamber Orchestra, Saint Paul Chamber Orchestra, the Orchestra of St. Luke’s, Rotterdams Philharmonisch Orkest, the Orchestra of Komische Oper (Berlin), Orchestre de la Suisse Romande, Singapore Symphony Orchestra, and the Seoul Philharmonic Orchestra.

As an opera conductor, Mr. Milanov’s recent performances of *La Bohème* with The Philadelphia Orchestra both at The Mann Center and at Bravo! were received with critical acclaim. He has worked with the legendary Bulgarian bass Nikolai Ghiaurov; in 2008 as Chief Conductor of the Bulgarian National Radio Orchestra, he led the orchestra in a European tour featuring the international star mezzo-soprano, Vesseline Kasarova.

His recording of works by the Russian composer Alla Pavlova with the Moscow Philharmonic Orchestra is available on the Naxos label, and a live performance of Shostakovich’s Symphony No.15 is available though Philadelphia Online.

Mr. Milanov studied conducting at the Juilliard School where he received the Bruno Walter Memorial Scholarship, the Curtis Institute of Music, Duquesne University, and the Bulgarian National Academy of Music. He has received the Award for Extraordinary Contribution to Bulgarian Culture, awarded by the Bulgarian Ministry of Culture. In 2005, he was chosen as Bulgaria’s Musician of the Year.

Tenured Musicians
Princeton Symphony Orchestra

Violin I

Basia Danilow,
Concertmaster
Margaret Banks
Linda Howard
Kiri Murakami
Cheng-Chih Tsai
Hanfang Zhang

Violin II

Vacant, *Principal*
Michelle Brazier
Carmina Gagliardi
Jody Rajesh
Nancy Ronquist
Cheng-Hsun Tsai

Viola

Stephanie Griffin, *Principal*
Emily Muller
Elizabeth Schulze-
Hostetter
Jacqueline Watson
Clifford Young

Cello

Jodi Beder, *Principal*
John Enz
Elizabeth Loughran
Alistair MacRae
Talia Schiff
Elizabeth Thompson

Bass

Joanne Bates, *Principal*
John Grillo
Stephen Groat
Daniel Hudson

Flute

Jayn Rosenfeld, *Principal*
Amy Wolfe
Mary Schmidt

Oboe

Caroline Park, *Principal*
Nick Masterson

Clarinet

William Amsel, *Principal*
Sherry Hartman Apgar

Bassoon

Roe Goodman, *Principal*
Seth Baer

Horn

Douglas Lundeen, *Principal*
Vacant
Paul Rosenberg
Jan Lewis

Trumpet

Frank Ferraro, *Principal*
Vacant
Thomas Cook

Trombone

Vacant, *Principal*
Lars Wendt
Jonathan Schubert

Tuba

Gary Cattley, *Principal*

Harp

Andre Tarantiles, *Principal*

Timpani

Adrienne Ostrander,
Principal

Percussion

Phyllis Bitow, *Principal*
Greg Giannascoli

Keyboard

Jeffrey Uhlig, *Principal*

Assistant Conductor

Eric Dudley

Section string players are
listed alphabetically

Vacant positions will be
filled throughout the
season

PRINCETON[®]
SYMPHONY
ORCHESTRA

SUNDAY, OCTOBER 4, 2009, 4PM

Princeton Symphony Orchestra

ROSSEN MILANOV, *music director*

The Art of Possibility

BENJAMIN ZANDER, *guest conductor*

SARAH PELLETIER, *soprano*

GEORGE LI, *piano*

CAMILLE SAINT-SAËNS

Piano Concerto No.2 in G minor

- I. Andante sostenuto
- II. Allegro scherzando
- III. Presto

Intermission

GUSTAV MAHLER

Symphony No.4 in G Major

- I. Moderato
- II. Scherzo
- III. Adagio
- IV. Finale

Sponsored by:

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No one will be admitted during the performance of a piece.

Large print programs available by request.

Large
Print



This program is funded in part by the New Jersey
State Council on the Arts/Dept. of State, a Partner
Agency of the National Endowment for the Arts



Guest Artists

Princeton Symphony Orchestra



BENJAMIN ZANDER has been the conductor of the Boston Philharmonic since its formation in 1979 and, for the past 38 years, conductor of the New England Conservatory Youth Philharmonic Orchestra. He has guest-conducted throughout the world.

He appears regularly with the Philharmonia Orchestra in London, with whom he has made a series of recordings of Mahler, Beethoven and Bruckner for the Telarc label. Their 1998 live recording of Mahler's Ninth Symphony has become one of the most successful classical CDs of the era, gaining worldwide critical acclaim and a Grammy nomination in the category of Best Orchestral Performance. The recording of Mahler's Fourth Symphony was chosen by the New York Times as one of the ten best CDs of 2001, whilst Mahler's Fifth Symphony was awarded the Toblacher Komponierhäuschen Award by the Viennese Critics Circle as 'the best Mahler recording of the year.' Mahler's Sixth Symphony was on the Sunday Times list of the ten best records of 2002, and both Fanfare and High Fidelity chose it as their record of the year. Their latest recording of Bruckner's 5th Symphony has been received with remarkable critical acclaim both for the performance and Zander's now famous full-length disc explaining the music for the lay listener.

Of the Bruckner 5th Discussion Disc Fanfare wrote: "What Zander delivers here is the most profoundly insightful and utterly illuminating discussion of any classical masterpiece in my experience. He is, above all, a superb communicator whose enthusiasm is altogether contagious."

Benjamin Zander gave the opening Keynote address at the World Economic Forum in Davos, where on another occasion he was awarded the Crystal award for "outstanding contributions in the Arts and international relations. In 2002 he was awarded the "Caring Citizen of the Humanities" Award by the International Council for Caring Communities at the United Nations. In honor of his 70th birthday, and 44 years of teaching, he was recently awarded an Honorary Doctorate by the New England Conservatory.

Born in England, Zander was composing by the age of nine. His compositions were brought to the attention of Benjamin Britten, resulting in a long association with Britten and lessons in theory and composition with Imogen Holst. He left school when he was 15, moving to Florence at the invitation of the Spanish cello virtuoso, Gaspar Cassadó, who became his teacher and mentor. He is an internationally-known speaker on leadership and the co-author of a book *The Art of Possibility*, which has been translated into 16 languages.

His website is: www.benjaminzander.com

His TED talk can be found at: http://www.ted.com/talks/benjamin_zander_on_music_and_passion.html

The Telarc releases can be purchased through www.amazon.com

Guest Artists

Princeton Symphony Orchestra



Praised by the *Boston Globe* for possessing "virtues of voice, intelligence and musicianship... with purity of tone and expression," soprano **SARAH PELLETIER** demonstrates these qualities in all her performances. She was guest artist at Spoleto Festival USA, Bard Music Festival, and Aldeburgh Festival. Past seasons include a solo recital on the Kennedy Center's Millennium Stage; Berg's *Wozzeck* and Schwantner's *Magabunda* with New England Philharmonic; Bach *B minor* Mass with San Francisco Bach Choir; Handel's *Messiah*

with New Jersey Symphony Orchestra; Schumann's *Genoveva* and Handel's *Ariodante* with Emmanuel Music; and Sondheim's *Sweeney Todd* with Princeton Festival Opera. Ms. Pelletier toured with Maestro Seiji Ozawa to Japan, China, and Italy performing *Madama Butterfly* and *Peter Grimes* at Saito Kinen Festival and Maggio Musicale Fiorentino. She received Vocal Fellowships at Tanglewood and the Ravinia Festival. Upcoming performances include Brahms *Requiem* with Princeton Pro Musica and Handel's *Messiah* with Masterwork Chorus at Carnegie Hall. She has given solo recitals at Boston's Isabella Stewart Gardner Museum and the Goethe Institute. She has premiered works by Howard Frazin, John Goodman, James Yannatos, and Arlene Zallman with performances under the direction of Lukas Foss, Robert Spano, and John Harbison. She has performed for Tanglewood Festival of Contemporary Music, "Music in Time Series" at Spoleto Festival USA, and Santa Fe New Music. Ms. Pelletier is a member of the music faculty at Princeton High School.



Fourteen-year-old pianist **GEORGE LI** was hailed as a "piano virtuoso" with "a talent and technique somewhat larger than this solar system" by the *Worcester Telegram & Gazette* after his performance of the Saint-Saëns Piano Concerto No. 2 with Symphony Pro Musica.

Having performed publicly since he was nine years old, Li is gaining attention as a significant chamber musician and orchestral soloist. Li has appeared at the opening ceremony of Boston's new Institute of Contemporary Art, at the inauguration of President Tony Woodcock at New England Conservatory, and at Boston's Steinway Hall. He also played at New York's Carnegie Hall in the new television series produced by the popular NPR radio show *From the Top*. In addition, he has been featured on WBZ-TV's *Liz Walker Show* and ABC's *Martha Stewart Show*. Li has appeared with orchestras such as the Xiamen Philharmonic (China), Symphony Pro Musica (Massachusetts), Simon Bolivar Youth Symphony Orchestra of Venezuela, and Miami Symphony. Li has won a number of prizes including the MMTA piano competition at the ages of six and seven.

Currently, he studies piano from Wha Kyung Byun at the New England Conservatory where he pursues music studies, taking classes such as composition, music theory, and piano seminar. Li lives with his family in Lexington, Massachusetts where he attends Jonas Clarke Middle School. Li is an active fan of the Boston Red Sox.

Piano Concerto No.2 in G minor CAMILLE SAINT-SAËNS (1835-1921)

We really know very little about Camille Saint-Saëns, one of the most prolific and longest-lived composers of the nineteenth century. There are several reasons for this. In part the sheer number of works overwhelms all but specialists; we know, for example, only one of his twelve operas. Few people have heard more than the Third Violin Concerto or the Second Piano Concerto (of five). In fact, his best-known piece of all, the *Carnival of the Animals*, was written as a private joke and never intended for publication. Another reason for Saint-Saëns' relative obscurity was his careful control of himself; we know next to nothing about the man, as opposed to the musician. There are no diaries to analyze or confessions to be drawn from his voluminous private correspondence. He was educated and remained interested in a wide range of subjects. He published articles on the décor of ancient Roman theaters and communicated with learned bodies on questions of astronomy. He analyzed philosophical questions and wrote poetry and plays, at least one of which was performed with some success.

But most of all he was an astonishingly fluent, gifted musician. He played the keyboard part of a Beethoven violin sonata in a private concert before he was five years old, and at ten, he made his formal debut playing concertos by Mozart and Beethoven, then offering to play, as an encore, any Beethoven sonata that the audience might be pleased to request. Berlioz said of him, "He knows everything, but lacks inexperience." If Berlioz was "all nerves," as one writer has expressed it, Saint-Saëns was all intellect.

Late in his life he found himself attacked for old-fashioned attitudes; he despised the music of Debussy and was horrified when he attended the premiere of Stravinsky's *Rite of Spring*. Those who found him a fuddy-duddy claimed he composed "well-written bad music." His style was strongly influenced by such astonishingly diverse composers as Mozart and Liszt. He was a renowned Mozart performer all his life, and he always admired the clarity of thought and melodic line of that master. But he was a close personal friend of Liszt's, and his keyboard technique developed from the virtuosic exercises of that master.

It was in imitation of Liszt that Saint-Saëns began composing symphonic poems; we hardly hear them today, alas, except for *Danse macabre*, which, like so many wonderful and effective pieces, has been relegated to Pops concerts. Liszt returned the favor in a big way by encouraging Saint-Saëns to complete one of his operas and promising to perform it when opera managements were leery of putting it on the stage because of its Biblical subject; the result, of course, was *Samson et Dalila*, the one opera by Saint-Saëns that still holds the stage.

The Second Piano Concerto owes its existence to the friendship that developed between Saint-Saëns and the Russian pianist Anton Rubinstein. The friendship was cemented at

their meeting in 1858 when Saint-Saëns sat down at the piano and sight-read the full score of Rubinstein's gigantic *Ocean Symphony*, which he was vainly trying to interest the world in hearing. Ten years later the two paired up for a series of concerts in Paris with Saint-Saëns conducting (his first experience in that role) and Rubinstein appearing as concerto soloist.

The first movement of the concerto opens, rather surprisingly, with an extended solo section in a free preluding style that is Saint-Saëns' homage to Bach, although before the orchestra enters, the soloist has already reached a level of virtuosity that suggests Liszt—an extraordinary pairing. The orchestra's entry marks the end of the introduction and the main section of the first movement, which is laid out as a sonata-form movement in an unusually moderate tempo (though the pianist's splashes of virtuosity, which scarcely ever abate, somewhat counteract the sense that this is a "slow" movement). The remaining two movements are progressively faster in tempo. The Allegro scherzando is a delicious romp that suggests some familiarity with Mendelssohn's fairy music for *A Midsummer Night's Dream* (from the first performance it was the most popular part of the score), while the finale, Presto, begins with a roar of triplets that turns into a rondo in the style of a tarantella.

Though the concerto is scarcely "profound," it was an astonishing achievement in French music at a time when few composers bothered with the genres of abstract music, considering them dull and lifeless compared to the splendors of the opera. Saint-Saëns demonstrated just how much life and brio could be poured into the form, providing a hearty good time for all concerned.

Symphony No. 4 in G Major

GUSTAV MAHLER (1860 – 1911)

Gustav Mahler was always fascinated with orchestral instruments as individuals, extracting his soloists from the orchestral mass and combining them into the most intricate web of chamber-music-like textures. The result is an orchestra that, in spite of its size, is always clear and transparent, and the very antithesis of Richard Wagner, who so often obscured the character of individual instruments by constant doublings. There are, in fact, only two occasions in this entire work, conceived as it is on such a large scale, in which the entire orchestra plays all together. The rest of the time we seem to be closer in spirit to the chamber symphonies of the next generation of Viennese composers (Schoenberg, Berg, and Webern) than to the huge orchestral melodramas of Wagner.

It is not possible, nor perhaps especially useful, to describe the multitudinous events in the symphony or even to try to elucidate the form of the movements. Rather, it is perhaps enough to draw the listener's ear to the endlessly shifting combinations of instruments, themes, and emotions.

On one level, the symphony is an essay in orchestral texture. The instruments, often including quite exotic ones, are combined and recombined in the most inventive ways imaginable: a single oboe plays together with a bassoon; four flutes in unison over cello trills; delicate trumpets made to sound like oboes; a solo violin highlighted, or a contrabass or a string quartet. There is virtually no harmonic filling: every voice must be heard, every note must be heard, the whole a miraculous web of sound.

On another level, one might hear this work as a kaleidoscope of themes and motives as complex and all-pervasive in their developments as any of Brahms' or Beethoven's music. There is scarcely a single measure in the first movement that does not derive from the thematic material of the first six measures, and this thematic homogeneity spills over into the other movements. All of this is noted in the score with extraordinary care — the startling dynamics, the unusual restless articulations, and the subtle fluctuations of tempo (sometimes necessitating several instructions in a single measure). The demands made upon the performers are extreme. So, whether the listener chooses to concentrate on mostly the orchestral textures, or on the way the themes are developed throughout the piece, or just to give himself over to the emotional drama, the rewards for the fiercely attentive are enormous.

In the first movement (which follows the more or less traditional, although disguised, sonata form) the first theme, typically Viennese in its subtle, wistful charm, is preceded throughout by a striking motto of flutes and sleigh bells in constant eighth-note rhythm. The second theme, a heart-warming, noble statement of cellos, rises to a great arch of

emotional intensity only to be suddenly cut off in midstream like so much else in this movement, and followed by a completely different idea. We might mention two other moments of extraordinary beauty: the disguised recapitulation, reminiscent of an equivalent moment in the first movement of Brahms' 4th; and the final statement of the Viennese first theme in a hushed *ppp*, with the upbeat infinitely elongated in a huge *ritardando*, and transformed by a subtle alternation of harmony in the accompaniment just before the movement builds to a cheerful, even boisterous, ending.

In the second movement, a weird *danse-macabre* waltz, the concertmaster is asked to play a second violin tuned up one tone and is instructed to play like a street fiddler to represent the demonic fiddling of Brother Death. At one point Death's theme is played by a normally tuned violin, perhaps to soften the sting and to set the sour harmonics and grotesque dynamics in starker relief.

The slow movement is a slow variation movement of almost indescribable poignancy. From the sad, noble ecstasy of the opening cello theme, with the soft undulations of the double-bass *ostinato* beneath, through a kaleidoscope of emotions and tempo changes, to the unforgettable moment near the end where, after the music has subsided to *ppp*, a chord of E Major bursts the silence with ear-shattering power, and the timpanist, in a famous passage, smashes both sticks down on one drum and then another, pounding the *ostinato* figure with full force — throughout, we are hearing Mahler at the peak of his inspiration.

The finale, more like an epilogue than a finale, is a gentle song for soprano and orchestra, a setting of an old German folk song, "The Heavenly Life" from a collection of songs called The Youth's Magic Horn. A child sings, describing an innocent's vision of heaven: "We dance and spring, we hop and sing" and there is an abundance of food and drink. The music is simple and lovely, as innocent and colorful as a child's imagination.

At the end, in one of the most sublime passages in all of Mahler, an ethereal "heavenly" E Major supercedes the innocent, childlike G Major that has dominated the movement. The English horn transforms the first movement's chirping sleigh-bell motive — which has dominated this movement too — into a somber dirge with the harp reiterating the undulating *ostinato* of the third movement and bringing the whole symphony to a resigned, almost timeless, close.

© Benjamin Zander

About the Princeton Symphony Orchestra

Whether performing classical masterworks, introducing music by modern-day masters, or hosting area schoolchildren at their first live symphony performance, the Princeton Symphony Orchestra is a cultural centerpiece of the Princeton community and one of the State's finest musical organizations. The Symphony has been guided by an extraordinary Board of Trustees and is grateful for the vision of its early Trustees, including Frank E. Taplin, Jr., Edward T. Cone, William F. Scheide, Reid White, Nathaniel Burt, and Judy Thomson. Over the course of its 30-year history, the PSO's leadership has invested in the artistic excellence of its orchestral, chamber, and pops concert offerings. Under the auspices of BRAVO, the PSO also produces wide-reaching and innovative education programs carried out in partnerships with local schools, arts organizations, and other community agencies.

The PSO is proud to have been awarded the New Jersey State Council on the Arts' highest honors—*Citation of Excellence* and designation as a *Major Arts Institution*. The only professional orchestra to make its home in Princeton, the PSO performs at beautiful Richardson Auditorium on the campus of Princeton University. In June 2009, the board appointed Rossen Milanov to be the PSO's third Music Director. Mr. Milanov is a gifted and accomplished conductor with outstanding musical credentials, energy, and creativity.

BECOME A FRIEND OF THE PSO

When you make a fully tax-deductible contribution to the Princeton Symphony Orchestra, you help support an art form that is indispensable in our lives. Many concertgoers are unaware that their ticket purchase covers *less than one-third* of the cost to produce this extraordinary music, with another third of the costs covered by institutional support.

The treasured community resource that PSO has become relies primarily on the vision and generosity of music-lovers like you. **Please consider a generous contribution** and together, we'll keep the music playing.

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President's Circle \$20,000+
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Princeton Symphony Orchestra

ROSSEN MILANOV, *music director*

The Edward T. Cone Concert Series

Beauty and Innovation

DAVID ALAN MILLER, *guest conductor*

JAYN ROSENFELD, *flute*

JOHN HARBISON *Canonical American Songbook*

JOHN HARBISON *Concerto for Flute*

Intermission

JOHANNES BRAHMS *Symphony No.1 in C minor*

- I. Un poco sostenuto –
Allegro – Meno allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio – Piu andante –
Allegro non troppo, ma con
brio – Piu Allegro

No audio or video recording or photography permitted.
No one will be admitted during the performance of a piece.

Large print programs available by request.



This program is funded in part by the New Jersey State Council on the Arts/Dept. of State, a Partner Agency of the National Endowment for the Arts



Guest Artists

Princeton Symphony Orchestra



DAVID ALAN MILLER has established a reputation as one of the leading American conductors of his generation. Frequently in demand as a guest conductor, he has worked with most of America's major orchestras, developing especially close relationships with the Minnesota Orchestra and Chicago Symphony Orchestra. He has also conducted the orchestras of Baltimore, Detroit, Houston, Indianapolis, Los Angeles, New York, Philadelphia, Pittsburgh and San Francisco, as well as the New World Symphony and the New York City Ballet. Mr.

Miller is also founder and Artistic Director of "New Paths in Music," a festival in New York City dedicated to presenting the works of significant non-American composers who are not yet well known in the United States.

As Music Director of the Albany Symphony Orchestra, a position he has held since 1992, Mr. Miller has proven himself a creative and compelling orchestra builder. Through exploration of unusual repertoire, educational programming, community outreach and recording initiatives, he has reaffirmed the Albany Symphony's reputation as the nation's leading champion of American symphonic music and one of its most innovative orchestras. Recent honors include Columbia University's 2003 Ditson Conductor's Award, the oldest award honoring conductors for their commitment to American music. Additionally, Mr. Miller has received the 2001 ASCAP Morton Gould Award for Innovative Programming and, in 1999, ASCAP's first-ever Leonard Bernstein Award for Outstanding Educational Programming.

Mr. Miller is highly regarded as a champion and interpreter of American music, new and old. His extensive discography includes recordings of the works of Todd Levin with the London Symphony Orchestra for Deutsche Grammophon, as well as music by Michael Daugherty, Kamran Ince, and Michael Torke for London/Decca. His recordings with the Albany Symphony include discs of music by John Harbison, Roy Harris, Morton Gould, Don Gillis, George Lloyd, Peter Mennin, and Vincent Persichetti, all on the Albany Records label. He also led the Los Angeles Philharmonic in its recording of Mel Powell's music, including "Duplicates: Concerto for Two Pianos," winner of the 1990 Pulitzer Prize for Music. Mr. Miller's most recent CD release is the world premiere recording of Michael Torke's opera, "Strawberry Fields," on the Ecstatic Records label. He is currently completing a disc of major works by George Tsontakis with the Albany Symphony Orchestra for Koch.

Prior to his appointment in Albany, Mr. Miller was Associate Conductor of the Los Angeles Philharmonic where he conducted subscription concerts, special programs at the Hollywood Bowl, and Symphonies for Youth concerts. From 1982 to 1988, he was Music Director of the New York Youth Symphony. A native of Los Angeles, David Alan Miller holds a bachelor's degree from the University of California, Berkeley, and a master's degree in orchestral conducting from The Juilliard School. Mr. Miller lives with his wife and three children near Albany, New York.

Guest Artists

Princeton Symphony Orchestra



JOHN HARBISON is among America's most distinguished composers. He spent much of his youth in Princeton. The recipient of awards and honors including the prestigious MacArthur Foundation's "Genius" Award and the Pulitzer Prize, Mr. Harbison has composed music for America's premiere institutions such as the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and Chamber Music Society of Lincoln Center. His works include four string quartets, five symphonies, a ballet,

three operas, a cantata, and numerous chamber and choral works, more than ninety of which have been recorded on labels such as Harmonica Mundi, New World, Deutsche Grammophon, Albany, Naxos, Bridge, Decca, and Koch.

The 2009-10 season will include first performances of *Leonard Stein Anagrams*, A Double Concerto for Violin and Cello, and *Diamond Watch* for Two Pianos. His present projects include a setting of texts by Alice Munro for Voice and Orchestra, String Quartet No.5, and a work for Violin and Piano. Mr. Harbison has been composer-in-residence with the Pittsburgh Symphony, Los Angeles Philharmonic, American Academy in Rome, Tanglewood, Marlboro, and Aspen. He received degrees from Harvard and Princeton before joining the Massachusetts Institute of Technology where he is currently Institute Professor. He is Acting Artist Director of Emmanuel Music (Boston), Co-Artistic Director of the Token Creek Chamber Music Festival, and President of the Copland Fund. Mr. Harbison's music is published exclusively by Associated Music Publishers.



JAYN ROSENFELD is flutist and executive director of The New York New Music Ensemble with whom she has played for twenty-five years. She also performs with the ISCM Ensemble, the Richardson Players at Princeton University, and the Washington Square Contemporary Music Society. A founding member and principal flutist of the Princeton Symphony Orchestra, she also performs and coaches in the summer at the Manchester Music Festival in Vermont. Ms. Rosenfeld teaches at The Juilliard School in the Music Advancement Program, at Princeton

University, and at Greenwich House Music School, where she gives a flute chamber music class. She is the immediate past president of the New York Flute Club.

Ms. Rosenfeld is a graduate of Radcliffe College and the Manhattan School of Music where her teachers were James Pappoutsakis, William Kincaid, and Marcel Moyse. She was first flutist in the American Symphony Orchestra under Leopold Stokowski and won a National Endowment for the Arts Solo Recitalist Grant in 1986. Her many recordings include concerti by Cimarosa, Constantines, and Steiger, solo works by Crawford-Seeger, Kirchner, Lennon, Erickson, and Froom, more than fifty works of contemporary chamber music, and a disk devoted to Albert Roussel: "Chamber Music with Flute" on Centaur Records. Master class appearances this fall include a return engagement at the New Jersey Music Teachers Association.

THE EDWARD T. CONE CONCERT SERIES



Edward T. Cone
(1917 - 2004)

Princeton's cultural life, particularly in music, has been immeasurably enhanced by the life and work of Edward T. Cone. He 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, 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."

The Princeton Symphony Orchestra is honored to have established the Edward T. Cone Series which pays 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 Edward Cone for his many other kind and generous acts as a patron of the arts in Princeton and beyond.

Canonical American Songbook

JOHN HARBISON (1938 -)

In 2004 I composed *Songs America Loves to Sing*, a collection of ten treatments of traditional songs scored for flute, clarinet, violin, cello, and piano. It was David Alan Miller's suggestion that some of them might be arranged for chamber orchestra, for the Albany Symphony's *American Heritage, American Dreams* series. The original version alternates solos and canons; since the latter have fuller textures I chose them for expansion, thus the punning title, *Canonical American Songs*. The entire work lasts about 12 minutes and it is dedicated to Meg Harbison.

Just how canonical the songs are is debatable. The idea of the piece is to embed familiar material in inventive musical environments (strict against free, the chorale-prelude principle), with familiar tunes acting as guides through unfamiliar terrain.

From performances of *Songs American Loves to Sing* (the original conception), I have learned that these tunes are no longer widely known. Veterans of the Civil Rights movement remember "We Shall Overcome." Survivors of the '50s and '60s recall a famous pop singer singing something resembling "Aura Lee." Folkies can conjure up "Careless Love." It is like a musical excursion down Rte. 66, once America's main highway, now off the beaten track. In each movement I seek to place the tune (and its remembered words) in a colorful album page.

1. "Careless Love." The melody is a phantom backdrop (first in the harp) for the canons (rounds at the octave).
2. "Aura Lee." The old Scotch ballad is projected like wallpaper, the "update" version entering later, at various speeds.
3. "St. Louis Blues." An elaborate piece, a double inversion canon in thickened lines, over a free bass line.
4. "We Shall Overcome." Early music, as in, *when* shall we overcome?
5. "Anniversary Song." First my five-year old sister Helen, weeping at her birthday party; later something more celebratory.

© John Harbison

Flute Concerto

JOHN HARBISON (1938 –)

The Flute Concerto was composed in 1994, for Ransom Wilson on commission from the Wallace Foundation and Meet the Composer for the American Composers' Orchestra, the St. Paul Chamber Orchestra, and the Oregon Symphony. It is in three connected fast movements, lasting about 16 minutes. Ransom Wilson gave the first performance with the American Composers' Orchestra under Paul Lustig Dunkel on October 29, 1995.

The flute is a traveler, perhaps half bird, half human, who acts as leader and guide. The journey does not seek goals, as much as events, sights, curiosities.

At first the soloist is accompanied by two fellow flute-travelers, then only one, then fares forth solo. In the first phase of independence, the free-spirited flute encounters a series of "music boxes," mechanical music which seems to re-direct the solo melody. The whole orchestra interrupts this section with its own kind of mechanical music. (Much of the time the orchestra is a kind of puppet orchestra, making swift little sallies as if on wires.)

A steady pizzicato rhythm signals a move to the outdoors. The idealized flute bird finds itself in a dove-cote (four overlapping European doves are heard, with the solo suggesting an American dove for a moment). At the end of this excursion, solo flute and strings intone a hymn against a faint background choir of many forest and meadow birds.

The final section begins its journey home with a rather formal gesture, a sort of aviary minuet. Eventually ideas from early in the piece reappear, heralding the return of the original flutist companions, who rejoin their mate in a final mood of celebration.

© John Harbison

Symphony No.1 in C minor

JOHANNES BRAHMS (1833 – 1897)

When Beethoven was 43 years old, he had already written 8 of his 9 symphonies. Mozart at the same age had written all 41 of his since he was already dead for 8 years. Many composers wrote their first symphony at an early age; Mozart was 10, Mendelssohn was 15, Schubert was 16 and Shostakovich was 19. Why did Brahms wait until he was 43 to write his first?

In 1853, Robert Schumann praised Brahms as the successor to Beethoven. Of course this set the bar very high for the 20-year-old Brahms. Schumann wrote:

"As I followed the career of young talents with great interest, I thought that... there must and would suddenly appear one whose destiny should be to express the spirit of our age in the highest and most ideal fashion, one who should not reveal his mastery by a gradual development, but, spring, like Minerva, fully armed from the head of Jove. And now he has come, a young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms..."

Brahms was always questioning his own work. There is evidence that he discarded much of his music and sketches. Many times he started writing one thing which ended up as something else. In 1856 he sketched a Symphony in D minor – the same key as Beethoven's Ninth. He abandoned this project and much of this music found its way into his Piano Concerto No. 1 (1861) as well as the *German Requiem* (1857 – 1868).

Although his friends were frequently inquiring about a symphony, Brahms appeared to be delaying while gaining valuable experience with orchestral writing. In the late 1850s, Brahms wrote two quite wonderful Serenades, one of which he expanded for a full orchestra. In 1860 it was premiered as a *Sinfonie-Serenade*. He had second thoughts about this designation; upon publication, he renamed it Serenade No. 1 in D Major, Op. 11. These preparations culminated in 1873 with the resounding success of the *Variations on a Theme of Haydn*.

Brahms' first biographer Max Kalbeck believed that Brahms began working on the first movement of his first symphony in 1855 – the year after Schumann's suicide attempt and Brahms' first hearing of a live performance of Beethoven's Symphony No. 9. Kalbeck further suggested that the impetus for the work was Brahms' love for Clara Schumann and his listening to Robert Schumann's music to Byron's *Manfred* whose main character is driven to despair over a forbidden love.

The symphony begins with a brooding sustained introduction in C minor. Brahms immediately presents the main ideas of the movement with three fragmentary motifs. The first is a rising chromatic sequence that ends with a sixteenth note flourish. The second fragment is a sequence of falling sixths played against the first fragment. Here we see that

Brahms characteristically begins developing an idea without much hesitation. The final fragment resembles a horn call that repeatedly jumps an octave with an intervening sixth (G-Eb-G). The form of the movement is a sonata allegro but Brahms blurs the distinction between exposition and development with a technique that Schoenberg called “developing variation.” The exposition is hardly off the ground before Brahms begins developing his materials.

Max Kalbeck pointed out the resemblance between the leaping main theme and the leaping theme from the first movement of Schumann’s First Symphony which represented Schumann himself. This is followed by a short motif that turns around and represents Clara. This has its analogue in the flourish that ends Brahms’ first fragment. Kalbeck referred to Brahms’ chromatic fragment rather fancifully as the Schicksalmotiv (the fate motif).

One of the highlights of the movement is the transition from the development to the recapitulation where the resolution is continually delayed. Even when we can see the goal we are taken on a detour to a remote key. The coda returns to the mood of the opening where we hear the chromatic sequence in the winds. We hear the famous rhythm from Beethoven’s Fifth (also in C minor) in the drums and basses. The movement ends quietly with the third fragment resembling a sigh.

The second movement is in the distant key of E Major. It stands in immediate contrast with the first movement with its quietly flowing character. We hear the main theme first in the strings and bassoon. Although the focus is primarily on the strings we are treated to lovely oboe solos as well as a violin solo. Brahms revised this second movement after a series of English performances before publication. In a February 12, 1877 letter, Clara Schumann wrote: “*Without knowing it you have done what I wished, by altering the Adagio. Between the first and last movement the ear needs a rest, the repose of melody.*”

Instead of a scherzo, Brahms gives us this brief but compact intermezzo-like movement. It begins without any introduction with a folk-like theme played as a clarinet solo. While the craftsmanship of this theme is not immediately apparent, closer inspection reveals that this five-measure first theme is succeeded by its exact inversion. The second theme with a dotted rhythm follows immediately in the winds. There is a reprise of the clarinet solo at the end of the first section.

The middle section is a 6/8 Trio in B Major in two parts with the usual repeats. Listen for the crescendo at the end where the trumpets play the trio theme. After the trio, we return to A-flat Major in 2/4 but things are a little different. The return to the first theme is not an exact repeat. It is no longer followed by its inversion; instead, the theme itself is extended. The second theme reappears this time in the home key leading to a coda.

It appears that the finale presented special problems to Brahms. There were several years between the composition of the first three movements and the finale. Brahms rarely wrote

introductions; instead, he preferred to jump right into main ideas. But here we are treated to another introduction. As in the introduction to the first movement, Brahms presents three fragmentary ideas which then become the main materials of the movement including the famous horn theme.

After the introduction, we hear the theme that will stay in your ears on the way out the door. Based on the introduction’s second fragment, it recalls a theme from another famous finale. Perhaps a C minor symphony that triumphantly ends in C Major is inviting comparison to Beethoven. But there is also a resemblance to the other “B” – Bach. Musicologist David Brodbeck has pointed out the derivation of the first part of the theme from the funeral cantata *Gottes Zeit ist die allerbeste Zeit* BWV 106. The initial part of the theme is a rhetorical mourning motif. The Beethoven reference really does not come into focus until the third measure and then only briefly before trading places with Bach. These motifs are no mere quotations; instead, they are woven into the entire fabric of the movement.

The first performance in 1876 was not in a high profile location such as Vienna; in the manner of an off-off Broadway play, it took place in the provincial town of Karlsruhe as if he were testing the waters. The critical reception ran the gamut from the predictable sneering by the Wagner/Liszt camp to German musician Hans von Bülow’s proclamation that this was “Beethoven’s Tenth!”

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Rossen Milanov, *Conductor*

RAVEL *Ma Mère l'Oye (Mother Goose)*
HAYDN *Symphony No.88 in G Major*
PROKOFIEV *Symphony No.1, "Classical"*
GINASTERA *Variaciones concertantes*

MAR
21

Romance, Majesty and an Orchestral Icon

MARCH 21, 2010, 4:00 PM

Collaboration with the Princeton University Art Museum

Andrew Grams, *Guest Conductor*

Qiang Tu, *Cello*

SCHOENBERG *Verklärte Nacht (Transfigured Night)*
BARBER *Adagio for Strings*
TAVENER *The Protecting Veil*

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MAY
16

Musical Portraits

MAY 16, 2010, 4:00 PM

Rossen Milanov, *Conductor*

Bridget Kibbey, *Harp*

MENDELSSOHN *Calm Sea and Prosperous Voyage*
CURRIER *Broken Minuets*
ELGAR *Enigma Variations*

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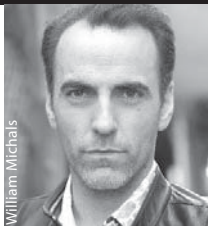
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