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PRINCETON Symphony orchestra

2020-21

ROSSEN MILANOV, Edward T. Cone Music Director

Sunday October 18, 2020, 4pm

Virtual Concert

SIMON / BACH / SHOSTAKOVICH

Rossen Milanov, conductor

Pablo Ferrández, cello

Mr. Ferrández' appearance is made possible by a generous gift from Yvonne Marcuse.

Carlos Simon

An Elegy: A Cry from the Grave

J.S. Bach

Cello Suite No. 1 in G Major, BWV 1007 Prelude Allemande Courante Sarabande Minuet I, II Gigue

Dmitri Shostakovich

Arr. Rudolf Barshai

Chamber Symphony in C Minor, Op. 110a

- I. Largo
- II. Allegro molto
- III. Allegretto
- IV. Largo
- V. Largo

This concert is made possible in part by the generous support of Edward E. Matthews and Vilma Keri.

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The Princeton Symphony Orchestra (PSO) is a cultural centerpiece of the Princeton community and one of New Jersey's finest music organizations, a position established through performances of beloved masterworks, innovative music by living composers, and an extensive network of educational programs offered to area students free of charge. Led by Edward T. Cone Music Director Rossen Milanov, the PSO presents orchestral, pops, and chamber music programs of the highest artistic quality, supported by lectures and related events that supplement the concert experience. Through PSO BRAVO!, the orchestra produces wide-reaching and impactful education programs in partnership with local schools and arts organizations that culminate in students attending a live orchestral performance. The PSO receives considerable support from the Princeton community and the New Jersey State Council on the Arts, regularly garnering NJSCA's highest honor. Recognition of engaging residencies and concerts has come from the National Endowment for the Arts, and the PSO's commitment to new music has been acknowledged with an ASCAP Award for Adventurous Programming and a Copland Fund Award. The only independent, professional orchestra to make its home in Princeton, the PSO performs at historic Richardson Auditorium on the campus of Princeton University.

Music Director



Respected and admired by audiences and musicians alike, internationally renowned conductor and Princeton Symphony Orchestra (PSO) Edward T. Cone Music Director **ROSSEN MILANOV** looks forward to collaborating in 2020-21 with established and emerging artists of the orchestral world.

With an impressive pedigree, including positions at The Philadelphia Orchestra, he has galvanized the PSO with his energetic and exacting conducting. Mr. Milanov is also the music director of the Columbus Symphony

Orchestra, Chautauqua Symphony Orchestra, and newly appointed chief conductor of the RTV Slovenia Symphony Orchestra in Ljubljana. Respected and admired by audiences and musicians alike, he has established himself as a conductor with considerable national and international presence.

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.

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 new 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.

A passionate chef, he often dedicates his culinary talents to various charities.

Photo credit: Stephen Pariser

Guest Artist



Prizewinner at the XV International Tchaikovsky Competition and SONY Classical exclusive artist, **PABLO FERRÁNDEZ** announces himself as a musician of stature. A captivating performer, *"Ferrández has the lot: technique, mettle, spirit, authority as a soloist, expressivity and charm"* (El Pais).

Recent highlights include debuts at the Hollywood Bowl with the Los Angeles Philharmonic under Gustavo Dudamel, with Bayersichen Rundfunk Symphony Orchestra under Daniele Gatti, with Bamberg Symphony under Christoph Eschenbach, performances of

Brahms' Double Concerto and Beethoven's Triple Concerto with Anne-Sophie Mutter, and appearances with the London Philharmonic, Israel Philharmonic, Rotterdam Philharmonic, Vienna Symphony, and Orchestre National de France, among others.

The 2020–21 season will bring debuts with Filarmonica della Scala under Riccardo Chailly, Mahler Chamber Orchestra under Daniele Gatti, Salzburg Mozarteum Orchestra, Philharmonia Orchestra, BBC Scottish Symphony, RTE National Symphony Orchestra, Festival Strings Luzern, Orchestra de la Svizzera Italiana, and Moscow State Symphony Orchestra, and returns with the Dusseldorf Symphony at the Elbphilharmonie, Orchestra Sinfonica Nationale RAI, St. Petersburg Philharmonic, Spanish National Orchestra, RTVE Orchestra, Orquesta Sinfónica de les Illes Balears, and the Basque National Orchestra. He will also be artist-in-residence at the Tenerife Symphony Orchestra.

Born in Madrid in 1991 in a family of musicians, Pablo Ferrández joined the prestigious Escuela Superior de Música Reina Sofía when he was 13 to study with Natalia Shakhovskaya. After that he completed his studies at the Kronberg Academy with Frans Helmerson and became a scholar of the Anne-Sophie Mutter Foundation.

Mr. Ferrández plays the Stradivarius "Lord Aylesford" (1696) thanks to the Nippon Music Foundation.

Photo credit: Igor Studio



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Nell Flanders, Georg and Joyce Albers-Schonberg Assistant Conductor ENDOWED IN PERPETUITY

Sunday, October 18, 2020

VIOLIN I

Basia Danilow Concertmaster **The George W. Pitcher Chair**, ENDOWED IN PERPETUITY

Ruotao Mao *The Yvonne Marcuse Chair,* In memory of Mark M. Rutzky

Cheng-Chih Tsai

VIOLIN II

Dechopol Kowintaweewat** The B. Sue Howard Chair

Michelle Brazier

Cheng-Hsun Tsai

VIOLA

Stephanie Griffin* The Harriet & Jay Vawter Chair

Michael Davis

CELLO

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

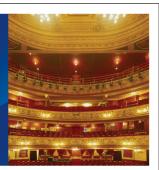
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*Principal player **Guest principal player

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Program Notes

Carlos Simon

Born in 1986

An Elegy: A Cry from the Grave



Composed 2015 Premiere 2015 – Ann Arbor, Michigan Instrumentation Strings Duration 5 minutes

Composer Carlos Simon grew up in Atlanta, Georgia, playing the piano in the Pentecostal church where his father served as minister. Much of Simon's work is anchored in his passion for social justice, and it mixes musical styles including jazz, gospel, and neo-romanticism. In addition to his instrumental and choral works, Simon is active as a film composer. Winner of the prestigious Sphinx Medal of Excellence for 2021, he is currently an assistant professor in the Department of Performing Arts at Georgetown University. Recent commissions include works for the New York Philharmonic, Philadelphia Orchestra, Gabriela Lena Frank Music Academy, Washington National Opera, Reno Philharmonic, the American Composers Orchestra, Arizona State University Symphony Orchestra, Irving Klein String Competition, and his alma maters Morehouse College and the University of Michigan, from which he received a doctor of musical arts in composition.

This piece is an artistic reflection dedicated to those who have been murdered wrongfully by an oppressive power; namely Trayvon Martin, Eric Garner and Michael Brown. The stimulus for composing this piece came as a result of prosecuting attorney Robert McCulloch announcing that a selected jury had decided not to indict police officer Darren Wilson after fatally shooting an unarmed teenager, Michael Brown in Ferguson, Missouri.

Program Notes continued

The evocative nature of the piece draws on strong lyricism and a lush harmonic charter. A melodic idea is played in all the voices of the ensemble at some point of the piece either whole or fragmented. The recurring ominous motif represents the cry of those struck down unjustly in this country. While the predominant essence of the piece is sorrowful and contemplative, there are moments of extreme hope represented by bright consonant harmonies.

~Carlos Oliver Simon Jr. (2015)

Find out more about Carlos Simon and his work at coliversimon.com.

Johann Sebastian Bach

Born March 31, 1685 Eisenach Died July 28, 1750 Leipzig

1st Cello Suite in G Major, BWV 1007



Composed 1717-23 in Köthen First Recording 1938 – Pablo Casals, Paris Instrumentation Solo Cello Duration 19 minutes

Bach's set of Six Suites for Solo Cello holds a central place in the repertory, offering cellists a lifetime of musical inspiration and creative fulfillment. It is especially appropriate that Pablo Ferrández is performing one of the Bach suites at this time, as many musicians have found solace in playing Bach's solo works during the difficult months of the 2020 pandemic and quarantine. Since 1890, when the great cellist Pablo Casals discovered an old copy of the suites in a Barcelona music store and spent the next ten years studying them and eventually performing them, each new generation of cellists has embraced the challenge of interpreting and performing these works anew.

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Bach's original manuscript has been lost, but the suites have come down to us thanks to a copy made by his second wife, Anna Magdalena. The cello suites and the six Sonatas and Partitas for Solo Violin are thought to have been composed between 1717 and 1723, when Bach was working as kappelmeister for Prince Leopold in Köthen. While there already existed a substantial repertoire for solo violin, Bach's set of solo suites for cello was really the first of its kind for the instrument. Suite No. 1 in G Major is a joyful work, with only the second minuet offering a minor key contrast to the rich warmth of the home key. G major is wonderful for the cello, making full use of the resonance of the instrument's open strings. Part of the richness of Bach's compositional approach is his ability to imply several different voices, even within a single melodic line. The bass line is subtly present outlining the structure of the harmonies and the rhythm of the dance, and through the use of multiple registers, Bach is able to differentiate other voices. Each movement of the suite is structured in two repeated sections, offering the performer the opportunity to vary his interpretation the second time. In the slow Sarabande, this includes the addition of lovely ornaments in the spirit of an improvisation.

Dmitri Shostakovich

Born September 25, 1906, St Petersburg Died August 9, 1975, Moscow

Chamber Symphony in C Minor, Op 110a (arr. Rudolf Barshai)



Composed 1960 during a July visit to Dresden Premiere 1960 – Leningrad Instrumentation Strings Duration 20 minutes

Just as Bach's Six Suites for Solo Cello stand as a fundamental pillar of the cello repertoire, Shostakovich's Fifteen String Quartets make their own monumental contribution to the string quartet repertoire. Shostakovich

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909 Third Ave, New York, NY 10022 212.583.6001 | www.gelleradvisors.com was a great admirer of Bach's, even composing a volume of 24 Preludes and Fugues inspired by Bach's *Well-Tempered Clavier*. In Opus 110, Shostakovich employs frequent contrapuntal textures and fugal devices typical of Bach and maintains a remarkably effective thematic/motivic unity throughout the work. The five movements of the piece are played without pause, further enhancing their interconnectedness.

Composed in Dresden in 1960, Shostakovich dedicated his eighth string guartet "in memory of the victims of fascism and war," though it is thought that he also intended the work as a kind of epitaph for himself. He had come to Dresden to compose music for a film about the fire-bombing of the city during WWII, but from July 12-14th he dedicated himself entirely to writing the guartet Op. 110 on which the Chamber Symphony Op. 110a is based. The piece includes references to several of Shostakovich's earlier works, including the "Jewish Theme" from his second piano trio, themes from his first and fifth symphonies, and the recently composed cello concerto, Op. 107. An especially significant self-referential feature of the work is Shostakovich's use of the DSCH motive, previously used in his tenth symphony, which spells his initials using the German spelling Dmitri SCHostakovich and employs the German note names D, Es (E-flat), C, H (B natural). This unsettling motive starts off the first movement and recurs in different tempos, registers, and characters throughout the piece, sometimes expressing the loneliness and desolation of the opening and at other times spinning in a furiously driving ostinato pattern. After the aggressively frenzied second movement Allegro, the third movement Allegretto is a grotesque dance. The fourth movement Largo opens with the ominously menacing triple knock that seems to herald imminent arrest and punishment and includes references to both the Dies Irae and the revolutionary song "Tormented by Grievous Bondage."

Shortly prior to composing Opus 110, Shostakovich had agreed, under pressure, to join the communist party. This was a bitter moment for the composer, who had suffered greatly and lost many friends under Stalin's communist party rule. Throughout his career Shostakovich was at the mercy of the whims of those in power, alternately honored as the great Soviet composer and subjected to extremely harsh criticism, with his work censored. Perhaps the most painful example of this censorship was the condemnation heaped on him and his operatic masterpiece *Lady Macbeth of Mtsensk* in 1936, resulting in its removal from the stage until 1962. A theme from *Lady Macbeth* appears in the eighth quartet, too, in the

beautifully serene cello solo midway through the fourth movement, which offers a moment of redemptive hope. The final Largo rounds off the piece by harkening back to the first movement and providing a cool and joyless resolution to the work.

Shostakovich's eighth quartet was received with overwhelming enthusiasm from its very first performance. It remains the best known of the fifteen quartets, and Shostakovich himself was reduced to tears both while composing it and each time he heard it. Violist and conductor Rudolph Barshai received permission from Shostakovich to arrange the quartet for the Moscow Chamber Orchestra, which resulted in the string orchestra version Opus 110a.

> ~Nell Flanders, Assistant Conductor Princeton Symphony Orchestra



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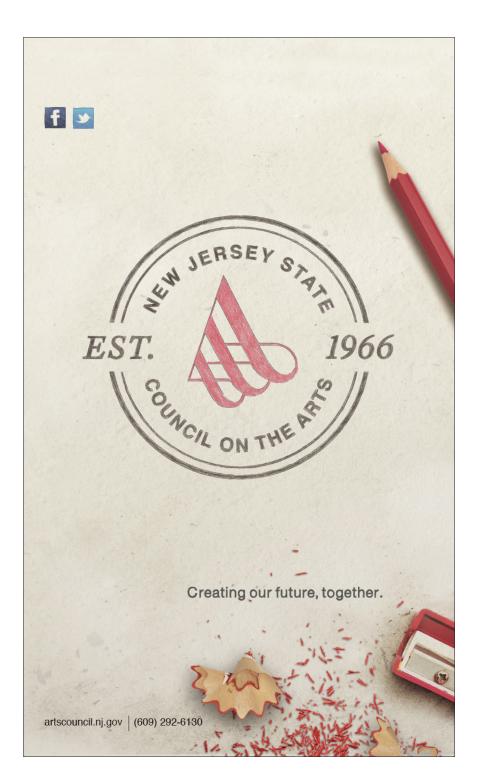
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Nell Flanders, conductor Elina Vähälä, violin

Florence PRICE / String Quartet in G Major, Andante moderato

BACH / Chaconne from Partita No. 2 in D Minor, BWV 1004

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