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ROSSEN MILANOV
Music Director

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2020-2021

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10 January 2021 ● Alexander Gavrylyuk

MOZART & SAINT-GEORGES

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PRINCETON
SYMPHONY
ORCHESTRA

2020-21

ROSSEN MILANOV, Edward T. Cone Music Director

Sunday, January 10, 2021, 4pm

ROSSEN MILANOV, conductor

ALEXANDER GAVRYLYUK, piano

MOZART & SAINT-GEORGES

Rossen Milanov, conductor

Alexander Gavrylyuk, piano

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

**Joseph Bologne,
Le Chevalier de
Saint-Georges**

Symphony No. 1 in G Major
Allegro
Andante
Allegro assai

W. A. Mozart

Rondo in D Major, K. 485

Johannes Brahms

Intermezzo in B-flat Minor, Op. 117, No. 2
Intermezzo in C-sharp Minor, Op. 117, No. 3

Arkady Filippenko

Toccata

W. A. Mozart

Serenade for Winds in C Minor, K. 388
Allegro
Andante
Menuetto in canone
Allegro

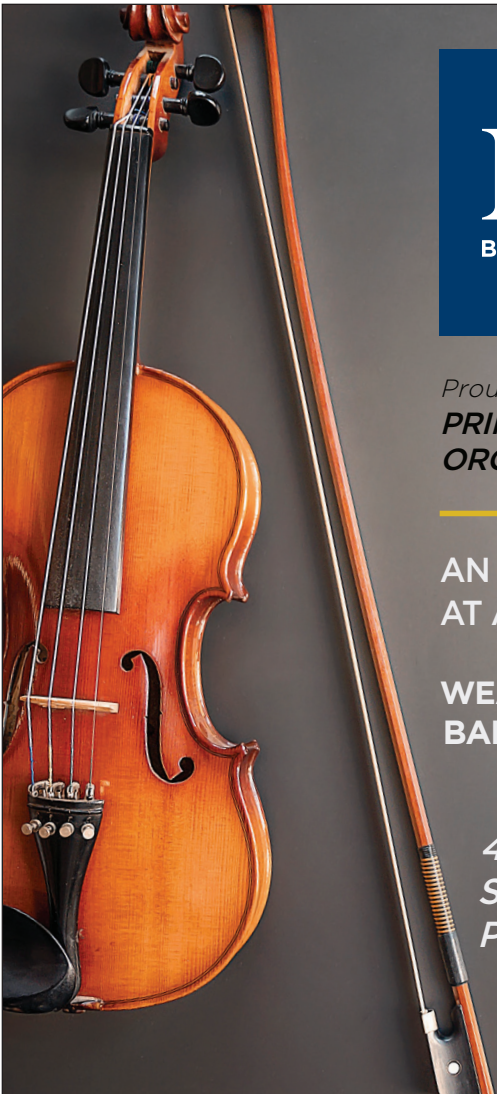
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Princeton Symphony Orchestra



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. 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



A stunningly virtuosic pianist, **ALEXANDER GAVRYLYUK** is internationally recognized for his electrifying and poetic performances. He launched his 2017-18 season with a BBC Proms performance of Rachmaninov's Third Piano Concerto described as "revelatory" by *The Times* and "electrifying" by *Limelight*.

Highlights of the 2020-21 season include debuts with Montreal Symphony, Deutsches-Symphonie Orchester Berlin and Bamberger

Symphoniker, as well as return visits to Orchestre National de Lille and Orchestre National de Montpellier. He enjoys regular relationships with orchestras such as Rotterdam Philharmonic, Hallé, Concertgebouworkest, and São Paulo Symphony Orchestra.

Born in Ukraine in 1984 and holding Australian citizenship, Alexander began his piano studies at the age of seven and gave his first concerto performance when he was nine years old. At the age of 13, Alexander moved to Sydney where he lived until 2006. He won First Prize and Gold Medal at the Horowitz International Piano Competition (1999), First Prize at the Hamamatsu International Piano Competition (2000), and Gold Medal at the Arthur Rubinstein International Piano Masters Competition (2005). He has since gone on to perform with many of the world's leading orchestras and conductors.

Alexander is artist in residence at Chautauqua Institution where he leads the piano program as an artistic advisor. He supports a number of charities including Theme and Variations Young Pianist Trust which aims to provide support and encouragement to young, aspiring Australian pianists as well as Opportunity Cambodia, which has built a residential educational facility for Cambodian children.

alexandergavrylyuk.com

Photo credit: Marco Borggreve



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Sunday, January 10, 2020

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Michael Davis

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Jonathan Clark**

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Eric Davis

*Principal player

**Guest principal player

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Program Notes_____



Joseph Bologne, Le Chevalier de Saint-Georges

(1745–1799)

Symphony No. 1 in G Major

Composed 1779

Joseph Bologne, known as the Chevalier de Saint-Georges, was an extraordinary musician and a legendary figure of late 18th-century France. Born in Guadeloupe, the son of a slave and a wealthy French planter, he moved with his mother to Paris as a young boy, where he excelled as both a musician and a sportsman. A prodigy of the violin and the sword, he grew up to make important contributions in music, athletics, the military, and as an admired member of French society. In addition to his other talents, he was renowned for his graceful dancing, his achievements as a horseman, swimmer, and skater, and his good looks and charm.

Saint-Georges' adventurous life was highly romanticized during the 19th-century. Known as one of the great fencers of his time, his most famous and sensational fencing match was organized by the Prince of Wales in 1787 against the Chevalière d'Eon. He played a role in the French revolution, leading a regiment of black French cavalymen fighting for the Revolutionary Army. Imprisoned in 1793 for almost a year during the Reign of Terror, Saint-Georges is also thought to have traveled to Haiti in 1795 to support the slave revolt.

A violin virtuoso, Saint-Georges composed technically demanding concertos, which he performed to great acclaim. He likely studied composition with François-Joseph Gossec. In addition to his concertos, he wrote six string quartets, several operas, and was a key player in the development of a new hybrid musical form, the symphonie concertante. He served as concertmaster and musical director of several important orchestras in Paris, including the Concert des Amateurs and the Concert de la Loge Olympique, which commissioned Franz Joseph Haydn's set of six "Paris" Symphonies.

continued...

Symphony No. 1 in G Major is a charming early Classical work in three movements. Its orchestration is modest, with the string sections supplemented by pairs of oboes and horns. The winds function primarily to reinforce the harmony in the absence of a continuo instrument, and the string parts resemble early string quartet writing, with the melody carried almost entirely by the first violins. The first and third movements are well-proportioned sonata form movements with similarly straightforward key structures; they begin in the home key of G major, move to the dominant, D major, then touch on the relative minor, E, before returning to G. The second movement, in D major, has a sweet, tender affect, leaving out the winds entirely for a more gentle and intimate sound.

Instrumentation – Two oboes, two horns, and strings

Duration – 15'



Wolfgang Amadeus Mozart

(1756-1791)

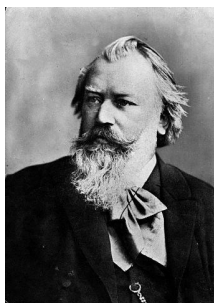
Rondo in D Major, K. 485

Composed 1786

Mozart completed his popular Rondo in D Major in Vienna on January 10th, 1786. The recurring Rondo theme on which it is based first appeared in a different Mozart work composed a few months earlier, the G Minor Piano Quartet, in which the theme appears only once near the beginning of the third movement. Mozart was in a period of tremendous compositional productivity, in the midst of composing the opera *Le Nozze di Figaro*, and would soon complete the two magnificent piano concertos in A Major and C Minor. The Rondo in D is on a more modest scale, but it shows Mozart's masterful piano writing at its most delightful.

Instrumentation – Solo piano

Duration – 5'



Johannes Brahms

(1833-1897)

Intermezzo in B-flat Minor, Op. 117, No. 2 **Intermezzo in C-sharp Minor, Op. 117, No. 3**

Composed 1892

Brahms described his set of three Intermezzi, Op. 117, as “lullabies of my sorrows.” Among the sorrows he was experiencing in 1892 were the terminal illness of his beloved friend Clara Schumann, the death of his valued musical confidant and friend Elisabeth von Herzogenberg, and his own struggles to continue composing. The title “Intermezzo” implies a brief work of modest aspirations, yet compared to other Brahms’ intermezzi, these pieces are strikingly introspective and melancholy, with great emotional intensity. No. 2 in B-flat Minor has the quality of a nocturne, with its melodic lines embedded in cascading arpeggios of shifting harmonies. The piece ends with an astonishing ascent of seven octaves on the keyboard. By contrast No. 3 in C-sharp Minor has the storytelling quality of a ballad. The opening melody is searching, using a stark unison texture. Both pieces have a contrasting middle section that offers a brief moment of warmth and solace.

Instrumentation – Solo piano

Duration – 11’



Arkady Filippenko

(1912-1983)

Toccata

Composition date unknown

The toccata is a form for solo keyboard that emerged in late 16th-century Italy. It had a popular resurgence in the early 20th century with well-known examples by Debussy, Ravel, Prokofiev, and Khachaturian. Like these works, Arkady Filippenko’s toccata features perpetual motion passagework and the use

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of fast repeated notes. Filippenko grew up in a small village outside Kyiv, playing folk instruments including the shepherd's pipe, guitar, mandolin, and balalaika. He learned the piano as a teenager and graduated in 1939 from the Lysenko Music Institute, now the Kyiv Conservatory, where he studied under some of the leading Ukrainian composers of the time, including Revutsky, Kosenko, and Lyatoshinsky.

Instrumentation – Solo piano

Duration – 3'



Wolfgang Amadeus Mozart

(1756-1791)

Serenade for Winds in C Minor, K. 388

Composed 1782 or 1783

1782 was an important year for Mozart both professionally and personally. Having left the security and the restrictions of his full-time employment in the service of Archbishop Colloredo of Salzburg the previous year, he was working to establish himself as an independent composer and pianist in Vienna. Mozart gave his first solo piano concert in March, and in July he achieved his first major operatic success with *Die Entführung aus dem Serail*. His growing compositional maturity can be seen in other important works from this year, including the “Haffner” Symphony, K. 385, and his String Quartet in G Major, K. 387. His marriage to Constanze Weber in August heightened Mozart’s need to achieve financial independence, and the couple’s first child was born the following June.

The circumstances of the composition and premiere of Mozart’s Serenade for Winds, K. 388 are unknown. This “*Nacht Musique*,” as he called it, more closely resembles a symphony than a serenade in its four movement structure, formal complexity, and serious character. Written for pairs of oboes, clarinets, bassoons, and horns, the C Minor Serenade was quite unique at its time of composition, which was likely during the summer of 1782 or perhaps in 1783. The instrumental combination itself was relatively new, partly due to the recent evolution and success of the clarinet.

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Emperor Joseph II's "Harmonie" ensemble with this instrumentation was established in Vienna in April 1782. Its repertoire consisted primarily in arrangements of excerpts from popular operas and serenade music, which served as light background entertainment. By contrast, Mozart's piece is concert music, demanding the listener's full attention. He clearly thought highly of the work, as he later arranged it for string quintet.

The four movements of the C Minor Serenade follow the standard classical format of two quick outer movements with a slower second movement and a third movement Minuet and Trio. The first movement Allegro is a standard sonata form movement, notable for its dramatic opening, which emphatically introduces the home key of C minor. The first oboe is the melodic protagonist, though there are plenty of conversational exchanges with the other instruments. The clarinets and bassoons create a delightful variety of accompanimental textures, the horns project power, and there are dramatic moments when the bassoons play the opening theme again beneath a flurry of activity in the other parts. The sweet warmth of the Andante is all the more affecting after the intensity of the first movement, prominently featuring the mellower timbres of the clarinets and the horns. The remarkable third movement, Menuetto in canone, is reminiscent of Haydn in its ingenious use of strict canonic writing within a standard dance movement. The theme played by the oboes is answered beginning one measure later by the bassoons. The Trio, "in canone al rovescio," is still more complex, with independent mirror canons in both the oboes and the bassoons, in which the answer to each melody is played with its intervals inverted. The final Allegro is a delightful set of variations, including an extended variation in E-flat major and ending boisterously in C major.

*Instrumentation – Two oboes,
two clarinets, two bassoons, two horns*

Duration – 21'

~Nell Flanders, Assistant Conductor
Princeton Symphony Orchestra

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