


PRINCETON SYMPHONY ORCHESTRA  
ROSSEN MILANOV, MUSIC DIRECTOR

2021-2022



**3 October 2021 ● Simone Porter, violin ● 4pm**  
**MENDELSSOHN & BEETHOVEN**

- PRINCETON SYMPHONY ORCHESTRA  
ROSSEN MILANOV, MUSIC DIRECTOR



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# 2021-22

ROSSEN MILANOV, Edward T. Cone Music Director

Sunday October 3, 2021, 4pm

Matthews Theatre, McCarter Theatre Center

PRINCETON  
SYMPHONY  
ORCHESTRA

## MENDELSSOHN AND BEETHOVEN

**Rossen Milanov**, conductor

**Simone Porter**, violin

**Jessie Montgomery**

*Banner*

**Felix Mendelssohn**

Concerto for Violin and Orchestra in  
E Minor, Op. 64

- I. Allegro molto appassionato
- II. Andante
- III. Allegretto non troppo – Allegro molto  
vivace

### INTERMISSION

**Ludwig van Beethoven**

Symphony No. 4 in B-flat Major, Op. 60

- I. Adagio – Allegro vivace
- II. Adagio
- III. Scherzo-trio: Allegro vivace
- IV. Allegro ma non troppo

*This season-opening concert is made possible in part through the generosity of  
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No one will be admitted during the performance of a piece. No audio or video recording or  
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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. Its flagship summer program **The Princeton Festival** brings an array of performing arts and artists to Princeton during multiple weeks in June. 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.



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# Music Director

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Internationally renowned conductor and Princeton Symphony Orchestra (PSO) Edward T. Cone Music Director **ROSSEN MILANOV** looks forward to collaborating in 2021-22 with established and emerging artists of the orchestral world and helping the PSO's popular June performing arts celebration – The Princeton Festival.

Respected and admired by audiences and musicians alike, he has established himself as a conductor with considerable national and international presence. In addition to leading the PSO, Mr. Milanov is the music director of the Columbus Symphony Orchestra, Chautauqua Symphony Orchestra, and chief conductor of the RTV Slovenia Symphony Orchestra in Ljubljana. During his eleven-year tenure with The Philadelphia Orchestra, Milanov 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*). He has been seen at New York City Ballet and collaborated with choreographers 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! School Day concerts. 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.

[rossenmilanov.com](http://rossenmilanov.com)

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# Princeton Symphony Orchestra



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# Guest Artist

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Violinist **SIMONE PORTER** is an emerging artist of impassioned energy, interpretive integrity, and vibrant communication. Recently she has debuted with the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, and with a number of renowned conductors including Stéphane Denève, Gustavo Dudamel, and Yannick Nézet-Séguin.

She has toured the US extensively including appearances with the Santa Rosa, Amarillo, Pasadena, Fairfax, and Midland Symphonies, Rochester Philharmonic, Sarasota Orchestra, and many others. Internationally, she has performed with the Simón Bolívar Symphony Orchestra, the Orquestra Sinfônica Brasileira in Rio de Janeiro, the City Chamber Orchestra of Hong Kong, and the Royal Northern Sinfonia. She has also performed at the Aspen, Edinburgh, and Mostly Mozart Festivals, and the Hollywood Bowl.

With the cessation of live concerts, Simone recorded streamed events with Seattle, Pittsburgh, Charlotte, and Greater Bridgeport Symphonies. In July 2021, she resumed a full season of concerts including scheduled appearances with Denver, North Carolina, St. Louis, Grand Rapids, Quebec, Princeton, and Monterey Symphonies, among others.

In 2015, Simone was named a recipient of an Avery Fisher Career Grant. She made her Carnegie Zankel Hall debut in 2016 and that same year, her performance of music from *Schindler's List* with Maestro Gustavo Dudamel and members of the American Youth Symphony was broadcast nationally on the TNT Network as part of the American Film Institute's *Lifetime Achievement Award: A Tribute to John Williams*.

Born in 1996, Simone began her professional career at age 10. Raised in Seattle, Washington, she studied with Margaret Pressley and later the renowned pedagogue Robert Lipsett. She performs on a 1740 Carlo Bergonzi violin on generous loan from The Master's University, Santa Clarita, California.

[simoneporterviolin.com](http://simoneporterviolin.com)

Photo credit: Elisha Knight

# Princeton Symphony Orchestra

**Rossen Milanov, Edward T. Cone Music Director**

ENDOWED IN PERPETUITY

**October 3, 2021**

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Basia Danilow

*Concertmaster*

***The George W. Pitcher Chair,***

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***The Yvonne Marcuse Chair,***

*in memory of Mark M. Rutzky*

Qianru Elaine He

Cheng-Chih Kevin Tsai

Ruotao Mao

Linda Howard

Matthew Hakkarainen

## **VIOLIN II**

Krzysztof Kuznik\*\*

***The B. Sue Howard Chair***

Michelle Brazier

Keiko Tokunaga

Christine Wu

Cheng-Hsun Tsai

Carmina Gagliardi

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\*\*Guest principal player



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# Program Notes \_\_\_\_\_



Jessie Montgomery (b.1981)

## *Banner*

Composed 2014

Composer's note:

*Banner is a tribute to the 200th Anniversary of "The Star-Spangled Banner," which was officially declared the American National Anthem in 1814 under the penmanship of Francis Scott Key. Scored for solo string quartet and string orchestra, Banner is a rhapsody on the theme of "The Star-Spangled Banner." Drawing on musical and historical sources from various world anthems and patriotic songs, I've made an attempt to answer the question: "What does an anthem for the 21st century sound like in today's multi-cultural environment?"*

*In 2009, I was commissioned by the Providence String Quartet and Community MusicWorks to write Anthem: A tribute to the historical election of Barack Obama. In that piece I wove together the theme from "The Star-Spangled Banner" with the commonly named Black National Anthem "Lift Every Voice and Sing" by James Weldon Johnson (which coincidentally share the exact same phrase structure). Banner picks up where Anthem left off by using a similar backbone source in its middle section, but expands further both in the amount of references and also in the role play of the string quartet as the individual voice working both with and against the larger community of the orchestra behind them. The structure is loosely based on traditional marching band form where there are several strains or contrasting sections, preceded by an introduction, and I have drawn on the drum line chorus as a source for the rhythmic underpinning in the finale. Within the same tradition, I have attempted to evoke the breathing of a large brass choir as it approaches the climax of the "trio" section. A variety of other cultural Anthems and American folk songs and popular idioms interact to form various textures in the finale section, contributing to a multi-layered fanfare.*

*"The Star-Spangled Banner" is an ideal subject for exploration in contradictions. For most Americans the song represents a paradigm of liberty and solidarity against fierce odds, and for others it implies a contradiction between the ideals of freedom and the realities of injustice and oppression. As a culture, it is my opinion that we Americans are perpetually in search of ways to express*



## Program Notes *continued*

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*and celebrate our ideals of freedom — a way to proclaim, “we’ve made it!” as if the very action of saying it aloud makes it so. And for many of our nation’s people, that was the case: through work songs and spirituals, enslaved Africans promised themselves a way out and built the nerve to endure the most abominable treatment for the promise of a free life. Immigrants from Europe, Central America, and the Pacific have sought out a safe haven here and though met with the trials of building a multi-cultured democracy, continue to find rooting in our nation and make significant contributions to our cultural landscape. In 2014, a tribute to the U.S. National Anthem means acknowledging the contradictions, leaps and bounds, and milestones that allow us to celebrate and maintain the tradition of our ideals.*

— Jessie Montgomery

*Instrumentation – two flutes and piccolo, one oboe, one clarinet, one bassoon, one trumpet, one horn, timpani, low tom tom, kick drum, snare drum, and strings      Duration – 8 minutes*



### Felix Mendelssohn (1809-1847)

#### Concerto for Violin and Orchestra in E Minor, Op. 64

Composed 1838-45

Mendelssohn’s Violin Concerto in E Minor, Op. 64 is anchored in classical forms and textures, but the interaction of the solo part with the orchestra is in many ways quite dramatic and novel. Skipping the traditional orchestral exposition of the first movement, *Allegro molto appassionato*, the solo violin asserts

itself immediately in the role of protagonist with an impetuous first theme of which Mendelssohn said, it “*sticks in my head and will give me no peace.*” He wrote the concerto between 1838 and 1845 for his longtime friend and colleague violinist Ferdinand David, who was an active participant in the compositional process and offered significant feedback in the writing of the solo part. David was the longtime concertmaster of the Leipzig Gewandhaus Orchestra, with whom he performed the premiere in 1845.

An unusual aspect of the first movement is the position of the cadenza, which occurs between the development and the recapitulation. The orchestral recapitulation of the opening theme overlaps the end of the cadenza, and the

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flashy passagework of the violin now takes on an accompanimental role. The three movements are connected, with a single bassoon note providing the link to the gently lilting and beautifully cantabile Andante. A brief Allegretto non troppo based on a variant of the first theme creates the bridge to the boisterous last movement, Allegro molto vivace in E major, which has the brilliance of a Mendelssohn scherzo. The dazzling virtuosity of the violin part in this movement occurs as part of a richly nuanced dialogue between orchestra and soloist, to deeply satisfying effect.

The work is celebrated as one of the great 19th-century violin concerti. Joseph Joachim, in comparing the Mendelssohn Violin Concerto to concerti by Beethoven, Brahms, and Bruch, described it as *“the most inward, the heart’s jewel,”* while composer Maurice Ravel said simply that it was *“the best violin concerto of them all.”*

*Instrumentation – solo violin, two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, timpani, and strings*      *Duration – 26 minutes*



## Ludwig van Beethoven (1770-1827) **Symphony No. 4 in B-flat Major, Op. 60**

Composed 1806

Beethoven composed his Fourth Symphony in B-flat Major, Op. 60, in 1806, during a period of intense compositional activity that included the Op. 59 String Quartets, the Fourth Piano Concerto in G Major, and the Violin Concerto. The fourth symphony has been historically underrated in comparison with

its predecessor, the revolutionary “Eroica” symphony, and the great fifth symphony that followed. While the third and the fifth symphonies did transform the symphonic genre with their epic narrative and musical structures, this comparison discourages an appreciation of the marvelous fourth symphony on its own terms. Robert Schumann described it as *“a Grecian maiden surrounded by two Nordic giants.”* Rather than going for titanic stature, the fourth symphony expands the expressive boundaries of the classical symphonic style of Haydn, who had been one of Beethoven’s teachers and who was still alive and living in Vienna in 1806.

The symphony opens with an exceedingly slow, spooky introduction in the parallel key of B-flat minor. Haydn used the same formal device in such works as

## *Program Notes continued*

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his Symphony No. 101, "The Clock," from 1793-4. Beethoven's hushed sonorities, thin texture and static motion create a dramatically suspenseful opening, quite similar to the opening of the Leonore Overture No. 3 from the same year.

The first movement Allegro vivace that bursts out of the introduction has the boisterous, anticipatory energy of an opera overture, exhibiting a mix of cutesy charm, startling interruptions, and moments of grandeur.

The serene cantabile melody of the second movement Adagio begins with rhythmic figure ticking along underneath. Beethoven showcases the silky tone of the clarinet for the bittersweet aria that contrasts the warmth of the first theme. The third movement Minuet and Trio has the five-part form used in many of Beethoven's middle period scherzos in which the Trio, in this case a wind chorale with string commentary, appears a second time in its original form, in alternation with the Minuet. The unexpected accents and rhythmic complexity of the minuet give it a catchy playfulness, followed by the last movement, which is pure delight. In a moment of Haydn-esque humor, the moto perpetuo figure in the strings is taken up unexpectedly by the bassoon.

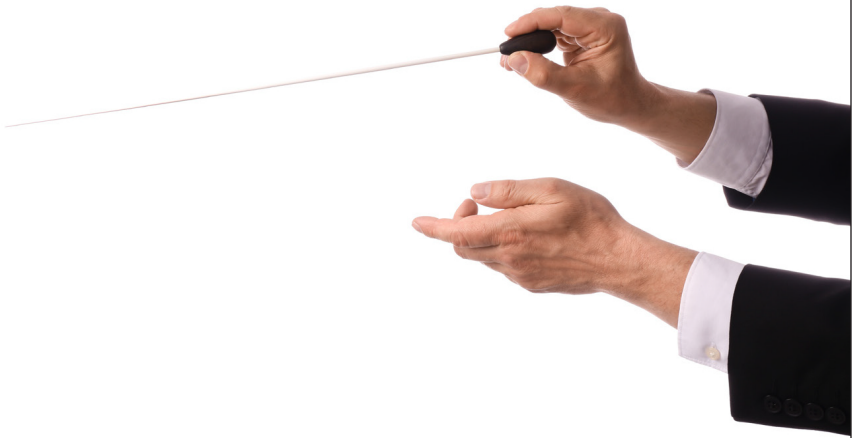
*Instrumentation – one flute, two oboes, two clarinets, two bassoons, two trumpets, two horns, timpani, and strings      Duration – 30 minutes*

~Nell Flanders

Assistant Conductor  
Princeton Symphony Orchestra, 2018-2021

Visiting Lecturer in Orchestra Studies  
University of Maryland, Baltimore County, 2021-present

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