

PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

2022-2023



FANDANGO

9.10.22 ● Anne Akiko Meyers ● 9.11.22

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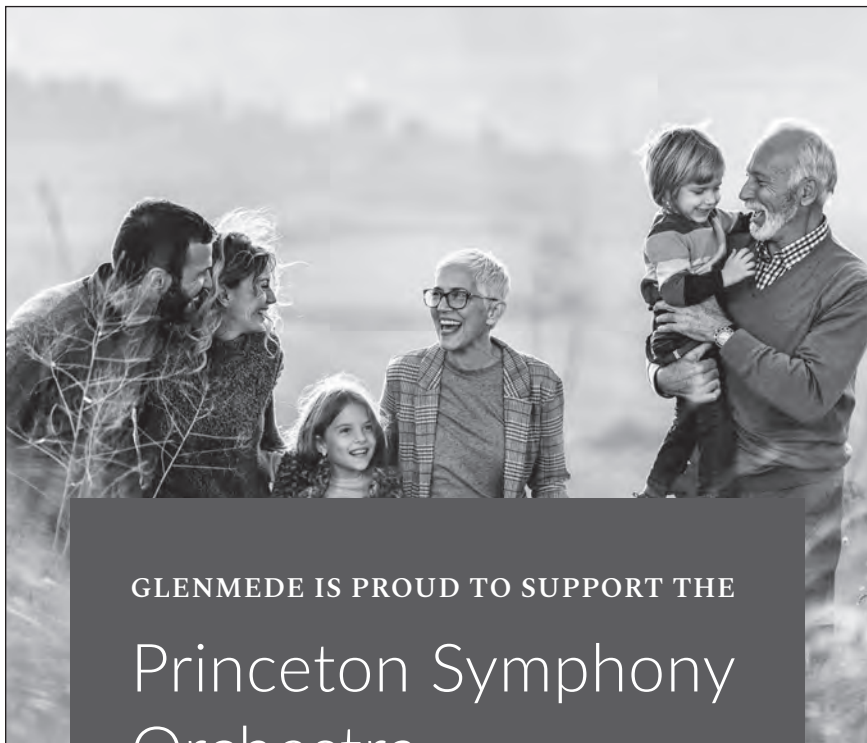
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2022-23



ROSSEN MILANOV, Edward T. Cone Music Director

Saturday September 10, 2022, 8:00pm

Sunday September 11, 2022, 4:00pm

Richardson Auditorium

FANDANGO

Rossen Milanov, conductor

Anne Akiko Meyers, violin

Joaquín Turina

Danzas fantásticas, Op. 22

Arturo Márquez

Fandango

1. *Folia Tropical*

2. *Plegaria* (Prayer) (Chaconne)

3. *Fandanguito*

INTERMISSION

Marcos Fernández

America (US PREMIERE)

Ruperto Chapí

Prelude to *La Revoltosa*

Nikolai Rimsky-Korsakov

Capriccio espagnol, Op. 34

1. *Alborada*

2. *Variazioni*

3. *Alborada*

4. *Scene e canto Gitano*

5. *Fandango asturiano*

Assistive listening devices and large print programs are available in the lobby.

No one will be admitted during the performance of a piece. No audio or video recording or photography permitted. Dates, times, artists, and programs subject to change.



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Welcome



It is my great pleasure to welcome you to the Princeton Symphony Orchestra's 2022-23 Season. I hope you will be inspired by the variety and richness of the repertoire, the incredible artistic partners we will share the stage with, and the opportunity to hear unique and diverse musical stories. Among the many highlights, we look forward to presenting one of the opera world's mega stars, South African soprano Pretty Yende.

While I will be conducting the majority of the concerts, I am pleased to

introduce Sameer Patel to you. Currently serving as associate conductor of the Sun Valley Music Festival, he will be conducting our concert in March, featuring the world premiere of composer/violinist William Harvey's *Seven Decisions of Gandhi*.

I look forward to conducting our annual Holiday POPS! concert, taking place this year on December 17 at 3pm and 6pm. I hope to see you then and throughout the orchestral season here at the beautiful and acoustically superb Richardson Auditorium!

With warm regards,

A handwritten signature in black ink, which appears to read "R. Milanov". The signature is fluid and cursive, written on a light-colored background.

Rossen Milanov

Edward T. Cone Music Director

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 (NJSCA), 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 regularly performs at historic Richardson Auditorium on the campus of Princeton University.

Music Director



Internationally renowned conductor and Princeton Symphony Orchestra (PSO) Edward T. Cone Music Director **ROSSEN MILANOV** looks forward to collaborating in 2022-23 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 Bartók'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

Guest Artist



ANNE AKIKO MEYERS is “a musical wizard, with astonishing access to every kind of expressive color” (*San Diego Union-Tribune*) and has inspired many of today’s leading composers to create new violin repertoire for her.

This season highlights include performances of *Fandango* by Arturo Márquez with Gustavo Dudamel and the Los Angeles Philharmonic at Walt Disney Hall in Los Angeles, Carnegie Hall, and in Mexico City at the 50th Anniversary of the Festival Internacional Cervantino. She will also perform *Fandango* with the Nashville, Princeton,

San Diego, and Tucson Symphony Orchestras. In November, Anne will perform the world premiere of Michael Daugherty’s *Blue Electra*, about American icon Amelia Earhart, with Gianandrea Noseda and the National Symphony Orchestra at the Kennedy Center.

Anne has premiered new music with symphony orchestras the world over, and has worked closely with composers Arvo Pärt, Einojuhani Rautavaara, John Corigliano, Arturo Márquez, Michael Daugherty, Morten Lauridsen, Mason Bates, Adam Schoenberg, Jennifer Higdon, Wynton Marsalis, and others.

In addition to appearances with leading orchestras and in recital, Anne is one of today’s most prolific recording artists, having released *Shining Night*, her 40th album in May, and whose performances are staples of broadcasters globally. Upcoming recordings include works for violin and choir with Grant Gershon and the Los Angeles Master Chorale.

She has appeared on *The Tonight Show*, *CBS Sunday Morning*, *Countdown with Keith Olbermann*, *Morning Edition*, and *Great Performances* honoring John Williams.

Anne was born in San Diego, and studied with Alice and Eleonore Schoenfeld at the Colburn School of Performing Arts before moving to Indiana University to work with Josef Gingold. At age 14, she moved to New York to study with Felix Galimir, Masao Kawasaki, and legendary teacher Dorothy DeLay at The Juilliard School. She has received the Avery Fisher Career Grant and the Distinguished Alumna Award from the Colburn School of Music.

Anne performs on the Ex-Vieuxtemps Guarneri del Gesù, dated 1741, considered by many to be the finest sounding violin in existence, and endorses Larsen Strings.

anneakikomeyers.com

Princeton Symphony Orchestra

Rossen Milanov, Edward T. Cone Music Director

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Kenneth Bean, Georg and Joyce Albers-Schonberg Assistant Conductor

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September 10-11, 2022

VIOLIN I

Basia Danilow*

Concertmaster

The George W. Pitcher Chair,

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Jeremiah Blacklow

The Yvonne Marcuse Chair,

in memory of Mark M. Rutzky

Kate Arndt

Cheng-Chih Kevin Tsai

Ruotao Mao

Diana Kim

Jeremy Hao

Linda Howard

Erica Tursi

Abigail Hong

VIOLIN II

Qianru Elaine He**

The B. Sue Howard Chair

Michelle Brazier

Yinbin Qian

Mark Chien

Yoon Be Kim

Giancarlo Latta

Cheng-Hsun David Tsai

Carmina Gagliardi

VIOLA

Michael Davis**

The Harriet & Jay Vawter Chair

Hannah Burnett

Bethany Hargreaves

Jacqueline Watson

Marta Lambert

Clara Bouch

CELLO

Alistair MacRae*

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

Elizabeth Loughran

Alex Cox

Talia Schiff

Iona Batchelder

Elizabeth Thompson

BASS

John Grillo*

***The Stephanie & Robert Wedeking
Chair***

Dan Hudson

Stephen Groat

Richard Sosinsky

FLUTE

Yevgeny Faniuk*

The Lunder/Ezekowitz Family Chair

Brendan Dooley

Frances Tate

OBOE

Lillian Copeland*

The Cynthia & Rob Hillas Chair

Setsuko Otaka

Gilles Cheng

CLARINET

Pascal Archer**

The Richard J. & Neil Ann S. Levine Chair

Sherry Hartman-Apgar

Phillip Solomon

BASSOON

Brad Balliett*

The Cynthia & Rob Hillas Chair

Seth Baer

Shelley Monroe Huang

HORN

Audrey Flores**

The Dr. Michael L. Barnett Chair

Jack MacCammon

Cort Roberts

Hugo Bliss

TRUMPET

Jerry Bryant*

The Donna & Donald Deieso Chair

Thomas Cook

TROMBONE

Ben Dettelback**

The David A. Tierno Chair

Lars Wendt

The Lor & Michael Gehret Chair

Declan Wilcox

TUBA

Jon Fowler**

TIMPANI

Jeremy Levine*

The Anne VanLent Chair

PERCUSSION

Phyllis Bitow*

The Lunder/Ezekowitz Family Chair

Greg Giannascoli

Jared Soldiviero

David Tarantino

HARP

André Tarantiles*

Anonymous Chair, given by a PSO friend in honor of all parents

*Principal player

**Guest principal player

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THE PRINCETON FESTIVAL





Program Notes_____



Joaquín Turina

(1882-1949)

Danzas fantásticas, Op. 22

Composed 1919

Joaquín Turina first studied piano and composition in Seville. After moving to Madrid to study at the Royal Conservatory and befriending Manuel de Falla, the pair moved to Paris where Turina developed an affinity for the music of Claude Debussy. After some time, Turina was convinced to return to his Spanish roots. From then on his music had strong ties to Spanish folklore, but he would often employ the compositional forms and harmonies that he learned in Paris.

Danzas fantásticas premiered in Madrid in February 1920 and was inspired by *La Orgia*, a novel written in 1919 by Jose Más. Although Turina noted later in a memoir that he didn't intend to directly tell the novel's story, each movement is prefaced by a quote from the book. Additionally, each movement is set in a different region of Spain and depicts folk music and dances from that region. This is most prevalent in the second movement, where he uses rhythmic material from the north of Spain and melodic material from the South, but formal and harmonic structures are noticeably French impressionistic.

The first movement, *Exaltación*, is a *jota* and is set in the Aragon region in the north of Spain. The accompanying text states, "It seemed as if the figures in that incomparable picture were moving inside the calyx of a flower."

For the second movement, *Ensueño*, Turina uses a traditional 5/8 rhythm in this *zortziko* from the Basque region in the north. The accompanying text states, "The guitar's strings sounded the lament of a soul helpless under the weight of bitterness."

The third movement, *Orgía*, is a *farruca*, a bold, macho man's dance, in the Andalusian flamenco style. The accompanying text states, "The perfume of the flowers merged with the odor of manzanilla, and from the bottom of raised glasses, full of wine incomparable as incense, joy flowed."

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

Duration – 17 minutes



Arturo Márquez

(b. 1950)

Fandango

Composed 2020-21

Composer's Note:

The *Fandango* is known worldwide as a popular Spanish dance and specifically, as one of the fundamental parts (*Palos*) of flamenco. Since its appearance around the 18th century, various composers such as S. de Murcia, D. Scarlatti, L. Boccherini, Padre Soler, W. A. Mozart, among others, have included *Fandango* in concert music. What little is known in the world is that immediately upon its appearance in Spain, the *Fandango* moves to the Americas where it acquires a personality according to the land that adopts and cultivates it. Today, we can still find it in countries such as Ecuador, Colombia, and Mexico, in the latter and specifically in the state of Veracruz and in the Huasteca area, part of 7 states in eastern Mexico, the *Fandango* acquires a tinge different from the Spanish genre; for centuries, it has been a special festival for musicians, singers, poets, and dancers. Everyone gathers around a wooden platform to stamp their feet, sing, and improvise tenth-line stanza of the occasion. It should be noted that *Fandango* and *Huapango* have similar meanings in our country.

In 2018 I received an email from violinist Anne Akiko Meyers, a wonderful musician, where she proposed to me the possibility of writing a work for violin and orchestra that had to do with Mexican music. The proposal interested and fascinated me from that very moment, not only because of Maestra Meyers' emotional aesthetic proposal but also because of my admiration for her musicality, virtuosity, and, above all, for her courage in proposing a concerto so out of the ordinary. I had already tried, unsuccessfully, to compose a violin concerto some 20 years earlier with ideas that were based on the Mexican *Fandango*. I had known this music since I was a child, listening to it in the cinema, on the radio, and listening to my father (Arturo Márquez Sr.), a mariachi violinist, interpret *huastecos* and mariachi music. Also, since the 90's I have been present admiring the *Fandango* in various parts of Mexico. I would like to mention that the violin was my first instrument when I was 14 years old (1965), curiously, I studied

it in La Puente, California in Los Angeles County where fortunately this work was premiered with the wonderful Los Angeles Philharmonic under the direction of my admired Gustavo Dudamel. Beautiful coincidence as I have no doubt that *Fandango* was danced in California in the 18th and 19th centuries.

Fandango for violin and orchestra is formally a concerto in three movements:

1. *Folia Tropical*
2. *Plegaria* (Prayer) (Chaconne)
3. *Fandanguito*

The first movement, *Folia Tropical*, has the form of the sonata or traditional classical concerto: Introduction, exposition with its two themes, bridge, development, and recapitulation. The introduction and the two themes share the same motif in a totally different way. Emotionally, the introduction is a call to the remote history of the *Fandango*; the first theme and the bridge, this one totally rhythmic, are based on the Caribbean "Clave" and the second is eminently expressive, almost like a romantic bolero. *Folias* are ancient dances that come from Portugal and Spain. However, also the root and meaning of this word takes us to the French word "*Folie*": madness.

The second movement: *Plegaria* pays tribute to the *huapango* mariachi together with the Spanish *Fandango*, both in its rhythmic and emotional parts. It should be noted that one of the *Palos del Flamenco Andaluz* is precisely a *Malagueña* and Mexico also has a *huapango* honoring Malaga. I do not use traditional themes but there is a healthy attempt to unite both worlds; that is why this movement is the fruit of an imaginary marriage between the Huapango-Mariachi and Pablo Sarasate, Manuel de Falla, and Isaac Albeniz, three of my beloved and admired Spanish composers. It is also a freely treated chaconne. Perhaps few people know that the Chaconne as well as the Zarabanda were two dances forbidden by the Spanish Inquisition in the late 16th and early 17th centuries, long before they became part of European baroque music. Moreover, the first writings on these dances place them in colonial Mexico of these centuries.

The third movement "*Fandanguito*" is a tribute to the famous *Fandanguito Huasteco*. The music of this region is composed of violin, *jarana huasteca* (small rhythm guitar) and *huapanguera* (low guitar with 5 orders of strings) and of course accompanies the singing of their *sones* and the improvisation sung or recited. The *Huasteco* violin is one of

the instruments with the most virtuosity in all of America. It has certain features similar to baroque music but with great rhythmic vitality and a rich original variety in bow strokes. Every *Huasteco* violinist must have a personal version of this *son*, if he wants to have and maintain prestige. This third movement is a totally free elaboration of the *Huasteco Fandanguito*, but it maintains many of its rhythmic characteristics. It demands a great virtuosity from the soloist, and it is the music that I have kept in my heart for decades.

I think that for every composer it is a real challenge to compose new works from old forms, especially when this repertoire is part of the fundamental structure of classical music. On the other hand, composing in this 2020 pandemic was not easy due to the huge human suffering. Undoubtedly my experience with this work during this period has been intense and highly emotional but, I have to mention that I have preserved my seven capital principles: Tonality, modality, melody, rhythm, imaginary folk tradition, harmony, and orchestral color.

— Arturo Márquez

Instrumentation – two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trombones, tuba, timpani, percussion, harp, strings, and solo violin

Duration – 30 minutes



Marcos Fernández

(b. 1984)

America

Composed 2017

Composer's Note:

Choosing an element that represents the legacy of the American continent can be a difficult task due to its rich and varied scope of music styles and influences. However, the use of the hemiola stands out for giving European composers one of the most famous traits and expressive resources in music history which enabled them to connect both

2022-2023



I. FANDANGO

Saturday September 10 8pm Sunday September 11 4pm

Rossen Milanov, conductor Anne Akiko Meyers, violin

Joaquín TURINA / *Danzas fantásticas*, Op. 22

Arturo MÁRQUEZ / *Fandango* Violin Concerto

Marcos FERNÁNDEZ / *America* – US PREMIERE

Ruperto CHAPÍ / Prelude to *La Revoltosa*

Nikolai RIMSKY-KORSAKOV / *Capriccio espagnol*



II. BRITTEN & ELGAR

Saturday October 15 8pm Sunday October 16 4pm

Rossen Milanov, conductor Elina Vähälä, violin

Jessie MONTGOMERY / *Starburst*

Benjamin BRITTEN / Violin Concerto, Op. 15

Edward ELGAR / *Enigma Variations*



III. PRETTY YENDE EDWARD T. CONE CONCERT

Saturday January 14 8pm Sunday January 15 4pm

Rossen Milanov, conductor Pretty Yende, soprano

Aaron COPLAND / *Appalachian Spring*

Samuel BARBER / *Knoxville: Summer of 1915*, Op. 24

Gioachino ROSSINI / Overture to *Il barbiere di Siviglia*

/ “Una voce poco fa” from *Il barbiere di Siviglia*

Giuseppe VERDI / Overture to *La Forza del Destino*

/ *La Traviata*: Prelude to Act I

/ “È strano! è strano!” from *La Traviata*

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• PRINCETON SYMPHONY ORCHESTRA

ROSSEN MILANOV, MUSIC DIRECTOR

IV. BRAHMS & BEETHOVEN

Saturday, February 4 8pm Sunday, February 5 4pm

Rossen Milanov, conductor Inon Barnatan, piano

Carlos SIMON / *Fate Now Conquers*

Johannes BRAHMS / Piano Concerto No. 2 in B-flat Major, Op. 83

Ludwig van BEETHOVEN / Symphony No. 7 in A Major, Op. 92



V. SEVEN DECISIONS OF GANDHI

Saturday, March 11 8pm Sunday, March 12 4pm

Sameer Patel, conductor William Harvey, violin

Alexander BORODIN / Polovtsian Dances from *Prince Igor*

William HARVEY / *Seven Decisions of Gandhi*

WORLD PREMIERE

Pyotr Ilyich TCHAIKOVSKY / Symphony No. 6 in B Minor,

Op. 74 "*Pathétique*"



VI. HAROLD IN ITALY

Saturday, May 13 8pm Sunday, May 14 4pm

Rossen Milanov, conductor Roberto Díaz, viola

Julia PERRY / Study for Orchestra

George GERSHWIN / *An American in Paris*

Hector BERLIOZ / *Harold in Italy*, Op. 16



DAY AND SAVE!

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continents with an exemplary and innovative crossover of musical styles depicted in the works of many 20th-century composers such as Maurice Ravel, Alberto Ginastera, George Gershwin, Leonard Bernstein, György Ligeti, Heitor Villalobos, etc.

In this work (commissioned by the Symphony Orchestra of Barcelona), I pay homage to the Latino-American music legacy with a spontaneous use of the hemiola, which will keep the listener amused and attentive, while the use of compositional techniques from Jazz, Latin, Pop, Flamenco, or Contemporary music will depict the vibrant and multi-cultural experience of nowadays cities such as New York; all of these are embraced in an energetic and playful score that encourages one to dance.

— Marcos Fernández

Instrumentation – four flutes and piccolo, three oboes, three clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, and strings

Duration – 10 minutes



Ruperto Chapí

(1851-1909)

Prelude to *La Revoltosa*

Composed 1897

Ruperto Chapí's *La Revoltosa* is a one act *zarzuela*, or Spanish musical theater. It was first performed in November 1897 in Madrid and is considered to be one of the foremost works of the *género chico*, or "little genre" of *zarzuela*.

The libretto reflects neighborhood life in the slums of late 19th-century Madrid. The music is, arguably, the most important aspect of this *zarzuela*. The entire work lasts about 35 minutes, much of which is given over to orchestral interludes and street music.

The lively and exciting music of this prelude is composed of the main themes of the *zarzuela* and offers a brief view of the essence of this wonderful work.

La Revoltosa has enjoyed consistent and well-merited praise since its premiere and has inspired four eponymous films (1924, 1950, 1963, and 1969) as well as many enjoyable imitations in the *género chico*.

Instrumentation – one flute and piccolo, one oboe, two clarinets, one bassoon, two horns, two cornets, three trombones, timpani, percussion, and strings

Duration – 5 minutes



Nikolai Rimsky-Korsakov

(1844-1908)

Capriccio espagnol

Composed 1887

I find it quite interesting that several of the most popular orchestral works of Spanish-inspired music come to us via non-Spanish composers: Bizet, Lalo, Chabrier, to name a few, and of course, Rimsky-Korsakov. Perhaps this says something about the nature of Spanish music and culture that so many composers worldwide have tried to capture the Spanish spirit.

Rimsky-Korsakov once wrote in a diary about *Capriccio espagnol*, “According to my plans, [it] was to glitter with dazzling orchestral color!” I think it’s safe to say that he wholly achieved this goal in this exhilarating and colorful masterwork, which has become a staple in the orchestral canon since its premiere.

Capriccio espagnol premiered on October 31, 1887 with the composer leading the St. Petersburg Opera Orchestra. It is noted that during the first rehearsal the musicians gave a round of applause at the conclusion of each section. Rimsky-Korsakov was so grateful to the orchestra that he dedicated the piece to them. Originally conceived as a solo for violin and orchestra, the composer, in the end, gives exciting solo material to instruments throughout the orchestra, particularly in the woodwinds.

Program Notes continued

Rimsky-Korsakov never visited Spain himself, even in his travels as an officer of the Imperial Navy. As such, the work is more of a reflection of the composer's imagination and research rather than firsthand experience with Spanish culture. I would venture to say that he nailed it.

As assistant conductor of the PSO, I also serve as conductor of the Symphonic Orchestra for the Youth Orchestra of Central Jersey. I always program for them one piece that PSO is also performing that season. I am pleased to share that we will be performing *Capriccio espagnol* at our January 2023 concert. Please join us for what is sure to be an exciting concert!

Instrumentation – two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, and strings

Duration – 15 minutes

~Kenneth Bean
Assistant Conductor
Princeton Symphony Orchestra



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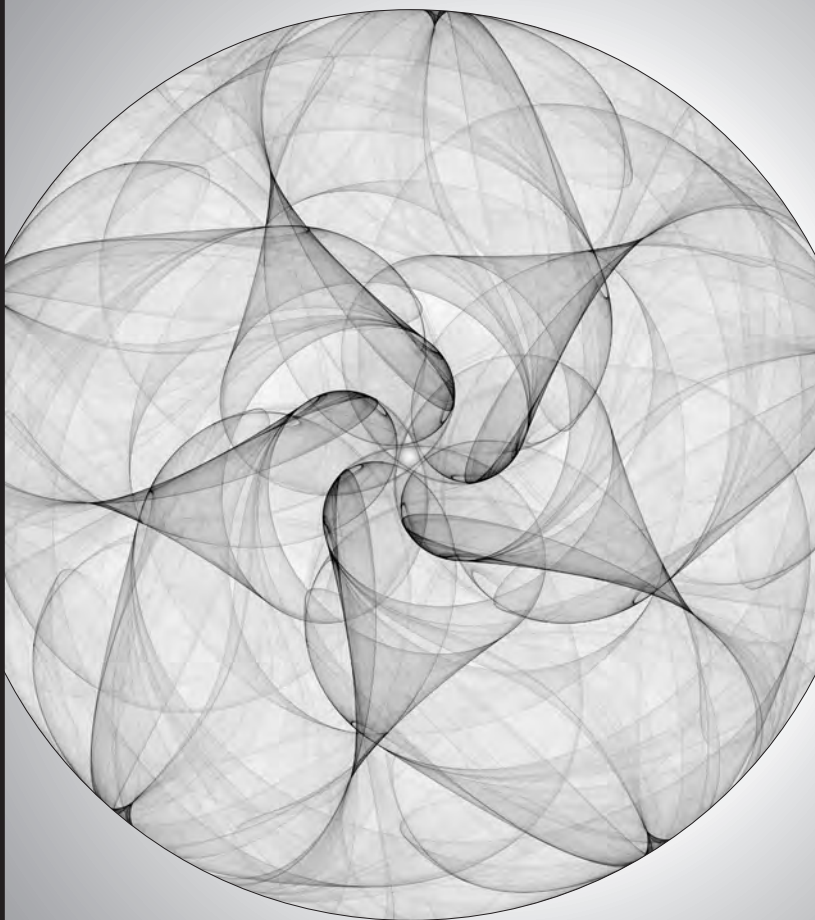
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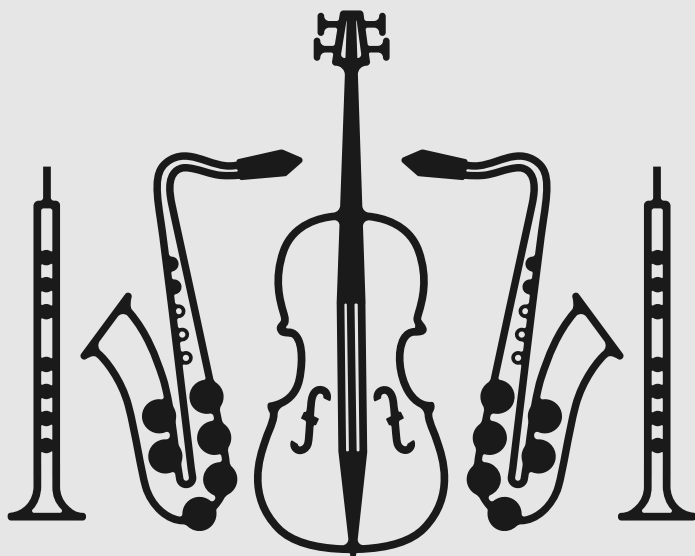
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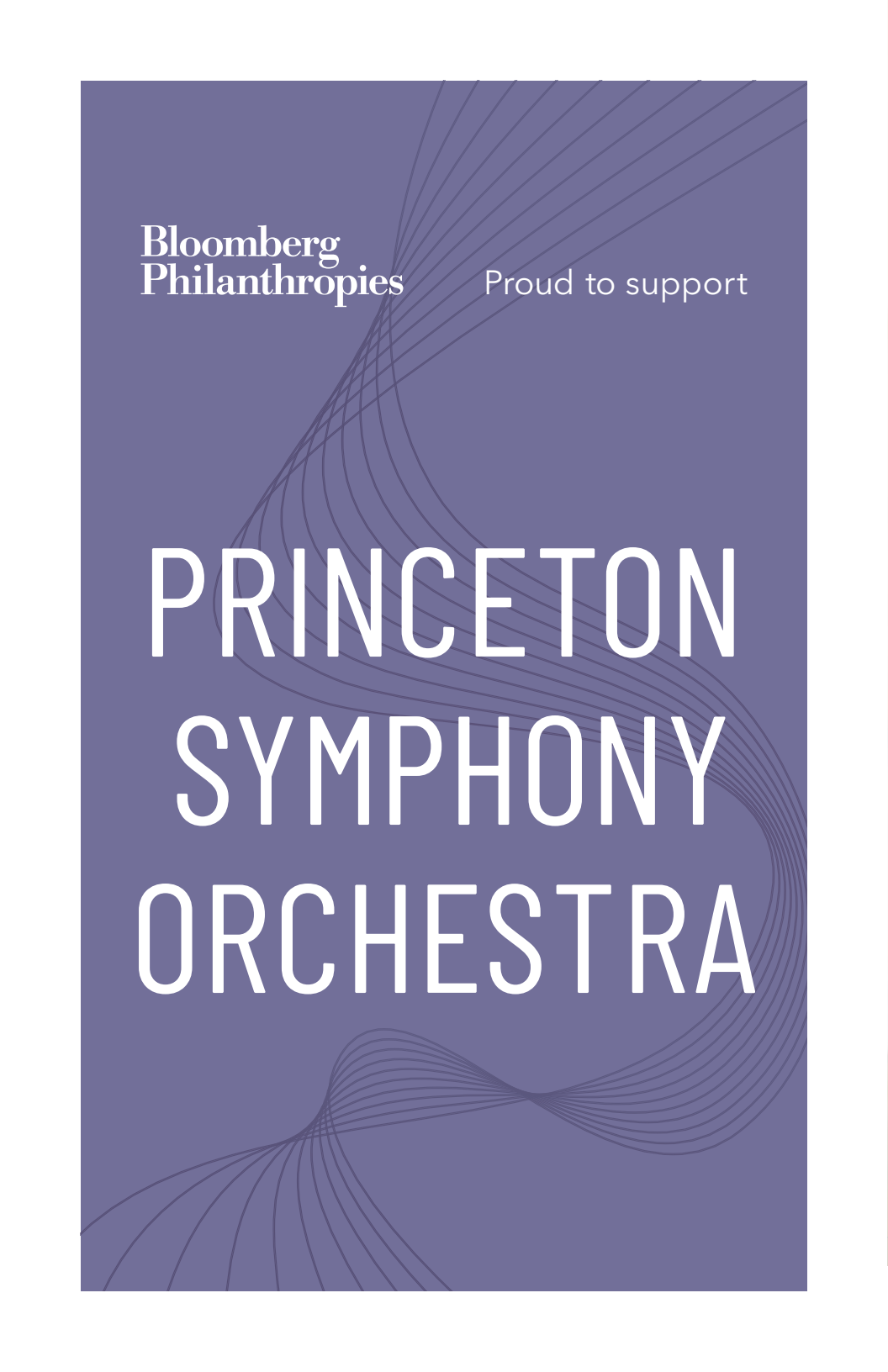
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