

PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

2022-2023



PRETTY YENDE Edward T. Cone Concert
1.14.23 ● **Pretty Yende** ● 1.15.23

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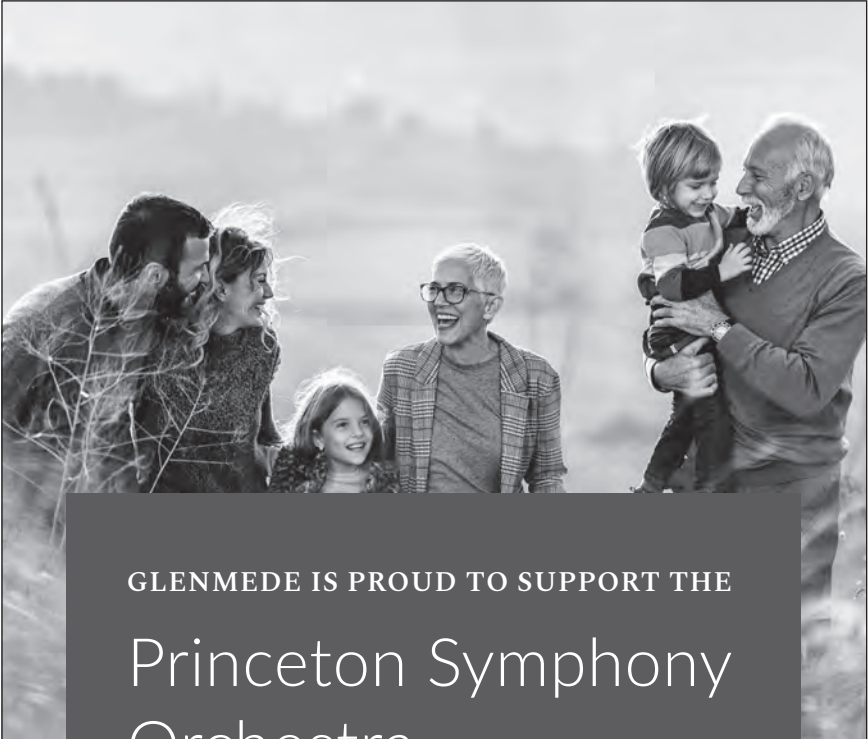
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Princeton Symphony Orchestra



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 (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.



Edward T. Cone

(1917-2004)

The Princeton Symphony Orchestra (PSO) is honored to present the Edward T. Cone Concert as an annual 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 Mr. Cone for his many other kind and generous acts as a patron of the arts in Princeton and beyond.

Edward T. Cone 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, Mr. 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."

**We thank the trustees of the Edward T. Cone Foundation,
T. Randolph Harris and Barbara A. Sloan, for their support of
the Princeton Symphony Orchestra.**

2022-23

ROSSEN MILANOV, Edward T. Cone Music Director

Saturday January 14, 2023 at 8pm

Sunday January 15, 2023 at 4pm

Richardson Auditorium



PRETTY YENDE

Edward T. Cone Concert

Rossen Milanov, conductor

Pretty Yende, soprano

Aaron Copland

Appalachian Spring (Suite)

Samuel Barber

Knoxville: Summer of 1915, Op. 24

INTERMISSION

Gioachino Rossini

Il barbiere di Siviglia

Overture

"Una voce poco fa"

Giuseppe Verdi

La forza del destino

Overture

Giuseppe Verdi

La traviata

Act I: Prelude

"È strano! - Ah, fors'è lui - Sempre libera"

Pretty Yende's appearances this weekend are made possible through the generosity of Yvonne Marcuse.

Additional support for these concerts has been provided by Jay Vawter in honor of Harriet Vawter.

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.



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.



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



Born in South Africa, **PRETTY YENDE** reached the top of her opera career with extraordinary speed, and quickly became one of the brightest stars in the world of music. After her debut at the Latvian National Theater in Riga as Micaëla in Bizet's *Carmen* she performed in all major international theaters, including Royal Opera House, Opéra National de Paris, Metropolitan Opera, Carnegie Hall, La Scala, Deutsche Oper Berlin, Staatsoper Berlin, Bayerische Staatsoper in Munich, Wiener Staatsoper, Opernhaus Zürich, and Gran Teatre del Liceu in Barcelona.

Last season, Ms. Yende returned to Wiener Staatsoper to star in her signature role of Violetta in Verdi's *La traviata* and as Elvira in Bellini's *I Puritani*. She reprised Violetta at the Royal Opera House and performed the role of Norina in Donizetti's *Don Pasquale*. Additionally, she made her debut as Olympia, Antonia, Giulietta, and Stella in Offenbach's *Les Contes d'Hoffmann* at Palau de les Arts Reina Sofia.

Recent successes include her Metropolitan debut as Countess Adèle in Rossini's *Le comte Ory*, followed by Maria in Donizetti's *La fille du régiment*, and roles such as Rosina, Adina, Lucia, Juliette, Elvira, and Pamina. She made her debut at the Opéra National de Paris as Rosina in Rossini's *Il barbiere di Siviglia*, followed by a new production of *La traviata* staged by Simon Stone, and return as Lucia di Lammermoor. She was also Norina in Donizetti's *Don Pasquale* in Barcelona, Micaëla in *Carmen* at the LA Opera, Pamina at the Grand Théâtre de Genève, Elvira at the Opernhaus Zürich, Susanna at the Los Angeles Opera, Countess Adèle and Musetta at La Scala and Teresa in *Benvenuto Cellini* by Berlioz in Paris, to name a few.

Highlights on the concert stage include her Carnegie Hall recital, concerts in Switzerland, Spain, Austria, South Africa, Germany, Italy, France, Czech Republic, the Netherlands, United Kingdom, and USA.

prettyyende.com

Princeton Symphony Orchestra

Rossen Milanov, Edward T. Cone Music Director

ENDOWED IN PERPETUITY

Kenneth Bean, Georg and Joyce Albers-Schonberg Assistant Conductor

ENDOWED IN PERPETUITY

January 14-15, 2023

VIOLIN I

Basia Danilow*

Concertmaster

The George W. Pitcher Chair,

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Matthew Hakkarainen

The Yvonne Marcuse Chair,

in memory of Mark M. Rutzky

Linda Howard

Ruotao Mao

Cheng-Chih Kevin Tsai

Kate Arndt

Jeremiah Blacklow

Abigail Hong

Rannveig Marta Sarc

Ji in Yang

VIOLIN II

Qianru Elaine He**

The B. Sue Howard Chair

Michelle Brazier

Keiko Tokunaga

Giancarlo Latta

Cheng-Hsun David Tsai

Arthur Moeller

Elena Chernova-Davis

Carmina Gagliardi

VIOLA

Stephanie Griffin*

The Harriet & Jay Vawter Chair

Michael Davis

Aurelien Pederzoli

Hannah Burnett

Marcus Stevenson

CELLO

Madeline Fayette**

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

Elizabeth Loughran

Talia Schiff

Elizabeth Thompson

Iona Batchelder

Alex Cox

BASS

John Grillo*

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

Dan Hudson

Stephen Groat

FLUTE

Anthony Trionfo**
The Lunder/Ezekowitz Family Chair
Brendan Dooley

OBOE

Gilles Cheng**
The Cynthia & Rob Hillas Chair
Mekhi Gladden

CLARINET

Pascal Archer**
*The Richard J. & Neil Ann S. Levine
Chair*
Sherry Hartman-Apgar

BASSOON

Brad Balliett*
The Cynthia & Rob Hillas Chair
Zach Feingold

HORN

Jonathan Clark**
The Dr. Michael L. Barnett Chair
Steven Sherts
Colin Weyman
Jack McCammon

TRUMPET

Jerry Bryant*
The Donna & Donald Deieso Chair
Thomas Cook

TROMBONE

Carlos Jiménez Fernández**
The David A. Tierno Chair
Lars Wendt
The Lor & Michael Gehret Chair
Declan Wilcox

TUBA

Jonathan Fowler**

TIMPANI

Jeremy Levine*
The Anne VanLent Chair

PERCUSSION

Phyllis Bitow*
The Lunder/Ezekowitz Family Chair
Greg Giannascoli

HARP

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

*Principal player

**Guest principal player



THE
PRINCETON FESTIVAL

JUNE 9-25 2023

Rossini

Il barbiere di Siviglia (The Barber of Seville)

June 16, 18 (matinee) & 20

princetonsymphony.org/festival or 609/497-0020



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.



Dates, times, artists, and programs subject to change.

Program Notes



Aaron Copland

(1900-1990)

***Appalachian Spring* (Suite)**

Composed 1944

Widely known as the “Dean of American composers,” Aaron Copland, more than any other 20th-century American composer, captures the American spirit and character in his music. His use of soaring melodies coupled with piquant and distinct harmonies really came to symbolize idyllic everyday American life.

Commissioned by the Foundation of the Arts patron Elizabeth Sprague Coolidge in 1943 “for a dance piece” for Martha Graham’s dance company, Copland completed the work the following year, titling it *Ballet For Martha*. The work was renamed *Appalachian Spring* by Martha Graham shortly before its premiere.

Copland later reduced the ballet score into a suite for 13 instruments, cutting sections of the score which existed solely to serve the choreography. Still later, he arranged a version for full orchestra, the version we hear today.

While the ballet had fourteen segments, the orchestral version includes eight, for which the composer has provided the following road map:

- *Very slowly. Introduction of the characters, one by one, in a suffused light.*
- *Fast. Sudden burst of unison strings in A-Major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.*
- *Moderate. Duo for the Bride and her Intended — scene of tenderness and passion.*
- *Quite fast. The Revivalist and his flock. Folksy feeling — suggestions of square dances and country fiddlers.*
- *Still faster. Solo dance of the Bride — presentiment of motherhood. Extremes of joy and fear and wonder.*
- *Very slowly (as at first). Transition scene to music reminiscent of the introduction.*

- *Calm and flowing. Scenes of daily activity for the Bride and her Farmer husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by author Edward D. Andrews, and published under the title "The Gift to Be Simple." The melody most borrowed and used almost literally is called "Simple Gifts."*
- *Moderate. Coda. The Bride takes her place among her neighbors. At the end the couple are left "quiet and strong in their new house." Muted strings intone a hushed prayer-like chorale passage. The close is reminiscent of the opening music.*

This piece has become a staple in the study of all young conductors. This was the first piece for which I assembled an ensemble, rehearsed, prepared, and performed as a college student at the Oberlin Conservatory. Studying this work back then was thrilling and a real learning experience, both on and off the podium. Revisiting it now is equally as exciting and rewarding.

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

Duration – 25 minutes



Samuel Barber

(1910-1981)

Knoxville: Summer of 1915, Op. 24

Composed 1947

Commissioned by American soprano Eleanor Steber, *Knoxville: Summer of 1915* would be the first commission ever by an American singer for solo voice and orchestra. Barber was able to quickly finish the work as he had recently encountered a short essay by American author James Agee, "Knoxville: Summer of 1915," which would later become the preamble to the novel *A*

Death in the Family, for which the author won a Pulitzer Prize. The work struck a major chord with the composer and he immediately decided to set it to music upon receiving the commission.

Barber said of Mr. Agee's work:

I had always admired Mr. Agee's writing and this prose-poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home. I found out, after setting this, that Mr. Agee and I are the same age, and the year he described was 1915, when we were both five. You see, it expresses a child's feeling of loneliness, wonder, and lack of identity in that marginal world between twilight and sleep.

Barber's musical treatment of Agee's text fits perfectly. Throughout the work he uses devices like text painting (a compositional device where the composer writes music to reflect the literal meaning of a song's lyrics) to really clearly convey the feelings and atmosphere in text. Steber said of Barber's work, "That was exactly my childhood!"

Leontyne Price, a distinguished American soprano, native Mississippian, and celebrated interpreter of Barber's music had a similar reaction to the piece, stating:

As a southerner, it expresses everything I know about my roots and about my mama and father...my home town... There's no cataloguing a great artist, it's just delving into the beauty of the Agee poem and setting it right to music. You can smell the south in it.

Instrumentation – flute and piccolo, oboe and English horn, clarinet, bassoon, two horns, trumpet, percussion, harp, strings, and solo voice

Duration – 15 minutes

continued



Gioachino Rossini

(1792-1868)

***Il barbiere di Siviglia* (The Barber of Seville)**

Overture

“Una voce poco fa”

Composed 1816

Thanks to its appearance in a few American classic TV shows, *Woody Woodpecker* in 1944, *Bugs Bunny* in 1949, and even *Seinfeld* in 1993, *The Barber of Seville Overture* has become one of the most recognizable opera overtures to find itself embedded in the public psyche.

This overture was not composed specifically for the opera with which it is popularly associated. It was actually recycled from two of Rossini's previously composed operas, *Aureliano in Palmira* and *Elizabeth, Queen of England*. Even still, the overture remains to this day inextricably attached to this opera.

The main character is Figaro, a talented, working-class jack-of-all-trades, who originated from a trilogy of plays, *The Barber of Seville*, *The Marriage of Figaro*, and *The Guilty Mother*, written by French author Pierre-Augustin Caron de Beaumarchais.

All three plays were subsequently turned into operas, with *The Barber of Seville* being reimaged by multiple composers. On a related note, one would not be mistaken to wonder if this Figaro is in any way related to the one who appears in Mozart's famed work *The Marriage of Figaro*, written 30 years earlier. In fact, it is the very same character.

The premiere of Rossini's opera in 1816 was quite unsuccessful, to say the least, due to a number of factors including singers knocking over precariously placed props and falling into trap doors. One singer even tripped and fell, and continued to sing with a bloody nose.

Even with all of that, its unsuccessful premiere could be said to have been Rossini's own doing in some way. At the time, there was a far more popular setting of the story by Giovanni Paisiello, who had achieved operatic rockstar status, and whose most dedicated followers showed up to Rossini's premiere to heckle the composer and his singers. Embarrassed, Rossini left the theater before the curtain calls. Despite this, the opera eventually made its way

to London, Paris, and New York, and has since become one of the most frequently performed operas in the world.

The aria you will hear today is sung by Rosina, who is the adopted ward of Dr. Bartolo. In it, Rosina is musing about how she will set traps to escape her tyrannical guardian in order to be free and run away with her new crush, Lindoro.

Instrumentation – flute and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, trombone, timpani, percussion, strings, and solo voice

Duration – 14 minutes



Giuseppe Verdi

(1813-1901)

***La forza del destino* (The Force of Destiny)**

Overture

Composed 1862-69

Giuseppe Verdi in 1859, exhausted from his many past successes but also frustrated by the tepid reception of his latest opera, decided to take a break from composition. This changed the following year when he received a commission for an opera from the directors of the Imperial Russian Theatre in St. Petersburg. This was to be his first of many important commissions to come from outside of the borders of Italy.

Verdi chose to base his opera off of a Spanish play by Ángel Pérez de Saavedra, Duke of Rivas, called *Don Álvaro, o la fuerza del sino*. Verdi's opera, *La forza del destino*, premiered in St. Petersburg in 1862, and while it was not an immediate success, performances all over the world would soon follow.

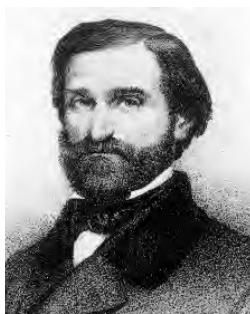
Not fully satisfied with his initial results, Verdi made a few significant changes to the score for the Italian premiere of the opera in 1869, which took place at La Scala in Milan. Among the numerous changes, Verdi reimagined the orchestral introduction which, originally, was fairly brief and led without pause into the first act. It was replaced with the full-blown overture you will hear today. This version is complete with important

thematic material from throughout the opera and comes to a close before the curtain rises.

The plot describes lovers Don Alvaro and Leonora as they encounter a relentless series of misfortunes after they try to elope. After Don Alvaro accidentally shoots Leonora's father, the lovers separate and try to find autonomy, only to be defeated and reunited by fate. The emotional depth of the melodramatics in the opera is as present in the overture as it is in the body of the opera itself. The opening brass statement, which represents fate, creates an aura of foreboding, and the agitated ascending scalar passage in the strings foretells doom and gloom, recurring each time fate deals the lovers another blow.

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

Duration: 8 minutes



Giuseppe Verdi

(1813-1901)

La traviata

Act I: Prelude

"È strano! - Ah, fors'è lui - Sempre libera"

Composed 1852-54

Verdi composed *La traviata* for the Teatro La Fenice in Venice, Italy. This theater was critical in the development of his operatic style. It was the house he most frequented as a composer, writing five operas for premiere there. Other operas were *Ernani* in 1844, *Attila* in 1846, *Rigoletto* in 1851 and *Simon Boccanegra* in 1857. Named after the apocryphal Phoenix who rises from the ashes, the theater has burned down three times (1792, 1836, and 1996) only to be rebuilt to remain one of the leading performance venues in the world today.

The libretto for *La traviata* was written by Francesco Maria Piave (Verdi's most frequently used librettist), and was based on Alexandre Dumas, fils' novel *La Dame aux Camélias*. Verdi and Giuseppina Strepponi, his life partner who later became his wife, read the novel in 1848 and saw the play in 1852 together

in Paris. Streponi, who had previously been Verdi's leading soprano in the premiere of his first hit, *Nabucco* (1841), became his trusted advisor due to her extensive opera industry experience. Though living together unmarried pushed society's norms (the pair didn't officially become husband and wife until 1859), they remained devoted to each other for the rest of their lives. Their relationship serves as one of the contexts for Verdi's writing of *La traviata*.

In spite of the fact that it is one of Verdi's most popular operas and is frequently staged, *La traviata* had a far more troubled beginning than one might think. Verdi himself referred to the work on multiple occasions as a "fiasco," and the reaction that it received when it was first performed was not very enthusiastic. Only nine performances of the opera were given before it was withdrawn.

Following the opera's withdrawal and revisions it was remounted in May of 1854 with a new and improved cast. While this version was also launched in the city of Venice, the theater chosen for the new staging was the Teatro San Benedetto. The production was a smashing success. Italy had seen 143 unique performances by the end of 1858, with another 57 occurring in other countries.

Since then, Verdi's *La traviata* has been performed nearly every day in some region of the world. Verdi was asked which of his operas he considered to be his best around 25 years later. He said, as a musician, he would choose *Rigoletto*, but from the perspective of the audience, *La traviata* would win.

Instrumentation – flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, harp, strings, and solo voice

Duration – 9 minutes

~ Kenneth Bean

Georg and Joyce Albers-Schonberg Assistant Conductor
Princeton Symphony Orchestra

Text

Knoxville: Summer of 1915, Op. 24
by Samuel Barber

**Text from James Agee's prose poem
which later served as the prologue of
his 1957 novel *A Death in the Family***

It has become that time of evening
When people sit on their porches
Rocking gently and talking gently
And watching the street
And the standing up into their sphere
Of possession of the trees,
Of birds' hung havens, hangars.
People go by; things go by.
A horse, drawing a buggy,
Breaking his hollow iron music on the asphalt:
A loud auto: a quiet auto:
People in pairs, not in a hurry,
Scuffling, switching their weight of aestival body,
Talking casually,
The taste hovering over them of vanilla,
Strawberry, pasteboard, and starched milk,
The image upon them of lovers and horsement,
Squared with clowns in hueless amber.
A streetcar raising its iron moan;
Stopping;
Belling and starting; stertorous;
Rousing and raising again
Its iron increasing moan
And swimming its gold windows and straw seats
On past and past and past
The bleak spark crackling and cursing above it
Like a small malignant spirit
Set to dog its tracks;

The iron whine rises on rising speed;
Still risen, faints; halts;
The faint stinging bell;
Rises again, still fainter;
Fainting, lifting lifts,
Faints foregone;
Forgotten.

Now is the night one blue dew;
Now is the night one blue dew
My father has drained,
He has coiled the hose.

Low on the length of lawns,
A frailing of fire who breathes.
Parents on porches:
Rock and rock.

From damp strings morning glories hang their ancient faces.
The dry and exalted noise of the locusts from all the air
At once enchants my eardrums.

On the rough wet grass
Of the backyard

My father and mother have spread quilts
We all lie there, my mother, my father, my uncle, my aunt,
And I too am lying there.

They are not talking much, and the talk is quiet,
Of nothing in particular,
Of nothing at all.

The stars are wide and alive,
They seem each like a smile
Of great sweetness,
And they seem very near.

All my people are larger bodies than mine,
With voices gentle and meaningless
Like the voices of sleeping birds.
One is an artist, he is living at home.

continued

EVENTS 2023



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



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*



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”



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ROSSEN MILANOV, MUSIC DIRECTOR

ANNUAL GALA

Saturday, April 15 6pm

princetonsymphony.org/gala-2023

Join us for an evening of intrigue and thrilling music at beautiful Jasna Polana. This annual fundraiser benefits programs of the PSO including the Princeton Festival and PSO BRAVO!

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

THE PRINCETON FESTIVAL

June 9-25, 2023

princetonsymphony.org/festival

Enjoy Rossini's comic opera *The Barber of Seville*, concerts, and more under our big tent at Morven Museum & Garden!



princetonsymphony.org 609/497-0020

Programs, artists, dates, and times subject to change. All concerts at Richardson Auditorium.

Text *continued*

One is a musician, she is living at home.
One is my mother who is good to me.
One is my father who is good to me.
By some chance, here they are,
All on this earth;
And who shall ever tell the sorrow
Of being on this earth, lying, on quilts,
On the grass,
In a summer evening,
Among the sounds of the night.
May God bless my people,
My uncle, my aunt, my mother, my good father,
Oh, remember them kindly in their time of trouble;
And in the hour of their taking away.
After a little
I am taken in
And put to bed.
Sleep, soft smiling,
Draws me unto her;
And those receive me,
Who quietly treat me,
As one familiar and well-beloved in that home:
But will not, oh, will not,
Not now, not ever;
But will not ever tell me who I am.

**"Una voce poco fa" from *Il barbiere di Siviglia*
by Gioachino Rossini; libretto by Cesare Sterbini**

ROSINA

*Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,
e Lindoro fu che il piagò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.
Il tutor ricuserà,
io l'ingegno aguzzerò.
Alla fin s'accheterà.
e contenta io resterò
Sì, Lindoro mio sarà;
lo giurai, la vincerò.*

*Io sono docile, - son rispettosa,
sono ubbediente, - dolce, amorosa;
mi lascio reggere, - mi fo guidar.
Ma se mi toccano - dov'è il mio debole,
sarò una vipera - e cento trappole
prima di cedere - farò giocare.*

A voice has just
echoed here into my heart
my heart is already wounded
and it was Lindoro who shot.
Yes, Lindoro will be mine
I've sworn it, I'll win.
The tutor will refuse,
I'll sharpen my mind
finally he'll accept,
and happy I'll rest.
Yes, Lindoro will be mine
I've sworn it, I'll win.

I'm docile, respectful
I'm obedient, sweet, loving
I let myself be ruled, I let myself be guided
But if they touch my weak spot
I'll be a viper and a hundred tricks
I'll play before I yield.



Pretty Yende in *Il barbiere di Siviglia*, Opéra National de Paris. Photo by Julien Benhamou

continued

Text *continued*

"È strano! è strano!... Ah, fors'è lui... Sempre libera" from *La traviata* by Giuseppe Verdi; libretto by Francesco Maria Piave

VIOLETTA

*È strano! È strano!
In core scolpiti ho quegli accenti!
Saria per me sventura un serio amore?
Che risolvi, o turbata anima mia?
Null'uomo ancora t'accendeva.
O gioia ch'io non conobbi, essere amata amando!
E sdegnarla poss'io
per l'aride follie del viver mio?*

*Ah, fors'è lui che l'anima
solinga ne' tumulti
godea sovente pingere
de' suoi colori occulti!
Lui che modesto e vigile
all'egre soglie ascese,
e nuova febbre accese,
destandomi all'amor.
A quell'amor ch'è palpito
dell'universo intero,
misterioso, altero,
croce e delizia al cor.
Follie! Follie delirio vano è questo!
Povera donna, sola,
abbandonata in questo
popoloso deserto
che appellano Parigi,
che spero or più?
Che far degg'io!
Gioire, di voluttà nei vortici perire.*

*Sempre libera degg'io
folleggiar di gioia in gioia,
vo' che scorra il viver mio
pei sentieri del piacer,
nasca il giorno, o il giorno muoia,
sempre lieta ne' ritrovi
a dilette sempre nuovi
dee volare il mio pensier.*

How strange! How strange!
His words are engraved in my heart!
Would true love be such a bad thing?
What do you think, my troubled soul?
No man ever kindled such a flame in you.
O joy I never knew, to love and to be loved!
Can I disdain it
for the sterile madness of the life I lead?

He may be the man whom my heart,
in lonely suffering,
delighted many times to paint
in vague, mysterious colours!
The man, reserved yet watchful,
who came to my sick bed,
giving me a new fever,
awakening me to love!
To that love that is
the pulse of the entire universe,
mysterious, unattainable,
a heart's torment and delight.
It's madness! I'm raving!
I'm a poor, lonely woman,
abandoned in this
crowded desert
they call Paris!
What can I hope for?
What can I do?
Enjoy life! Drown in the vortex of pleasure!

I can only freely flutter
from joy to joy,
I shall go through life
along the paths of pleasure.
As each day dawns and dies,
it shall find me happy,
and my spirit shall soar
to ever new delights.

PRINCETON SYMPHONY ORCHESTRA E N D O W M E N T

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West Windsor Plainsboro High School North

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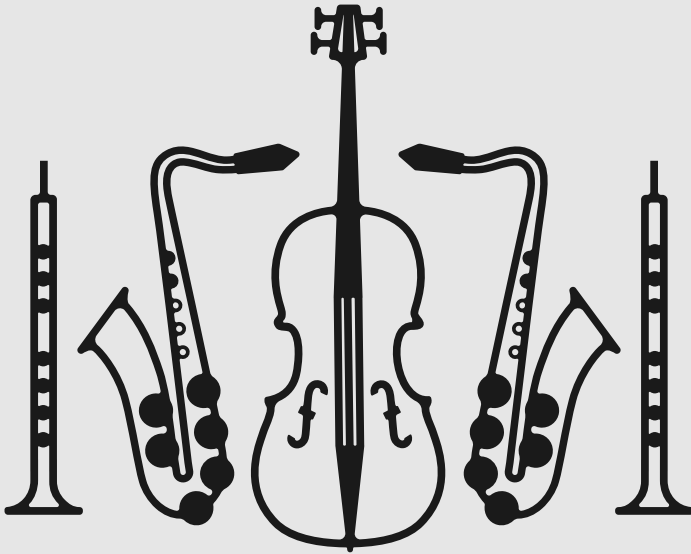


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