

PRINCETON SYMPHONY ORCHESTRA  
ROSSEN MILANOV, MUSIC DIRECTOR

2022-2023



**BRITTEN & ELGAR**

10.15.22 ● Elina Vähälä ● 10.16.22

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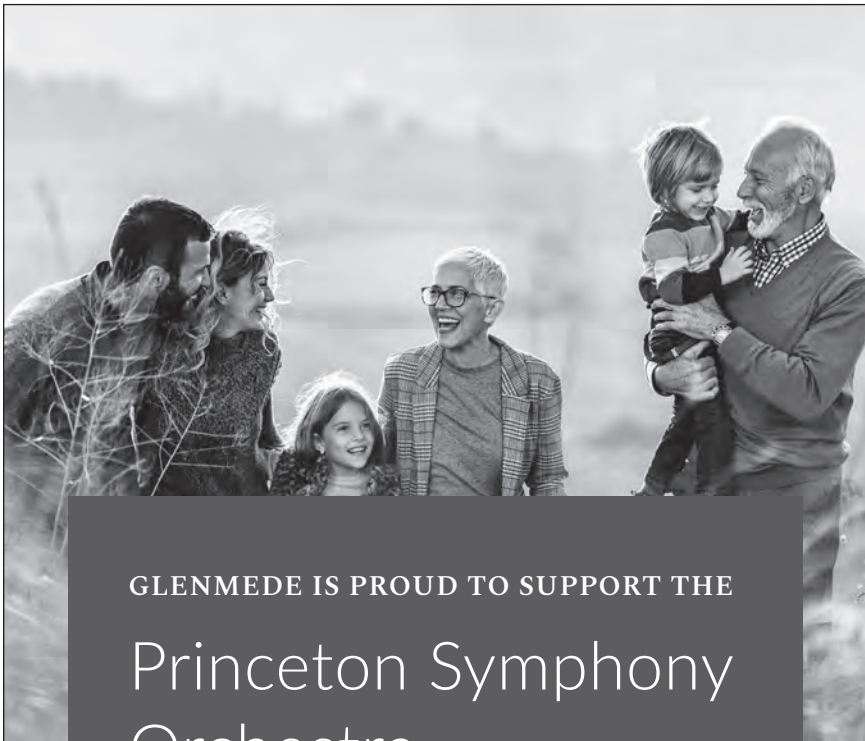


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# 2022-23

ROSSEN MILANOV, Edward T. Cone Music Director

Saturday October 15, 2022, 8:00pm

Sunday October 16, 2022, 4:00pm

Richardson Auditorium



## BRITTEN & ELGAR

**Rossen Milanov**, conductor

**Elina Vähälä**, violin

**Jessie Montgomery** *Starburst*

**Benjamin Britten** Violin Concerto, Op. 15  
I. Moderato con moto  
II. Vivace  
III. Passacaglia

INTERMISSION

**Edward Elgar** Variations on an Original Theme, Op. 36  
"Enigma"

Theme (Enigma: Andante)	Variation VIII (Allegretto) "W.N."
Variation I (L'istesso tempo) "C.A.E."	Variation IX (Adagio) "Nimrod"
Variation II (Allegro) "H.D.S-P."	Variation X (Intermezzo: Allegretto) "Dorabella"
Variation III (Allegretto) "R.B.T."	Variation XI (Allegro di molto) "G.R.S."
Variation IV (Allegro di molto) "W.M.B."	Variation XII (Andante) "B.G.N."
Variation V (Moderato) "R.P.A."	Variation XIII (Romanza: Moderato) " * * * * "
Variation VI (Andantino) "Ysobel"	Variation XIV (Finale: Allegro) "E.D.U."
Variation VII (Presto) "Troyte"	

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

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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, appearing to read "R. Milanov".

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

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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](http://rossenmilanov.com)



# Guest Artist

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**ELINA VÄHÄLÄ** made her orchestral debut with Sinfonia Lahti at the age of twelve and was later chosen by Osmo Vänskä as the orchestra's "young master soloist". Since then, her career has continued to expand on international stages, winning praise as "a fluent, stylish and gifted musician whose brilliant technique is matched by an abundant spirit, sensitivity, and imagination" (*Chicago Tribune*).

Recent engagement highlights include Minnesota Orchestra, Houston Symphony, Detroit Symphony, Nashville Symphony, Oregon Symphony,

Santa Rosa Symphony, the Orchestre National de Lyon, Polish National Radio Orchestra, Singapore Symphony, and Royal Stockholm Philharmonic, Helsinki Philharmonic, Finnish Radio Symphony Orchestra, Sinfonia Lahti, Turku Philharmonic, and performances with the Finnish Radio Symphony Lahti Symphony, Niederrheinische Symphony, and the Seoul International Music Festival. In 2008 she was chosen to perform at the Nobel Peace Prize ceremony which was televised worldwide.

Other highlights include debuts with the Yomiuri Nippon Symphony Orchestra in Japan and the Strasbourg Philharmonic Orchestra, concerts with the Finnish Radio Symphony Orchestra and the Ostrobothnian Chamber Orchestra, and a tour with Lahti Symphony Orchestra. She also appeared at festivals in Tampere, Clandeboye, Seoul, and Oulu, where she had been appointed Co-Artistic Director, together with saxophonist Jukka Perko.

Elina Vähälä has given world premieres of Aulis Sallinen's Chamber Concerto, Curtis Curtis-Smith's Double Concerto, Jaakko Kuusisto's Concerto, and Kalevi Aho's Concerto no 2, all of which were written for her, as well as the Jan Sandström's Concerto. In addition, Elina Vähälä gave the first Nordic performance of Corigliano's Violin Concerto "The Red Violin" and continues to be one of the soloists of choice for this work. Befitting her Finnish roots, she is one of very few to perform the Sibelius concerto in its early version.

In 2009, Elina Vähälä launched the Violin Academy; funded by the Finnish Cultural Foundation, the academy is a master class based educational project for highly talented young Finnish violinists. She has been professor at the Universität für Musik und darstellende Kunst in Vienna since September 2019.

[elinavahala.com](http://elinavahala.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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**October 15-16, 2022**

## **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*

Gregory Lewis

Cheng-Chih Kevin Tsai

Ruotao Mao

Kate Arndt

Jeremy Hao

Abigail Hong

Linda Howard

Erica Tursi

## **VIOLIN II**

Qianru Elaine He\*\*

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

Michelle Brazier

Iris Chen

Cheng-Hsun Tsai

Yoon Be Kim

Christophe Koenig

Carmina Gagliardi

## **VIOLA**

Stephanie Griffin\*

***The Harriet & Jay Vawter Chair***

Michael Davis

Bethany Hargreaves

Jacqueline Watson

Hannah Burnett

Jonathan Kim

## **CELLO**

Madeline Fayette\*\*

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

Elizabeth Loughran

Iona Batchelder

Talia Schiff

Samuel DiCaprio

Alex Cox

## **BASS**

John Grillo\*

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

Dan Hudson

Jingwan Guo

Ray Bohn

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## **FLUTE**

Yevgeny Faniuk\*  
*The Lunder/Ezekowitz Family Chair*

Brendan Dooley  
Shannon Vandzura

## **OBOE**

Lillian Copeland\*  
*The Cynthia & Rob Hillas Chair*

Gilles Cheng

## **CLARINET**

Pascal Archer\*\*  
*The Richard J. & Neil Ann S. Levine Chair*

Sherry Hartman-Apgar

## **BASSOON**

Brad Balliett\*  
*The Cynthia & Rob Hillas Chair*

Hanul Park  
Shelley Monroe Huang

## **HORN**

Jonathan Clark\*\*  
*The Dr. Michael L. Barnett Chair*

AJ Carter  
Carys Sutherland

## **TRUMPET**

Jerry Bryant\*  
*The Donna & Donald Deieso Chair*

## **TROMBONE**

Ian Streidter\*\*  
*The David A. Tierno Chair*

Lars Wendt  
*The Lor & Michael Gehret Chair*  
James Rogers

## **TUBA**

Jon Fowler\*\*

## **TIMPANI**

Jeremy Levine\*  
*The Anne VanLent Chair*

## **PERCUSSION**

Phyllis Bitow\*  
*The Lunder/Ezekowitz Family Chair*

Greg Giannascoli  
Eric Borghi

## **HARP**

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

\*Principal player

\*\*Guest principal player



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

# Program Notes

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## Jessie Montgomery

**(b. 1981)**

### ***Starburst***

Composed 2012

A native New Yorker, Jessie Montgomery has taken the orchestral world by storm in recent years. She is a founding member of PUBLIQuartet and recent member of the Catalyst Quartet, a member of the Sphinx Virtuosi, and an extremely active and acclaimed composer whose works are being performed by world class orchestras across the globe. She has been the recipient of many awards including the Leonard Bernstein Award from the ASCAP Foundation, and grants from the Joyce Foundation and the Sorel Organization. Her music interweaves elements of classical music, jazz, improvisation, and social justice which has earned her a reputation as one of the most relevant interpreters of 21st-century American sound and experience.

I first met Jessie in Detroit when we were both playing in the Sphinx Symphony Orchestra. We always found ourselves circulating in the same post rehearsal/post-concert groups, and for good reason. As it so happens, we both attended Kinhaven Music School in our teenage years, a place dedicated to nurturing not only the musical proclivities of its students, but also the humanness of each of its students. Although we missed each other by a summer or two, we have many close friends in common through this connection. It's always a pleasure to get a chance to reconnect with her and her very personable nature.

I have also had the pleasure of conducting two of her works in recent months, *Records of A Vanishing City* (Oberlin Contemporary Ensemble) and *Banner* (Symphony in C). Becoming familiar with her work has been one of the joys of my recent career, and *Starburst* is no exception.

Montgomery offers the following program note about *Starburst*:

*This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst: "the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly" lends itself almost literally to the*

*Program Notes continued*

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*nature of the performing ensemble who premiered the work, the Sphinx Virtuosi, and I wrote the piece with their dynamic in mind.*

*Instrumentation – strings*

*Duration – 3 minutes*



## Benjamin Britten

**(1913-1976)**

### **Violin Concerto, Op. 15**

Composed 1939

Benjamin Britten grew up without the gloom of war looming over his childhood, but as he moved into his 20's, the European political landscape was changing. In 1939, Great Britain declared war on Germany, entering into World War II. A declared pacifist, Britten moved to the US four months later, the US not being involved in the war at that point.

After his return to the UK due to homesickness, a judge decided that it would be more beneficial for the greater good of Great Britain if Britten were to continue his work as a musician rather than be made to do non-combatant, war-related service jobs. Britten did exactly this, which helped him gain a reputation as Britain's finest composer since Henry Purcell, 250 years prior.

In 1936, Britten attended the International Society of Contemporary Music where he was to perform his Suite, Op. 6 (for violin and piano) with Antonio Brosa. At this same gathering, he heard the world premiere of Alban Berg's violin concerto and was greatly moved; "a concerto as a requiem" was the idea that inspired him to write his own "big heavy weight" concerto, as he so called it, in a similar memorial vein. Accordingly, the third movement of the concerto was conceived as a tribute to the British soldiers who had fallen against the fascists in the Spanish War.

Britten's Violin Concerto premiered in 1940 with Brosa as soloist and John Barbirolli conducting the New York Philharmonic.

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Britten provided the following program note in 1971 for a performance at the Aldeburgh Festival:

*The first movement starts with a tiny phrase for timpani, answered by the cymbal. This becomes the accompaniment for the first long tune on the violin solo, reappears many times during the movement, and finally accompanies a melodic cadenza descending slowly from the violin's highest notes, in double- and triple-stopping. There is a pleading middle section in the acrobatic Vivace, after which the previous material appears softly and muted. There is a slow crescendo to a tutti which introduces a cadenza. This leads directly to the Passacaglia, of which the theme is announced by the trombones.*

*Instrumentation – three flutes (two doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, strings, and solo violin*

*Duration – 33 minutes*



## Edward Elgar

**(1857-1934)**

### **Variations on an Original Theme, Op. 36 "Enigma"**

Composed 1898-99

Elgar's "Enigma Variations" started as an improvisation at the piano after a long, tiresome day of teaching and evolved into what is regarded as his best known, most discussed, and most performed orchestral work.

The mystery of the identities most of the people depicted is easily uncovered and a brief overview is provided:

Variation I - (C.A.E.) - This is the composer's wife, Alice Elgar. He once wrote in a program note about this variation, "The variation is really a prolongation of the theme with what I wished to be romantic and delicate

additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.”

Variation II - (H.D.S-P.) - Hew David Steuart-Powell, a pianist with whom Elgar played chamber music.

Variation III - (R.B.T.) - Richard Baxter Townshend, an old man who would participate in amateur theater productions. He would often ride his bicycle through town constantly ringing the bell. The woodwinds doubling the violin pizzicato are meant to represent the bell.

Variation IV - (W.M.B.) - William Meath Baker, a country squire, gentleman and scholar.

Variation V - (R.P.A.) - Richard Penrose Arnold, son of the famed poet Matthew Arnold and a lover of music.

Variation VI - (Ysobel) - Isabel Fitton, a violinist and good friend who, due to a shortage of violists in the neighborhood, switched to that instrument. (This is a problem that plagues many youth orchestra conductors to this day.)

Variation VII - (Troyte) - Arthur Troyte Griffith, an architect whose attempt to take piano lessons with Elgar did not end well. Even so he remained one of Elgar’s closest friends. He wrote about the variation, *“The uncouth rhythm of the drums and lower strings was really suggested by some maladroitness to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing ‘slam’ records that the effort proved to be in vain.”*

Variation VIII - (W.N.) - Named after Winifred Norbury, an arts patron who lived in an 18th-century country house called Sherridge, of which this variation is mostly a descriptor.

Variation IX - (Nimrod) - This is the most beloved of the variations. Named after the biblical hunter mentioned in Genesis, it depicts precious time spent with Elgar’s longtime friend and musical confidant August Jaeger. Elgar once wrote, *“The Variation . . . is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred.”*

Variation X - (Dorabella) - Dora Penny, step-niece of William Meath Baker from Variation IV.

Variation XI - (G.R.S.) - These initials belong to George Robertson Sinclair, an organist at the Hereford Cathedral. The music depicts Sinclair’s dog.



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Elgar wrote, *"The first few bars were suggested by [the] great bulldog Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said 'set that to music.' I did; here it is."*

Variation XII - (B.G.N.) - Basil Nevinson, a good friend and cellist with whom Elgar played chamber music along with H.D.S-P. of Variation II

Variation XIII - (\*\*\*) - Not everyone agrees on the identity of the person in this variation. Elgar maintains the asterisk takes the place of Lady Mary Lygon of Worcestershire nobility, who at the time of the composition was on a sea voyage. This would certainly explain the clarinet quoting a phrase from Mendelssohn's *Calm Sea and Prosperous Voyage* overture. Others believe, however, the identity is that of Helen Weaver, who was once a girlfriend of Elgar's.

Variation XIV - (E.D.U.) - The composer himself. These are not his initials, but when spoken, sounds like "Edoo" which was what his wife nicknamed him.

The real enigma lies in the larger unspoken theme which binds all of the variations. Elgar once said of the work:

*In this music, I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter and needs not have been mentioned publicly. The Variations should stand simply as a "piece" of music. The Enigma I will not explain—its "dark saying" must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes," but is not played — so the principal Theme never appears, even as in some late dramas....the chief character is never on the stage.*

An enigma indeed!

*Instrumentation – two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, and strings*

*Duration – 29 minutes*

~Kenneth Bean  
Assistant Conductor  
Princeton Symphony Orchestra

# 2022-2023



## 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*



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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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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



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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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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



S TODAY AND SAVE!

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**Portia Sonnenfeld** established the Little Orchestra of Princeton in 1980 with the help of an impressive and visionary group of leaders including Ed Cone and Frank Taplin. Portia's dedication and creativity in presenting classical music lives on through the Portia Sonnenfeld Legacy Society, which ensures that the Princeton Symphony Orchestra (PSO) will continue to thrive for generations to come.

A legacy gift is the perfect way to express appreciation for the PSO's performances and programs. There are many estate-planning opportunities that provide the personal satisfaction of creating a musical legacy while securing potential income tax advantages.

These gifts help us maintain our financial stability, grow artistically, and expand our education and community engagement programs.

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For more information on how to make a legacy gift through planned giving, please contact your tax or legal advisor and Suzanne Wray, Director of Development, at (609) 497-0020 or [swray@princetonsymphony.org](mailto:swray@princetonsymphony.org).

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## PSO BRAVO!

### New Website

**We're pleased to announce that our new PSO BRAVO! website is up and running! Its pages include information on:**



- In-school ensemble visits
- The Listen Up! creative response program
- The annual School Day Concert
- Area youth orchestras
- Instruments of the orchestra
- Bach's Musical Offering

Check for upcoming PSO BRAVO! events as the season progresses!  
Stay on top of all things BRAVO! at **[princetonsymphony.org/bravo](http://princetonsymphony.org/bravo)**

***PSO BRAVO!***

PRINCETON SYMPHONY ORCHESTRA  
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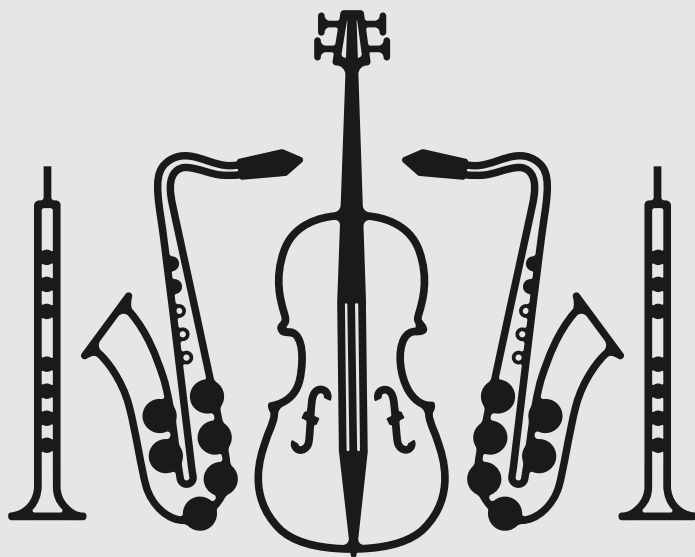


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