

• PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR

2024-2025



All Mozart with Orli Shaham

Gérard Korsten, conductor

Orli Shaham, piano

February 8 & 9

2024-25

ROSSEN MILANOV, Edward T. Cone Music Director

Saturday February 8, 2025, 8pm

Sunday February 9, 2025, 4pm

Richardson Auditorium



ALL MOZART WITH ORLI SHAHAM

Gérard Korsten, conductor

Orli Shaham, piano

W. A. Mozart

Ballet Music from *Idomeneo* (excerpts)

- I. Chaconne
- II. Pas seul

W. A. Mozart

Piano Concerto No. 20 in D Minor, K. 466

- I. Allegro
- II. Romanza
- III. Rondo: Allegro assai

INTERMISSION

W. A. Mozart

Symphony No. 39 in E-flat Major, K. 453

- I. Adagio - Allegro
- II. Andante con moto
- III. Menuetto: Allegretto
- IV. Allegro

This concert is made possible in part by the generous support of Jay 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



Edward T. Cone Music Director **ROSSEN MILANOV** looks forward to collaborating in 2024-25 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 and the Chautauqua Symphony Orchestra.

During his eleven-year tenure with The Philadelphia Orchestra, he 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* and *Rigoletto* and Tchaikovsky's *Eugene Onegin*). He has been seen at New York City Ballet and collaborated with some of the best-known choreographers of our time 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! concerts for thousands of school children. 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.

Guest Conductor _____



GÉRARD KORSTEN's interpretations of the classical repertoire have established him as one of the most distinguished conductors of his generation. He appears as guest conductor with orchestras such as the Adelaide Symphony, BBC Scottish Symphony, Budapest Festival Orchestra, Camerata Salzburg, Chamber Orchestra of Europe, Hong Kong Philharmonic, Irish Chamber Orchestra, Orchestra di Padova e del Veneto, Orchestre

National de Lyon, Scottish and Swedish Chamber Orchestras, as well as the SWR Sinfonieorchester Freiburg. He has conducted over 100 orchestras in 24 countries.

In the 2024-25 season Gérard Korsten will debut with Princeton Symphony Orchestra and Beethoven's *Fidelio* at Garsington Opera. He returns to Hessisches Staatsorchester Wiesbaden, Latvian National Symphony Orchestra, Pannon Philharmonic Orchestra in Hungary, and Symphonieorchester Vorarlberg in Austria.

Gérard Korsten's operatic appearances to date have included the Teatro alla Scala Milan, Opéra National de Lyon, Bregenz Festival, Deutsche Oper Berlin, English National Opera, Glyndebourne Festival, Maggio Musicale Fiorentino, Netherlands Opera, New National Theatre Tokyo, Royal Opera Stockholm, and the Hungarian State Opera.

He is Conductor Laureate of Austria's Symphonieorchester Vorarlberg Bregenz, after his term as principal conductor lasting 13 years. Gérard Korsten has also served as principal conductor of the London Mozart Players, and was music director of the Orchestra del Teatro Lirico di Cagliari in Sardinia.

After studies with Ivan Galamian at the Curtis Institute in Philadelphia, Gérard Korsten went to Salzburg, where he trained with Sándor Végh, becoming concertmaster and then assistant music director of Camerata Salzburg, of which Végh was principal conductor. In 1987, Korsten joined the Chamber Orchestra of Europe as its concertmaster; over his nine years with the ensemble, he built close working relationships with such conductors as Claudio Abbado, Nikolaus Harnoncourt, and Heinz Holliger.

Photo by Marco Borggreve
gerard-korsten.com

Guest Artist



A consummate musician recognized for her grace, subtlety, and brilliance, the pianist **ORLI SHAHAM** is hailed by critics on four continents. *The New York Times* called her a "brilliant pianist," the *Chicago Tribune* referred to her as "a first-rate Mozartean," and London's *Guardian* said Ms. Shaham's playing at the Proms was "perfection."

Orli Shaham has performed with many of the major orchestras around the world, and has appeared in recital internationally, from Carnegie Hall to the Sydney Opera House. She is Artistic Director of Pacific Symphony's chamber series Café Ludwig in California since 2007 and was Artist in Residence at Vancouver Symphony (USA) in 2022-2024.

Highlights of Ms. Shaham's 2024-2025 concert season include Mozart's Concerto No. 20 with Princeton Symphony, Mozart's Concerto No. 17 with Utah Symphony and Hudson Valley Symphony, the Beethoven Triple Concerto with her brother, violinist Gil Shaham, and a performance of a concerto written for her by Steven Mackey at Tanglewood. Chamber recitals across the country include Dumbarton Oaks, Music at Menlo, La Jolla, and more.

In 2024, Orli Shaham released the final volumes of the complete piano sonatas by Mozart to high critical acclaim, with the entire collection available as a limited-edition box set. Her discography includes over a dozen titles on Deutsche Gramophone, Sony, Canary Classics, and other labels.

Orli Shaham is on the piano and chamber music faculty at The Juilliard School and is a co-host and creative for the national radio program *From the Top*. She is also artistic director of the interactive children's concert series, *Orli Shaham's Bach Yard*, which she founded in 2010, and is chair of the Board of Trustees of Kaufman Music Center.

Orli Shaham is a Steinway Artist.

Photo by Karjaka Studios
orlishaham.com

Program Notes



Wolfgang Amadeus Mozart

(1756-1791)

Ballet Music from *Idomeneo* (excerpts)

Composed 1786

In 1780, Mozart received a commission to compose *Idomeneo*, a grand opera seria for the Elector of Bavaria in Munich. At just 24, he was already reshaping operatic traditions, blending French lyric influences with his own innovative dramatic approach. This opera, widely regarded as a turning point in Mozart's career, laid the groundwork for his later masterpieces.

A highlight of *Idomeneo* is the ballet music that concludes the opera, requested by the Elector to mark the celebratory union of Idamante, son of Idomeneo, with the Trojan princess Iliia. These dances reflect the rich tradition of French operatic divertissements, which combined music and choreography to create lavish spectacles.

The ballet begins with a majestic chaconne in D major, a form synonymous with courtly grandeur. Mozart infuses the structure with his characteristic brilliance, alternating between ensemble refrains and contrasting episodes. These episodes offer varied moods, including a Larghetto section where the lower strings evoke an otherworldly tenderness.

Following the grandeur of the Chaconne, the Pas seul de M. Le Grand shifts the focus to a solo dance, performed with four contrasting sections that progressively build in intensity and agility. Mozart's writing here is fleet-footed and expressive, capturing both the technical prowess of the dancer and the playful spirit of the choreography. The movement's dynamic shifts and rising momentum drive towards an exhilarating conclusion, setting the stage for the ballet's grand finale.

Together, these two movements represent the sophistication and dramatic flair of Mozart's ballet music in *Idomeneo*. They highlight his remarkable ability to honor established traditions while infusing them with his signature innovation and emotional depth.

Instrumentation – two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings

Duration – 14 minutes

Piano Concerto No. 20 in D Minor, K. 466

Composed 1785

Composed for the 1785 Vienna concert season, Mozart's Piano Concerto No. 20 in D Minor, K. 466 holds a special place in his body of work and in the broader history of classical music. Premiered on February 11, 1785, with Mozart himself as soloist, the concerto immediately made an impression. Leopold Mozart, Wolfgang's father, described the event with great pride, recalling the emotional impact of the music and the orchestra's splendid performance despite a rushed preparation.

This concerto is notable for being the first of Mozart's two piano concertos in a minor key, the second being his Concerto in C Minor, K. 491, composed the following year. The D minor key lends a brooding intensity to the work, a characteristic heightened by the syncopated rhythms in the strings at the opening. The three-movement structure follows Mozart's typical concerto form: a dramatic first movement (*Allegro*), a lyrical second movement (*Romanze*), and a spirited finale (*Rondo: Allegro assai*).

Yet K. 466 departs from convention with its emotional depth and dramatic contrasts. These elements resonated with later composers, particularly Beethoven, who not only admired the concerto but also performed it regularly, penning cadenzas for its first and third movements. This was significant, as Mozart left no written cadenzas, preferring to improvise them during performances—a common practice of the time and a testament to his extraordinary creativity and instinct.

Mozart composed K. 466 during a period of astonishing productivity, producing five piano concertos in 1784 alone. These works catered to Viennese tastes with their balance of technical brilliance and melodic charm. However, K. 466 transcended mere entertainment, introducing a more dramatic and introspective dimension that foreshadowed the Romantic concerto and its evolving emotional reach.

While Beethoven's innovations in the piano concerto form often overshadowed Mozart's works in the 19th century, K. 466 remained an exception, revered for its expressive power and formal perfection. Today, it is celebrated not only as one of Mozart's finest achievements but also as a masterpiece that bridges the Classical and Romantic eras. The concerto invites us to appreciate Mozart not just as the prodigious child or the elegant

craftsman, but as a profound and revolutionary artist whose music continues to captivate audiences across generations and musical traditions.

Instrumentation – one flute, two oboes, two bassoons, two horns, two trumpets, timpani, strings, and solo piano

Duration – 30 minutes

Symphony No. 39 in E-flat Major, K. 453

Composed 1788

Mozart composed his final three symphonies—Nos. 39, 40, and 41—in a remarkable burst of creativity during just six weeks in the summer of 1788. Symphony No. 39, completed on June 26, marked the beginning of this extraordinary trilogy. While the exact circumstances surrounding its premiere remain unclear, its enduring status as one of Mozart's masterpieces is unquestionable.

Among the trilogy, Symphony No. 39 stands out for its noble and refined character, exemplified by its choice of E-flat major—a key often associated with brightness and grandeur. Musicologists have noted the unique modernity of this symphony compared to its companions. While it lacks the darker emotional weight of the Great G Minor Symphony (No. 40) or the grandiose complexity of the Jupiter Symphony (No. 41), it charms with its elegance, restraint, and a sense of lyricism that is often described as autumnal.

The opening Adagio sets a stately tone with dotted rhythms and dramatic scale passages, creating an atmosphere of dignified anticipation. This introduction culminates in a moment of tension before yielding to the Allegro's cheerful and pastoral theme, where horns and bassoons echo the violins in a harmonious dialogue. The development section, notably concise for Mozart, subtly explores nearby harmonic territories before returning home with a seamless recapitulation.

The second movement, an Andante in A-flat major, contrasts simplicity with profound expressiveness. The main theme evolves through intricate elaborations, with highlights including the interplay between strings and woodwinds, and a striking turn to the minor that enriches the movement's emotional depth.

cont'd...

The third movement, marked Menuetto, provides a lively contrast with its robust rhythms and infectious energy. The Trio features one of Mozart's most charming clarinet solos, with delicate responses from the flute—a testament to Mozart's pioneering use of the clarinet. In this symphony, he opted for clarinets instead of oboes, creating a gentler, warmer woodwind timbre that aligns beautifully with the symphony's overall character.

The finale, a spirited Allegro, has often been likened to Haydn's style for its wit and economy of thematic material. Its principal theme, built around a bustling sixteenth-note motif and a playful "hiccup," propels the movement forward with relentless energy. Mozart's ingenuity shines as he transforms this simple theme through unexpected key changes, silences, and intricate orchestral interplay, culminating in a joyous conclusion.

The instrumentation of Symphony No. 39 further underscores its distinctiveness within Mozart's late symphonic output. The inclusion of clarinets, relatively novel in symphonic writing at the time, reflects Mozart's deep appreciation for their expressive range, which he also explored in chamber and operatic contexts. The absence of oboes, combined with the presence of trumpets and timpani, lends the symphony its noble, luminous character.

While Symphony No. 39 has historically been less performed and studied than its companions, it is no less a masterpiece. Its refined elegance, innovative orchestration, and emotional depth remind us of Mozart's unparalleled genius—a composer whose artistry transcended his tragically brief life. The symphony invites listeners to experience a world of poised beauty, where every note feels both inevitable and inspired.

In this first installment of his final symphonic trilogy, Mozart demonstrated his ability to balance tradition and innovation, charm and profundity. Symphony No. 39 remains a shining example of Classical-era perfection, and it continues to captivate audiences with its timeless grace.

Instrumentation – one flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings

Duration – 29 minutes

*~ Kenneth Bean
Georg and Joyce Albers-Schonberg Assistant Conductor
Princeton Symphony Orchestra*

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

February 8-9, 2025

VIOLIN I

Basia Danilow*

Concertmaster

The George W. Pitcher Chair,

ENDOWED IN PERPETUITY

Jeremiah Blacklow

The Yvonne Marcuse Chair,

In Memory of Mark M. Rutzky

Emma Richman

Cheng-Chih Kevin Tsai

Ruotao Mao

Margaret Banks

Erica Tursi

Tara A. Pagano-Toub

Linda Howard

Coco Ziyao Sun

VIOLIN II

Cameron Chase**

The B. Sue Howard Chair

Iris Chen

Giancarlo Latta

Fengwan Chen

Diana Dohyung Kim

Cheng-Hsun David Tsai

Hava Polinsky

Rachel Da Young Lim

VIOLA

Stephanie Griffin*

The Harriet & Jay Vawter Chair

Chieh-Fan Yiu

Beth Meyers

Jacqueline Watson

Hannah Burnett

Cameren Anai Williams

CELLO

Madeline Fayette**

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

Elizabeth Loughran

Iona Batchelder

Jasmine Pai

Elizabeth Thompson

BASS

John Grillo*

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

Dan Hudson

Stephen Groat



FLUTE

Sooyun Kim**

The Lunder/Ezekowitz Family Chair

Hilary Jones

TRUMPET

Jerry Bryant*

The Donna & Donald Deieso Chair

Thomas Cook

OBOE

Lillian Copeland*

The Cynthia & Robert Hillas Chair

Erin Gustafson

TIMPANI

Jeremy Levine*

The Anne VanLent Chair

CLARINET

Pascal Archer*

*The Richard J. & Neil Ann S. Levine
Chair*

Gi Lee

BASSOON

Brad Balliett*

The Cynthia & Robert Hillas Chair

Zach Feingold

HORN

Steven Harmon*

The Dr. Michael L. Barnett Chair

Jonathan Clark

*Principal player

**Guest principal player



We're Celebrating Rossen's 60th Birthday!

Thank you to these donors who have contributed leadership gifts to the PSO in the Maestro's honor as of January 7, 2025.

Georg Albers-Schonberg

Melanie and John Clarke

Micaela de Lignerolles

B. Sue Howard

Norman and Nancy* Klath

Anastasia Marty

Caren V. Sturges

Anne VanLent

Jay Vawter

Happy and Jack Wallace

Robert and Stephanie Wedeking

Anonymous (1)

Multiple giving levels are available benefiting the Princeton Symphony Orchestra, the Princeton Festival, and/or PSO BRAVO!

Make a gift in Rossen's honor today!

For additional information, please contact Chief Development Officer Jocelyn Hankins at (609) 905-0930 or jhankins@princetonsymphony.org.

princetonsymphony.org/support