

PRINCETON SYMPHONY ORCHESTRA

ROSSEN MILANOV, MUSIC DIRECTOR

2018–2019

Sunday May 19, 2019, 4pm
Richardson Auditorium

● DEREK BERMEL'S *MANGO SUITE* ●

Rossen Milanov, conductor
Paulina Villarreal, mezzo-soprano
Griset Damas-Roche, flamenco dancer

Derek Bermel
Lyrics by
Sandra Cisneros

*Mango Suite** (World Premiere)

1. A House of My Own
2. Cathy Queen of Cats
3. Darius and the Clouds
4. Four Skinny Trees
5. One Longing
6. Mango Says Goodbye Sometimes

*Princeton Symphony Orchestra Co-Commission

The *Mango Suite* Project is made possible in part through an award from the National Endowment for the Arts.



INTERMISSION

Be sure to admire the visual art and writing in the lobby created by area middle school students in response to composer Missy Mazzoli's *Sinfonia* (for *Orbiting Spheres*), performed by the PSO in March 2019. The students are participants in this season's PSO BRAVO! Listen Up! program.

Manuel de Falla *El amor brujo*

Introducción y escena (Introduction and Scene)

En la cueva (In the Cave)

Canción del amor dolido (Song of Love's Sorrow)

El Aparecido (The Apparition)

Danza del terror (Dance of Terror)

El círculo mágico (The Magic Circle)

A medianoche (Midnight)

Danza ritual del fuego (Ritual Fire Dance)

Escena (Scene)

Canción del fuego fatuo (Song of the Will-o'-the-Wisp)

Pantomima (Pantomime)

Danza del juego de amor (Dance of the Game of Love)

Final (Finale)

El sombrero de tres picos (The Three-Cornered Hat),

Suite No. 1

Introduction—Afternoon

Dance of the Miller's Wife (*Fandango*)

The Corregidor

The Grapes

La vida breve, Spanish Dance No. 1

This concert is made possible in part through the support of Yvonne Marcuse.

Please join us at a post-concert reception at the Princeton University Art Museum, and view the Museum's current exhibits.

PRINCETON UNIVERSITY
ART MUSEUM

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



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



No audio or video recording or photography permitted. No one will be admitted during the performance of a piece.

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 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. Through PSO BRAVO!, the orchestra produces wide-reaching and impactful education programs in partnership with local schools and arts organizations that culminate in students attending a live orchestral performance. The PSO receives considerable support from the Princeton community and the New Jersey State Council on the Arts, regularly garnering NJSCA's highest honor. Recognition of engaging residencies and concerts has come from the National Endowment for the Arts, and the PSO's commitment to new music has been acknowledged with an ASCAP Award for Adventurous Programming and a Copland Fund Award. The only independent, professional orchestra to make its home in Princeton, the PSO performs at historic Richardson Auditorium on the campus of Princeton University.

About Edward T. Cone Music Director Rossen Milanov



ROSSEN MILANOV marked the start of his 10-year anniversary with the Princeton Symphony Orchestra (PSO) as music director in February 2019. He also heads the Columbus Symphony Orchestra (CSO), Chautauqua Symphony Orchestra, and the Orquesta Sinfónica del Principado de Asturias (OSPA) in Spain.

For the PSO's 2018-19 Season, Mr. Milanov has programmed collaborations with creative artists Daniel

Rowland, Meghan Picerno, Inon Barnatan, Rachel Barton Pine, Dominic Cheli,

and Chelsea Knox, and a performance of the commissioned work *Mango Suite* by Derek Bermel.

He has established himself as a conductor with considerable national and international presence. He has appeared with the Colorado, Detroit, Indianapolis, Milwaukee, Baltimore, Seattle, and Fort Worth Symphonies, as well as the National Symphony Orchestra at the Kennedy Center, Link Up education projects with Carnegie Hall and the Orchestra of St. Luke's, and the Civic Orchestra in Chicago.

Internationally, Mr. Milanov has collaborated with the BBC Symphony Orchestra, Orchestra de la Suisse Romand, Rotterdam Philharmonic, Aalborg, Latvian, Hungarian National, and Slovenian Radio Symphony Orchestras, and orchestras in Canada, South Africa, Mexico, Colombia, Brazil, and New Zealand. He has appeared with the NHK, Sapporo, Tokyo, and Singapore Symphonies, Hyogo Performing Arts Center, and Malaysian and Hong Kong Philharmonics.

He has performed alongside some of the world's preeminent artists, including Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Midori, Christian Tetzlaff, and André Watts. During his 11-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, and in 2013, a 17-year tenure with the New Symphony Orchestra in his native city of Sofia, Bulgaria. His passion for new music has resulted in numerous world premieres of works by composers such as Derek Bermel, Mason Bates, Caroline Shaw, Phillip Glass, Richard Danielpour, Nicolas Maw, and Gabriel Prokofiev.

Mr. Milanov is a welcome presence in the worlds of opera and ballet. Recent operatic collaborations include Shostakovich's *Lady Macbeth of Mtsensk District* with Komische Oper Berlin, Tchaikovsky's *Mazepa* (Spanish premiere), Bartok's *Bluebeard's Castle* (awarded best Spanish production for 2015), and Verdi's *La Traviata* with Opera Columbus.

He has helmed performances at New York City Ballet and regularly partners with some of the best known choreographers of our time, such as Mats Ek, Benjamin Millepied, and Alexei Ratmansky in the critically acclaimed revival of *Swan Lake* in Zurich with Zurich Ballet and in Paris with La Scala Ballet.

Mr. Milanov studied conducting at the Curtis Institute of Music and The Juilliard School, where he received the Bruno Walter Memorial Scholarship.

A passionate chef, he often dedicates his culinary talents to various charities.



Creating our future, together.

artscouncil.nj.gov | (609) 292-6130

Guest Artist



Mexican mezzo-soprano **PAULINA VILLARREAL** is a prominent recitalist, cabaret, operatic, and musical theater singer. She was recently named one of the top prize winners at the prestigious international Lotte Lenya Competition in New York and at the Comic Opera Guild Competition in Michigan. A graduate of the Cincinnati College-Conservatory of Music, she has been a soloist with important companies and orchestras around the United States including Opera Saratoga, Cincinnati Opera, Opera

Fusion: New Works, the prestigious Tanglewood Music Center, the Boston Pops, Cincinnati Symphony Orchestra, and Kentucky Symphony Orchestra. Ms. Villarreal is the founder and artistic director of the annual concert series *Cantos para Hermanar al Mundo*, devoted to the promotion of classical vocal genres hosted in Northern Mexico.

Recent performance credits include a residency with Opera Saratoga, performing the role of Vera Boronel in Menotti's *The Consul*, and as a resident singer in the program *Saratoga Sings*. Other operatic/oratorio engagements include the role of Calavera (Death) in Rodriguez's *Frida*, Dritter Knabe in Mozart's *Die Zauberflöte* (Cincinnati Opera), a staged version of J.S. Bach's *St. Matthew Passion* with the CCM Philharmonia, Linda Morales in Kaminsky's new opera *Postville: Hometown to the World* and Marianna in Rossini's *Il signor Bruschino*. Concert performances include a tour of William Bolcom's *Complete Cabaret Songs* (Neue Galerie, NYC; National Museum of Women in the Arts, Washington, DC, Cohen Studio Theater, Cincinnati) and Ricky Ian Gordon's Cabaret show *Bright-Eyed Joy*.

Career highlights include *Simply Sondheim*, Stephen Sondheim's 85th Birthday Celebration with the Boston pops featuring Broadway veterans Jason Daniele and Kate Baldwin, *Sondheim vs Webber* with the Kentucky Symphony Orchestra, Macy's *ArtWave Sampler* with the Cincinnati Symphony Orchestra, multiple performances with Music For All Seasons, the Wagner Society of Cincinnati and *Stranger Here Myself: A One Woman Kurt Weill Cabaret* with Kenneth Griffiths at the piano.

Guest Artist



GRISET DAMAS-ROCHE was born in Havana, Cuba, and after 12 years of a professional ballet career at the National Institute of Art of Cuba, her interests moved to Flamenco and Spanish classical ballet, leading her to the position of soloist in the Spanish Ballet of Cuba.

In 1998, she moved to Bogota, Colombia and was the director and choreographer of her own studio recitals and professional company performances. In Colombia, she taught Flamenco for around 3,500 students over a 17-year period and created over ten Flamenco dance shows, some winning important prizes. She and her company were invited to dance with the National Symphony of Colombia and Philharmonic Orchestra of Bogota.

In 2014 she moved with her family to Columbus, Ohio. She immediately started to teach Flamenco and to perform in events and dance festivals such as the 2015 and 2016 Ohio Dance Festivals, among others. She has been invited to teach in a variety of studios and schools in Ohio including Hattaway Brown in Cleveland, Dublin Dance Center and Gymnastics in Dublin, Ballet MET at the Columbus Academy, the Spanish Immersion School in Gahanna, and the New Albany Ballet.

In 2016, she opened her own studio in Plain City, OH named U Will Dance Studio (www.uwilldance.com) with the objective to offer a more complete dance education project including everything from ballet and stretching to Flamenco studies.

In 2017 she was highlighted and invited to be part of the City of Columbus' promotional campaign "Columbus Makes Art." She was also invited by the Columbus Symphony Orchestra to dance with them at the Ohio Theater in 2018 and 2019 as a part of the Spanish Festival, and by the Chautauqua Institution to perform in their 2018 Summer Series. In 2019, she won a grant from the Greater Columbus Arts Council to attend the International Festival of Flamenco in Albuquerque, NM.



Princeton Symphony Orchestra

May 19, 2019

Rossen Milanov, Edward T. Cone Music Director

VIOLIN I

Basia Danilov
Concertmaster
George W. Pitcher Chair
Margaret Banks
Dora Dimitrova
Cheng-Chih Tsai
Ruotao Mao
Qianru Elaine He
Igor Pikayzen
Dechopol Kowintaweewat
Cherry Yeung
Linda Howard

VIOLIN II

Avi Nagin*
Rachel Loseke
Ariel Horowitz
Cheng-Hsun Tsai
Arthur Moeller
Carmina Gagliardi
Ann Cho
Coco Mi

VIOLA

Stephanie Griffin*
Michael Davis
En-Chi Cheng
Jacqueline Watson
Charlie Galante
Emily Muller

CELLO

Alistair MacRae*
Elizabeth Loughran
Michael Haas
Talia Schiff
Yoni Draiblate
Elizabeth Thompson

BASS

John Grillo*
Daniel Hudson
Slaveiko Savov
Ray Bohn

FLUTE

Yevgeny Faniuk*
Amy Wolfe
Hae Jee Ashley Cho

PICCOLO

Amy Wolfe

OBOE

Lillian Copeland*
Robert Nunes

ENGLISH HORN

Robert Nunes

CLARINET

Andy Cho*
Sherry Hartman-Apgar

BASS CLARINET

Sherry Hartman-Apgar

BASSOON

Brad Balliett*
Seth Baer

HORN

Douglas Lundeen*
Jonathan Clark
Harry Chiu Chin-Pong
Eric Davis

TRUMPET

Jerry Bryant*
Chris Bubolz

TROMBONE

Daniel Schwalbach*
Steven Osborne
Marco Gomez

TUBA

Jonathan Fowler*

TIMPANI

Jeremy Levine*

PERCUSSION

Phyllis Bitow*
Greg Giannascoli
Matt Smallcomb

HARP

André Tarantiles*

KEYBOARD

Steven Beck*

ASSISTANT CONDUCTOR

Nell Flanders

*Principal player

Program Notes



Both composers on today's program, Derek Bermel and Manuel de Falla, are wanderers. De Falla had a turbulent relationship with his home country of Spain, spent much of his life in other places, and was inspired by relationships he built in other countries. Bermel similarly has been inspired by music and cultures from all around the world. He has intimately studied the performance practices of Israel, Bulgaria, Brazil, Ghana, and others in a way that has infused many of his works.

Derek Bermel (b.1967)

Mango Suite

Mango originally premiered at the Chautauqua Institute with Rossen Milanov conducting the initial, long-form version of the work. Today, we witness the first performance of the suite version for orchestra and soprano. I had the opportunity recently to speak with Derek Bermel about his life, career, and inspirations for this work.

The following are excerpts from the conversation, edited for length and clarity.

JD: The piece is based on the coming-of-age story of a young Mexican-American woman in Chicago in the mid 1980s. What attracted you to this as subject matter and how have you connected with Sandra Cisneros, author of the book *The House on Mango Street*, upon which this piece is based? Could you tell us about the genesis of the project?

DB: I usually gravitate towards art of any type that inspires me: for writers it will be their language, for musicians the notes, rhythms and sounds, and for choreographers, the movements of their dancers. With Sandra's work, the characters in the neighborhood reminded me of my own childhood: people

Program Notes CONTINUED



of different cultures and economic situations combined into a cornucopia of Black, Jewish, Italian, and other heritages. The humor in Sandra's work, combined with pathos, felt familiar to me, and it made me feel confident that I could set this work through music, text and movement.

Rossen Milanov was the guiding force behind the collaboration. We looked at works like Stravinsky's *Petrushka* and *L'histoire du soldat*, Prokofiev's *Peter and the Wolf* and Copland's *Appalachian Spring* as inspirations. They were models for how we could set the different vignettes of Sandra's story in a fitting musical way.

JD: You've done some deep explorations into cultures other than your own, and musical styles from all around the world. Can you give us some insights into what this has meant for your career and your perspective as an artist?

DB: You have to listen to your own soul and find the things that inspire you. Nothing seeks you out—no diversity or sensibility will find you. You have to go into yourself and ask the important questions. I don't spend time worrying "do I have a right to do this?" Instead, I am realistic with my role as an outsider as I represent others in my art. Part of being an artist is the ability to put oneself on the outside of a circumstance so that you can observe and comment. As a composer this is definitely true, and it is often a lonely place to be.

JD: Today we hear a suite from the original version of the piece. How did you go about making decisions about this reshaping?

DB: The pieces that were inspirations for me for this work that we mentioned already, especially the works of Copland and Stravinsky, were flexible. From their ballets, suites were almost always drawn and loved. *L'histoire* has so many different versions and variations in how it is presented. These composers thought of their works as flexible and so do I. It is important for the art to have the bones to withstand both transformation and dislocation from its original form. Not every composer thinks this way, but I do. I like the idea of tinkering around the edges, and that is what we will hear today. In fact, we are in discussions to expand this work into a full-length opera, another transformation that I am excited about.

JD: What type of context or awareness would you like the audience to approach this performance with today?

DB: The most important thing about art is what separates it from propaganda. Art allows the audience to have agency within performances. You get to decide what you think and what your own experience is with the piece. Art should not be didactic; we should not tell the audience how to feel. Propaganda tells its audience to “feel this way.”

I want people’s experience with *Mango* to be wholly their own and not be just a representation of the way I felt in relation to Sandra’s work. My interpretation of *Mango* is only important inasmuch as it creates a vehicle for the audience to have an experience of their own. Art encourages people to be free.

A Grammy-nominated composer, Derek Bermel’s engagement with other musical cultures has become part of the fabric and force of his compositional language. His list of commissioners includes some of the most celebrated artists and institutions of our day including the Pittsburgh, National, Saint Louis, New Jersey, Boston, and Pacific Symphonies, Los Angeles Philharmonic, and Princeton Symphony Orchestra; Los Angeles, New Century, and St. Paul Chamber Orchestras; Chamber Music Society of Lincoln Center, WNYC Radio, eighth blackbird, the Guarneri and JACK String Quartets, Seattle and La Jolla Chamber Music Society; Figura (Denmark) Ensemble, Midori, ASKO/Schoenberg Ensemble, and Veenfabriek (Netherlands). His many honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, American Music Center’s Trailblazer Award, and an award from the American Academy of Arts and Letters. He is artistic director of the American Composers Orchestra, director of Copland House’s CULTIVATE emerging composer’s institute, curator of Gamper Festival at the Bowdoin International Music Festival, and was previously artist-in-residence at the Institute for Advanced Study in Princeton.

continued...



2019-2020

ROSSEN MILANOV'S 10TH ANNIVERSARY SEASON!



ALL MOZART

EDWARD T. CONE CONCERT

Christina and Michelle Naughton, piano

Saturday September 21 8pm

Sunday September 22 4pm

MOZART / Overture to *The Marriage of Figaro*

MOZART / Concerto for Two Pianos in
E-flat Major

MOZART / Symphony No. 41 "Jupiter"



PAREMSKI Plays RACHMANINOFF

Bernhard Gueller, conductor

Natasha Paremski, piano

Saturday October 5 8pm

Sunday October 6 4pm

GLINKA / Overture to *Ruslan and Lyudmila*

RACHMANINOFF / Piano Concerto No. 2

TCHAIKOVSKY / Symphony No. 5



ELGAR & BRAHMS

Pablo Ferrández, cello

Saturday October 26 8pm

Sunday October 27 4pm

SIBELIUS / *The Swan of Tuonela*

ELGAR / Cello Concerto in E Minor

BRAHMS / Symphony No. 3

SUBSCRIBE TODAY

Full Season Subscription



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





● PRINCETON SYMPHONY ORCHESTRA
ROSSEN MILANOV, MUSIC DIRECTOR



SCHEHERAZADE

Kinan Azmeh, clarinet

Saturday January 18 8pm

Sunday January 19 4pm

IBERT / *Escales* (Ports of Call)

Saad HADDAD / Clarinet Concerto*

RIMSKY-KORSAKOV / *Scheherazade*

*World Premiere - A commission of the PSO and the Barlow

Endowment for Music Composition at Brigham Young University



STEFAN JACKIW Plays MENDELSSOHN

Stefan Jackiw, violin

Saturday March 21 8pm

Sunday March 22 4pm

Julian GRANT / 五代同堂

"Five Generations, One House"*

MENDELSSOHN / Violin Concerto in E Minor

BEETHOVEN / Symphony No. 2

*US Premiere



PICTURES AT AN EXHIBITION

Daniel Rowland, violin

Maja Bogdanović, cello

Steven Beck, piano

Saturday May 16 8pm

Sunday May 17 4pm

Anna CLYNE / *Masquerade*

BEETHOVEN / "Triple Concerto" for Violin,
Cello, and Piano

MUSSORGSKY / *Pictures at an Exhibition*



OR THE BEST SEATS!

ns and Pick 3+ Available

princetonsymphony.org 609/497-0020

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

Program Notes CONTINUED



Manuel de Falla (1876–1946)

El amor brujo* *The Three-Cornered Hat, Suite No. 1* *La vida breve, Spanish Dance No. 1

Manuel de Falla holds a unique place within the history of Spanish classical music. Perhaps no composer in the country's history has left a legacy as large as Falla.

His relationship with his mother country was tumultuous. His career began in Madrid in 1900 while he was still a student. He was a prodigious pianist, winning many awards and competitions. His passion, however, was composition, and he impressed the musical community in 1905 with his famous one-act opera *La vida breve*, an excerpt of which we hear this evening. And while the piece failed to receive an official premiere until 1913, the composition itself won the top conservatory prize in 1905, enabling a move to Paris in 1907.

In Paris, he was heavily influenced by the Impressionists including Ravel, Debussy, and Dukas. He also encountered Stravinsky and Diaghilev, significant to Falla in their musical influence and on the business side of his career. Falla moved back to Madrid in 1914, and in 1919 his *Three-Cornered Hat* received a premiere in London presented by Diaghilev with set design by Pablo Picasso. We hear a suite from this work today.

In 1915, he wrote *El amor brujo*, famous for its *Danza ritual del fuego*, performed this evening with flamenco dancer Griset Damas-Roche. During the 20s and 30s, Falla lived in Granada, moving to Argentina in 1939—refusing to return home to his native country after the hostile overthrow of what he considered the legitimate government, despite the offer of a pension of hero's welcome and many honors. He died a few years later, in 1946. The Spanish are enormously proud of Falla. He has since received the country's highest accolades, and his likeness has been represented on its currency.

~By John Devlin

PSO Assistant Conductor, 2015-2018
Music Director, Hawaii Youth Symphony and
Artistic Director of the Pacific Music Institute

Baroque **REMIX**



WITH SINCERE APPRECIATION FROM THE PRINCETON SYMPHONY ORCHESTRA

Beatboxing mixed seamlessly with Baroque music at the PSO's exciting April 13 Gala at beautiful Jasna Polana. Many thanks to Gala co-chairs Anna Horner, Elizabeth Pepek, and Stephanie Wedeking, their committee, attendees, auction donors, and all the individual and corporate sponsors who generously contributed to the evening's success!

Gala Committee

Anna Horner, Elizabeth Pepek, and Stephanie Wedeking
Co-Chairs

Sandra Allen
Jennifer Bednar
Elizabeth Beers
Lindsay Bracken
Susan Broeker
Melanie Clarke
Olive Coghlan
Nora Decker
Alison Denis
Martine Elefson

Beth Enck
Marita Engshuber
Wendy Golden
Debora Haines
Cynthia Hillas
Jacqueline Kerrod
Cynthia Larsen
Lauri Campbell Loaiza
Deborah Lunder
Elinor Lunder

Yvonne Marcuse
Kris Muse
Susie Paneyko
Jacqueline O. Phares
Anne Reeves
Erin Mitchell Sanchez
Caroline Scriven
Tracy Sipprelle
Jean Snyder
Louise Wellemeyer

Merrill, a Bank of America Company

Bryn Mawr Trust
Fox Rothschild, LLP

Organization

Board of Trustees

Yvonne Marcuse, *Chair*
Mark M. Larsen, *Treasurer*
Deborah Lunder, *Secretary*

Paul H. Allen
Carol Anderson
Elizabeth B. Beers
Derek Bermel
Kathleen Biggins
Nora Duffy Decker
John Ellis
Michael Gehret
Julian Grant

Debora Haines
Deborah Herrington
Cynthia Hillas
Anna Horner
B. Sue Howard
Richard J. Levine
Kris Muse
Jacqueline O. Phares
Deborah Prentice

Robert N. Ridolfi, Esq.
Ruta K. Smithson
Pete Taft
David A. Tierno,
in memoriam
Anne VanLent
Stephanie Wedeking

Advisory Council

Robert L. Annis
Melanie Clarke
Stephen Paneyko

Ingrid W. Reed
Anne Reeves

Caren Sturges, *Chair Emerita*
Jay Vawter
Nina Wainwright

Trustees Emeriti

Georg Albers-Schonberg

Judith Ogden Thomson

George Vaughn

Rossen Milanov, *Edward T. Cone Music Director*
Nell Flanders, *Assistant Conductor*

Administration and Production

Marc Uys, *Executive Director*
Suzanne Wray, *Director of Development*
Katherine Curatolo, *Manager, Artistic Operations*
Carolyn Dwyer, *Manager, Marketing & Communications*
Kitanya Khateri, *Manager, Patron Services*
Audrey Yeager, *Manager, Donor Relations & Special Events*
Abby Gordon, *Development Associate*
Michael Volpert, *Personnel Manager*
Jerry Bryant, *Assistant Personnel Manager*
Mary Schmidt & Elizabeth Thompson, *Librarians*
Daniel Hudson, *Production Assistant*
Kathleen Camisa & Kelly Paul, *Bookkeepers*
Isabella Duicu Palowitch / ARTISA LLC, *Graphic Design*
Anne Fahey / *Graphic Design*
Bob Copeland / *Mastergraphx, Printing Services*
WithumSmith+Brown, *Accounting Services*

Princeton Symphony Orchestra Administrative Office

P.O. Box 250, Princeton, NJ 08542 phone: 609 / 497-0020 fax: 609 / 497-0904
info@princetonsymphony.org www.princetonsymphony.org

Princeton University Campus Venue Services

Nick Robinson, *Director, Campus Venue Services*
Kathleen Coughlin, *Assistant Director, Performing Arts Services*
Mary Kemler, *Assistant Director, Client Resources*
Sharon Maselli, *Audience Services Manager*
Bryan Logan, *Production Manager, Performing Arts Services*
Lindsay Hanson, *Artist Services Manager*
James Allington, *Audio Engineer*
Bill Pierce, *Theater Operations Technician*
Anne Cutrona, *Theater Operations Technician*
Matthew Halbert, *Theater Operations Technician*
Jim Taylor, *Systems and Support Manager*

Cover design by Anne Fahey/Program design by ARTISA LLC