

PRINCETON SYMPHONY ORCHESTRA

ROSSEN MILANOV, MUSIC DIRECTOR



Jude Harpstar, guest harpist



Mzwandile Twala, violin

BUSKAID – A Musical Miracle

Curious Creatures and a Heavenly Harp

30 April - 2 May 2021

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. 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.

DEAR FRIENDS,

I grew up and began my career as a violinist in South Africa, and became well acquainted with Buskaid and the extraordinary talent of its musicians. Their musicianship, versatility, and enthusiasm for their art is inspirational. The Princeton Symphony Orchestra has been developing a relationship with the organization ever since a group of trustees, including composer Julian Grant, and I visited the Buskaid Music School in Soweto in 2019. Julian Grant's 2014 composition *Sancho's Dance-Mix*, commissioned for Buskaid, is included on the first concert in our series. We couldn't be prouder to present *Buskaid – A Musical Miracle* to you and fellow music lovers throughout the world. Thank you for joining us today!

Best wishes to all,



Marc Uys
PSO Executive Director



PSO Executive Director Marc Uys and composer Julian Grant visiting with Buskaid Founder Rosemary Nalden and Buskaid's cello and bass teacher Sonja Bass in Soweto, August 2019.

Buskaid Soweto String Ensemble



Buskaid was founded by Rosemary Nalden in January 1997 in response to requests from the local community in Diepkloof, Soweto. Initially the organisation consisted of fifteen members of another Diepkloof Project and a few new beginners. It currently comprises approximately 120 students, all of whom are drawn from the less privileged local community. Since 2002, the Music School has run a teacher-training course for all its students; currently twelve senior

Buskaid members are employed as highly skilled string teachers, working alongside Rosemary Nalden and Sonja Bass, Buskaid's cello and double bass teacher.

Over the past 23 years, Buskaid has produced a string ensemble with a formidable reputation for high standards of performance and a sophisticated grasp of musical style. The Ensemble has toured internationally 26 times, and highlights include performances in prestigious venues throughout Europe, the USA, and New Zealand; appearances at the City of London, Cheltenham, and New Haven International Festivals; a highly acclaimed performance at the 2007 BBC Promenade Concerts, and a tour of Syria in 2010. In 2009, Buskaid was named by the UK's *Gramophone Magazine* as one of the world's ten most inspirational orchestras, alongside such orchestras as the London Symphony Orchestra and the New York Philharmonic.

The Ensemble has played six times under the baton of Sir John Eliot Gardiner, and in collaboration with Melvyn Tan, Bernarda Fink, Steven Isserlis, and Karl Jenkins. It performed several times in the presence of the late former President Nelson Mandela, for Her Majesty Queen Elizabeth II and HRH Prince Charles, for President

Cyril Ramaphosa, and for many distinguished foreign dignitaries, including the former First Lady of the United States of America, Mrs. Michelle Obama.

Since 1997 Buskaid has enabled six highly gifted students to study at two prestigious British music colleges – the Royal Northern College of Music (RNCM) and the Royal Academy of Music. The first, Samson Diamond, graduated from the RNCM with First Class Honours and subsequently completed his Masters degree. On returning to South Africa, he won the Standard Bank Young Artists Award for Music in 2010. Samson Diamond now leads the Odeion String Quartet, University of Bloemfontein, Free State. He also plays regularly with, and occasionally leads, Chineke!, a UK-based professional orchestra which offers employment opportunities to BME musicians.

Such achievements are a tribute to these young people's dedication and discipline, basic requirements for anyone wishing to master the complex skill of playing a stringed instrument. Inevitably this training has a powerful influence on all other aspects of their lives. Many are high achievers in their academic work. Those children and young people who battle with problems such as difficult home circumstances, drug abuse, and bereavement find both support and solace at the Music School.

Whilst providing a first-class training ground for the exceptional musical talent to be found throughout the townships, Buskaid also challenges its members to attain to high standards in all aspects of their lives, giving them confidence and a great sense of optimism about their future. In all senses they are role models and a fine example of how a modest endeavour can impact powerfully on both local and international communities.

www.buskaid.org.za



2020-21

ROSSEN MILANOV, Edward T. Cone Music Director

Princeton Symphony Orchestra presents

Buskaid – A Musical Miracle

On-Demand April 30 - May 2, 2021

CURIOUS CREATURES AND A HEAVENLY HARP

Rosemary Nalden, Music Director

Jude Harpstar, guest harpist

Mzwandile Twala, violin

Cecelia Manyama and **Mathapelo Matabane**, vocals

Buskaid Soweto String Ensemble

Carlo Farina

Capriccio Stravagante

Claude Debussy

Danse sacrée et danse profane

Jude Harpstar, harp

Angela Morley

Reverie

Mzwandile Twala, violin

Fritz Kreisler

*Praeludium and Allegro, in the style
of Pugnani*

Mzwandile Twala, violin

Daluxolo Mqwathi, double bass



Felix Mendelssohn

String Symphony No. 10 in B Minor,
MWV N 10
Adagio–Allegro–più presto

**Burt Bacharach
and Hal David**

"I Say a Little Prayer"
Cecelia Manyama, vocals

Johnny Green

lyrics by Edward Heyman,
Robert Sour, and Frank Eyton

"Body and Soul"
Mathapelo Matabane, vocals

Trad. Zulu Hymn

arr. Buskaid members

"Noyana"
Cecelia Manyama, vocals

Marks Mankwane

arr. Buskaid members

"Marks' Special"



Made possible by funds from the
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Buskaid Music Director



Founder of Buskaid and Director of the Buskaid Music School in Soweto, **ROSEMARY NALDEN** was born in England and educated in New Zealand, where she graduated with a Bachelor of Arts in Languages before studying viola and singing at the Royal College of Music in London.

Rosemary freelanced in London for over 30 years as a leading member of most of the “early instrument” ensembles and orchestras. She has played and recorded extensively under such conductors as Sir John Eliot Gardiner, Sir Roger Norrington, Sir Simon Rattle, the late Christopher

Hogwood, the late Franz Brüggen, and the late Gustav Leonhardt.

Teaching has played an important role in Rosemary’s professional life. She employs a highly specialized teaching approach pioneered by the late Paul Rolland and developed by her close friend and distinguished British string pedagogue, the late Sheila Nelson. Her combined interest in performance practice and teaching has placed her in a unique position to develop the innate musicianship and stylistic flair of her young African students.

In 2002, Rosemary was awarded an MBE in the Golden Jubilee Queen’s Birthday Honours List, in recognition of her work with Buskaid. In 2003, she received a Distinguished Alumni Award from The University of Auckland, New Zealand. In May 2013, Rosemary was one of only five musicians worldwide to have been awarded Honorary Membership of the Royal Philharmonic Society, an extremely rare honour which has been bestowed on fewer than 140 musicians in the 200-year history of this illustrious British organization.

Guest Harpist



JUDE HARPSTAR is a multifaceted award-winning artist who mesmerizes crowds with her dynamic and exhilarating performances on harp and piano. She has traveled the world performing to diverse crowds and has won numerous accolades, amongst them the Yamaha Competition 2004 as pianist and two International Awards for “Best Acoustic Song” and “Best Pop/Adult/Contemporary EP” in The Independent Music Awards with her duo LU FLUR. She was also the soloist on Caroline Leisegang’s album entitled *Øyeblikk*, which won South African Classical Album of the Year in 2015.

Jude has performed at festivals and private events in Germany, Austria, Zimbabwe,

Switzerland, South Africa, the United States, and Ghana. She has shared the stage with many legends in the industry, amongst them Gregory Porter, Spho “Hotstix” Mabuse, Sibongile Khumalo, Kwesta, Gloria Bosman, Pops Mohamed, Toya Delazy, Loyiso Bala, and Joseph Clark. At age 15, she was selected to perform at The Eighth World Harp Congress in Geneva, Switzerland. At the age of 17, she won a full scholarship to attend the prestigious Interlochen Arts Camp and Academy, and went on to win more merit scholarships to finish her seven years in the US, attending the California Institute of the Arts and Oberlin College and Conservatory.

Jude is currently back in South Africa, composing and producing music for herself and other musicians, and performing.

judeharpstar.biz

Photo credit: Sanmari Marais

Solo Artist



MZWANDILE TWALA was born in 2000 and was brought to Buskaid at the age of 3 by his foster grandmother, with whom he lived in another suburb of Soweto. He was one of the youngest children to start learning the violin at Buskaid, and was initially taught in a group setting. His first individual teacher was Keabetswe Goodman, one of Buskaid's assistant violin teachers. At the age of 6, he started showing signs of prodigious talent, and was then taught by Rosemary Nalden, who has been his teacher ever since. In 2018, he gained his DipABRSM with Distinction and

is now the leader of the Buskaid Ensemble, as well as an assistant teacher at Buskaid. In 2019, Mzwandile was given a scholarship to attend a Musicworks chamber music course in the UK. He very much enjoys playing chamber music and experimenting with jazz improvisation. He is currently receiving online lessons from the distinguished British violinist Paul Barritt. Mzwandile wishes to study abroad, but the pandemic has obliged him to put his plans on hold.

Buskaid Soweto String Ensemble

Directed by Rosemary Nalden

VIOLINS

Tshidiso Boikanyo
Mpumelelo Buthelezi
Keabetswe Goodman
Khotso Langa
Cecelia Manyama
Tumi Mapholo
Tshegofatso Matabane
Solomon Mathipa
Kabelo Monnathebe
Nathi Ngcobo
Keabetswe Ratshivhadelo
Simiso Radebe
Thokozani Radebe
Zandile Shabangu
Bokamoso Silingela
Mzwandile Twala
Lungile Zondo

VIOLAS

Mzwandile Khemese
Neo Makintle
Tiisetso Mashishi
Mathapelo Matabane
Lesego Mokonoto
Simiso Radebe
Kgothatso Ramong
Kamogelo Ramotswa
Keabetswe Ratshivhadelo

CELLOS

Andile Baloyi
Katlego Legodi
Nathi Matroos
Koketso Mphela
Tebogo Shole
Gilbert Tsoke

DOUBLE BASSES

Khumo Gumede
Pule Lekarapa
Daluxolo Mqwathi
Phumelelo Ndlovu
Kgotsa Ramong

VOCALS

Cecelia Manyama
Mathapelo Matabane

ASSISTANT TO DIRECTOR

Sonja Bass (cello, double bass, theory,
instrument repair)

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Program Notes_____

Carlo Farina

Capriccio Stravagante

Born in Mantua, Carlo Farina, one of the earliest known virtuoso violinists, moved to Dresden in 1626 where he was inspired by Heinrich Schütz to start composing. Farina moved freely around Europe, ultimately settling in Vienna, where he died of the plague. He is probably best known for his *Capriccio Stravagante*, although his composing output was considerable. This work is fascinating to string players (and others) for the unusual and groundbreaking techniques which Farina used to portray various instruments and animal sounds, specifically hens, a rooster, cats, and dogs. The work also contains movements which imitate the hurdy-gurdy, Spanish guitar, church organ, trumpets, and flutes. To achieve these sounds, Farina gives specific instructions for the player to double-stop (playing two strings simultaneously to imitate the drone of the hurdy-gurdy) to play *sul ponticello* ("on the bridge") to copy the sound of a flute, to strum like a guitarist, to play *col legno* (hitting the string delicately with the wood of the bow) and to use *bow portato (il tremulo)* to create the sound of a church organ. In the latter case, Farina's humor is clearly portrayed, as the improvising organist clearly gets lost in a bar or two of muddled chromaticism, before thankfully finding his (or her) way back to the original key. All these movements are interspersed with lively contemporary dances. Although Buskaid musicians do not have the luxury of playing baroque instruments, they are all trained in baroque techniques, and this performance includes some imaginative decorations which would have been very familiar to Farina and his contemporaries.

Claude Debussy

Danse sacrée et danse profane

"I have been fascinated to learn the background to the Debussy 'Dances' since I grew up with both a Pleyel piano and an Érard (pedal) harp – literally the only possessions my impoverished parents owned when we emigrated (on an unconverted troop ship) with both instruments to New Zealand in 1947. My father,

though primarily an academic musician, was a fine harpist and performed frequently, although I don't recall ever having heard him play this work."
—Rosemary Nalden

In 1810, the Parisian piano maker Sébastien Érard introduced a system of pedals to alter the pitches of the harp's open strings chromatically, but though this instrument could effectively negotiate every note within its range, it was somewhat clumsy of operation, and various attempts were made to simplify the harp's mechanics. At the end of the 19th century, Gustave Lyon developed a "chromatic harp," a pedal-less instrument in which a single string was devoted to each chromatic note. The Parisian instrument-making firm of Pleyel put Lyon's invention into production in 1897, in direct competition with Érard et Compagnie. By the turn of the century, Pleyel was casting about for ways to win some business from Érard who, as the supplier of pianos and harps to the Paris Conservatoire, enjoyed immense prestige across the Continent.

In 1904, Pleyel succeeded in having a course devoted to their chromatic harp instituted at the Brussels Conservatory, and the company's officials asked Claude Debussy to compose a work specifically for the new instrument that would serve both as a test piece for the students and as a demonstration of their harp's potential to prospective buyers. In the spring of 1904, Debussy composed a matched pair of dances, one "sacred" and one "profane," for chromatic harp and string orchestra. It should be added that Lyon's chromatic harp, with its vast curtain of strings, found little favor, and that it is Érard's double-action pedal harp which remains the standard instrument to this day.

The *Danse sacrée et danse profane* comprise two brief works joined as one. The *Danse sacrée* is said to have been suggested to Debussy by a piano piece of his friend, the Portuguese composer and conductor Francisco de Lacerda (1869-1934). Concerning the relation between the two sections of the work, Joseph Braunstein wrote, "*The title is somewhat intriguing since there is not much difference between the sacred dance and its profane counterpart. Both display small melodic phrases, a transparent texture, shifting harmonies, and richness of dissonances, and at the same time arresting effects are obtained by the harp in combination with the sonorities of the string orchestra.*"

(Note by Richard E Rodda 2011 Chamber Music Society of the Lincoln Center, New York)

Angela Morley

Reverie

I clearly recall the name Wally Stott from listening to episodes of the *Goon Show* and *Hancock's Half Hour* in my early youth, for it was Stott who wrote the theme music for these and many other BBC radio shows. He enjoyed many successes as a film and radio composer, but was continually haunted by the feeling that he had been born the wrong gender. Showing enormous courage, and with the devoted support of his second wife, he traveled to Switzerland in the '70s and returned to Britain as Angela Morley. Far more confident and comfortable with her new identity, Angela Morley moved to the USA where she achieved many successes as a film and TV composer, collaborating with John Williams (*Star Wars*, *E.T.*, *Schindler's List*, etc.) and winning three Emmy Awards for her television compositions, which included the music for *Dallas* and *Dynasty*. Morley's *Reverie* was written in 2002-03 and dedicated to the violinist Geoffrey Allan.

Fritz Kreisler

Praeludium and Allegro, in the style of Pugnani

The *Praeludium and Allegro* is one of many Kreisler compositions published early in the 20th century which he originally credited to 17th or 18th-century composers whom he had "rediscovered," in this case the Baroque-era violinist/composer Gaetano Pugnani. Such pieces became collectively subtitled "in the style of..." after Kreisler finally revealed his curious charade in 1935. Some critics and musicologists were not amused. But Kreisler's intent was a good-natured effort to avoid what he thought would be undue repetition of his own name in his concert programs. He replied to the complainers that they had already praised the works as worthy, adding, "*The name changes, the value remains.*" And more importantly, these works are not parodies, but rather Kreisler's highly effective exercises on

or homages to various styles. Several have gone on to become great and beloved standards of exquisite violin music.

(From notes by Tom Wachunas, Canton Symphony Orchestra)

"The unexpected ending to this performance came about after I played Mzwandile an old recording of Eddie South's swing version I found on YouTube. He was fascinated, and, demonstrating the usual flair and prodigious talent of many of our students, he and Daluxolo soon came up with their alternative ending! —Rosemary Nalden

Felix Mendelssohn

String Symphony No. 10 in B Minor, MWV N 10

Adagio – Allegro – più presto

Mendelssohn's 10th String Symphony was written at much the same time as the publication of *Eine Kleine Nachtmusik*. Viewed in this context, the classical influences of this early work are strikingly obvious. At the same time, this little symphony looks forward to such masterpieces as his *Overture to a Midsummer Night's Dream* written in 1827. In fact, there is a brief glimpse of *Midsummer Night's Dream* towards the end of this one-movement work.

All his string symphonies were composed between 1821 and 1824, when Mendelssohn was aged between 12 and 14. At the time, he was receiving composition and counterpoint lessons with the esteemed teacher Carl Friedrich Zelter in Berlin, and these symphonies were in fact exercises written for Zelter. They would have been performed at the Mendelssohn home in Berlin, with Felix and his sister Fanny appearing as soloists when required.

The string symphonies were thought to be lost until they turned up in a Berlin library after the Second World War. No. 10 in B Minor may have consisted of more than one movement, but if so, the other movements have been lost. There are three tempo directions within this movement, which begins with a slow Adagio introduction followed by an Allegro, a sudden shift in tempo and mood. The work tumbles towards an exciting finale in a brief section marked "più presto."

Burt Bacharach and Hal David

"I say a Little Prayer for You"

"I Say a Little Prayer for You" was written in 1966 by Burt Bacharach and Hal David for Dionne Warwick and was intended to express concern for American soldiers serving in Vietnam. A year later, casualties there reached their maximum. In 1967, the song was so popular with DJs that it was released as a single with Warwick singing, and in 1968, Aretha Franklin recorded it on her *Aretha Now* album. It became her biggest hit in the UK where it reached no. 4 on the charts.

Johnny Green

"Body and Soul"

lyrics by Edward Heyman, Robert Sour, and Frank Eyton

"Body and Soul" is one of the most recorded jazz standards and was written originally for the British actress and singer Gertrude Lawrence in 1930. It was first performed in the United States by Libby Holman in the 1930 Broadway Revue *Three's a Crowd*. Louis Armstrong was the first jazz musician to record it (October 1930), but Paul Whiteman and Jack Fulton popularized it in the US. Many notable artists have recorded this song including Anita Baker, Billie Holliday, and Frank Sinatra. In March 2011, Tony Bennet and Amy Winehouse recorded it as a duet. Sadly, this was to be her final recording before her tragic death at the age of 27 in July of that year.

Trad. Zulu Hymn

"Noyana"

arr. Buskaid members

Marks Mankwane

"Marks' Special"

arr. Buskaid members

All Buskaid's "township" music - kwela, gospel, jazz, and Afro-pop - has been arranged and choreographed by Buskaid musicians. Since none of these

arrangements has ever been written down, the players have to commit all the music to aural memory. New recruits to the Ensemble are helped by advanced Ensemble members to learn the songs through aural and visual transmission, a process reminiscent of traditional folk music. A typical “kwela” session to learn a new song can be an extremely noisy and even argumentative occasion! Though the harmonies are basic, the rhythms can be quite complex, and the students call upon their knowledge of some quite difficult bowing patterns to execute these. Buskaid’s vocalists are all drawn from within the Ensemble and only one has received formal training as a singer. This simplicity of approach reflects the folk-like nature of this music, and adds a certain unsophisticated charm. The performances always differ, depending very much on who is leading, so there is a strong element of improvisation overlaying each performance. For this concert, two songs have been selected.

Firstly, “Noyana,” a traditional Zulu Christian hymn which roughly translated means “We are on the path of the voice of righteousness, home to the people who live in peace. Some of you are different in the eyes of God because of your sins. What do you say? Are you going to heaven?”

Here are the words in Zulu: *“Sikuyo indlela, Yelizwi lobomi, Ikhaya Labantu, Behleli ngendweba. Nina ka nehluka, Kuthixo, Ngo kona, Nithini, Nithini noyana, Phezulu.”*

“Marks’ Special” is a township jive song which we included in the first streamed concert from our 2017 performance. This is another version from our 2014 concert, with different choreography. The composer, Marks Mankwane, was a guitarist and part of a group of prominent kwela and marabi musicians in the 60s and 70s, who experimented with entirely new and innovative styles of township music. This music was named “mbaqanga” - a traditional snack made in the rural areas. Although originally a derogatory term, this became the genre’s main name.

~Rosemary Nalden

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Tel: +27 (0)11 442 9676 / 9699

Fax: +27 (0)11 788 4461

Email: admin@buskaid.org.za

rosemary@buskaid.org.za

Website: www.buskaid.org.za

The Buskaid Trust

PO Box 1398

Saxonwold

Johannesburg

2132

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Mobile: +44 (0)7547 478 870
Email: mary-jannet.leith@buskaid.co.uk
Buskaid UK
PO Box 67049
LONDON
W12 2FT

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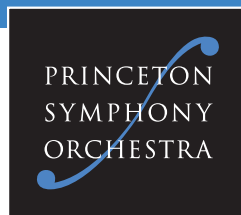
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Tel: +1 330 524 4143
Email: Brenda.Shick@yahoo.com

Buskaid USA
6994 Emerald Bay Ave NW
Canal Fulton, OH 44614
USA

Princeton Symphony Orchestra

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Princeton Symphony Orchestra Administrative Office
P.O. Box 250, Princeton, NJ 08542 phone: (609) 497-0020
info@princetonsymphony.org www.princetonsymphony.org