

• PRINCETON SYMPHONY ORCHESTRA  
ROSSEN MILANOV, MUSIC DIRECTOR

2023-2024



## MOZART'S REQUIEM

**Saturday, November 11, 2023 - 8pm**  
**Sunday, November 12, 2023 - 4pm**

with Westminster Symphonic Choir

## Welcome

### A Message from Our Music Director



Dear Friends,

It is my great pleasure to welcome you to the Princeton Symphony Orchestra's 2023-24 Season. Thank you for helping us to be more environmentally responsible by switching over to our new mobile-responsive digital program book. Now you can read Assistant Conductor Kenneth Bean's wonderful program notes anytime, anywhere in the days leading up to each concert.

I hope you will be inspired by this season's rich 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 GRAMMY® Award-winning Metropolitan Opera star and Princeton University graduate, Anthony Roth Costanzo.

While I will be conducting the majority of the concerts, Kenneth Bean will be collaborating with guest soloist Jennifer Koh on the PSO's performance of Missy Mazzoli's new violin concerto, "Procession." We also look forward to a special guest conductor for this year's December 16 Holiday POPS! concert.

I hope to see you then and throughout the orchestral season at our beautiful and acoustically superb home at historic Richardson Auditorium!

With warm regards,

Rossen Milanov  
*Edward T. Cone Music Director*

**Saturday, November 11, 2023 - 8pm**  
**Sunday, November 12, 2023 - 4pm**  
Richardson Auditorium

## MOZART'S REQUIEM

**Princeton Symphony Orchestra**  
**Rossen Milanov**, conductor

**Abigail Rethwisch**, soprano  
**Chelsea Laggan**, mezzo-soprano  
**Carlos Enrique Santelli**, tenor  
**Eric McKeever**, baritone

**Westminster Symphonic Choir** – James Jordan, director

**Caroline Shaw** *Entr'acte*  
(b. 1982)

**Wolfgang Amadeus Mozart** Requiem in D Minor, K. 626  
(1756-1791)

**Gregory Spears** A New Sanctus, Benedictus, and  
(b. 1977) Agnus Dei for the Mozart Requiem\*

I. Introitus  
    Requiem  
II. Kyrie  
III. Sequenz  
    Dies irae  
    Tuba mirum  
    Rex tremendae  
    Recordare  
    Confutatis  
    Lacrimosa

IV. Offertorium  
    Domine Jesu  
    Hostias  
V. Sanctus\*  
VI. Benedictus\*  
VII. Agnus Dei\*  
VIII. Communio  
    Lux aeterna



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## ABOUT THE ARTISTS



**Rossen Milanov**, conductor  
*Edward T. Cone Music Director*

Internationally renowned conductor and Princeton Symphony Orchestra (PSO) Edward T. Cone Music Director **ROSSEN MILANOV** looks forward to collaborating in 2023-24 with established and emerging artists of the orchestral world and helming 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, 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's programming at the PSO embraces the standard repertoire, rarities, and premieres, performed by superb soloists and featuring celebrated American composers. His exuberant and acclaimed performances are characterized by sharp musical intellect, poetic eloquence, and artistic ingenuity.

Noted for his versatility, Mr. Milanov is also a welcomed presence in the worlds of opera and ballet. He has collaborated with Komische Oper Berlin (Shostakovich's *Lady Macbeth of Mtsensk*), 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*). 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.



**Westminster Symphonic Choir**  
James Jordan, director

Recognized as one of the world's leading symphonic choral ensembles, the **WESTMINSTER SYMPHONIC CHOIR**, conducted by James Jordan and Associate Conductor Tyler Weakland, has recorded and performed with major orchestras under virtually every internationally acclaimed conductor of the past 90 years.

The choir first performed in Princeton in 1934 when it joined The Philadelphia Orchestra and Leopold Stokowski to perform Bach's Mass in B Minor in the Princeton University Chapel to celebrate the move of Westminster Choir College to New Jersey. Recent seasons have included a performance of Holst's *The Planets* with The Philadelphia Orchestra conducted by Cristian Măcelaru; the premiere of Machover's *Philadelphia Voices* with The Philadelphia Orchestra, conducted by Yannick Nézet-Séguin; Mozart's Mass in C Minor with the Orchestra of St. Luke's conducted by Pablo Heras-Casado; Handel's *Messiah* with the New York Philharmonic conducted by Andrew Manze; and Beethoven's Symphony No. 9 with the Princeton Symphony Orchestra, conducted by Rossen Milanov. The choir can be heard on recordings with Leonard Bernstein and the New York Philharmonic, and most notably, Bernstein's *MASS* with The Philadelphia Orchestra and Yannick Nézet-Séguin, released on the Deutsche Grammophon label, and the Benjamin Britten *War Requiem* with the New York Philharmonic, conducted by Kurt Masur.

Last season, the choir performed Handel's *Messiah* with the Orchestra of St. Luke's using a new libretto in Spanish, under the baton of Reuben Valenzuela of the Bach Collegium San Diego. The choir also performed Orff's *Carmina Burana* under conductor Jenny Wong of the LA Master Chorale. This Christmas, the Westminster Symphonic Choir is featured on the 30th Anniversary broadcast of *Christmas with Westminster: An Evening of Readings and Carols* available across 350 public television stations nationwide and on *PBS Passport* during the holiday season, in addition to the release of

a 2-CD set of the complete performance. In spring 2024, the choir will perform Orff's *Carmina Burana* in Carnegie Hall with the Orchestra of St. Luke's and the Young People's Chorus of New York under the direction of Tito Muñoz.

## **JAMES JORDAN**

GRAMMY®-nominated conductor **James Jordan** is conductor of the Westminster Symphonic Choir and the world-renowned Westminster Choir. At Westminster he directs the graduate program in choral conducting and serves as director of choral studies for the college. He is recognized and praised throughout the musical world as one of America's preeminent conductors, recording artists, writers, music psychologists and innovators in choral music. He was described as a "visionary" by the *Choral Journal*, which cited his book *Evoking Sound* as a "must read." He is the most published musician in the world. His 60 books explore both the philosophical, pedagogical and spiritual basis of musicianship.

His twenty CDs have received critical praise. *Gramophone* has described him as a conductor of "forceful and intimate choral artistry." Regarding the GRAMMY®-nominated recording of *Annelies, Choir and Organ* wrote, "Jordan's instinctive understanding of the score makes this a profound and emotionally charged experience." His CDs can be heard on the NAXOS, Spiritum, and GIA Choralworks labels and can be heard on all streaming outlets. He is exclusively published By GIA Music, Inc. He is also a host on the nationally syndicated radio program *Sounds Choral* of WWFM, the Classical network.

He serves as co-director of the Choral Institute at Oxford with James Whitbourn where Westminster Choir is in residence. He is artistic director and conductor of the professional choral ensemble, The Same Stream.



**Abigail Rethwisch**  
soprano

Soprano **Abigail Rethwisch** stepped in on less than two hours' notice in March 2017 to sing the title role of *Lucia di Lammermoor* for the entire run of Utah Opera's production, thrilling audiences with "her command of bel canto technique and riveting dramatic talent" (Opera News). During the 2022-23 season, Ms. Rethwisch returned to the

Metropolitan Opera as the Papagena cover in their new production of *Die Zauberflöte*, performed operatic highlights in a concert with Cedar Rapids Opera, joined the Brno Philharmonic as a soloist in Janáček's Glagolitic Mass, and returned to Columbus Symphony as the soprano soloist in Glagolitic Mass. In the 2023-2024 season, Ms. Rethwisch will sing the title role in *Lucia di Lammermoor* with Pensacola Opera and join the Princeton Symphony Orchestra and the Westminster Symphonic Choir for Mozart's Requiem. At the Metropolitan Opera, she covers Yvette in *La Rondine* and will sing Barbara and Mrs. Latch in *The Hours*.

In the 2021-22 season, Ms. Rethwisch returned to the Columbus Symphony for her role debut as Musetta in *La bohème*, returned to Dallas Opera and Utah Opera as the Controller in *Flight*, made her debut with Cape Symphony in a special anniversary concert and returned for their performance of Beethoven's Ninth Symphony, and joined the roster of The Metropolitan Opera to cover Meretaten in *Akhnaten*. Ms. Rethwisch is a graduate of the Young Artist programs at Utah Opera, Santa Fe Opera, and Chautauqua Opera. She holds a Bachelor of Music in Music Education from Simpson College and a Master of Music in Vocal Performance from Florida State University.



**Chelsea Laggan**  
mezzo-soprano

In the 2023/2024 Season, **Chelsea Laggan** brings her “memorably timbred dark mezzo” (Opera News) to multiple debuts, beginning with the Princeton Symphony Orchestra in Mozart's Requiem. She then sings Brahms' *Alto Rhapsody* at the Kimmel Center, and later Handel's *Messiah*, with VoxAmaDeus. In February 2024, Chelsea will make her house and role debut singing in the title role in Bizet's *Carmen* with Sarasota Opera.

In Spring 2022, Ms. Laggan originated the role of Nelly/Heather in the world premiere concert version of Kevin Puts' *The Hours* with the Philadelphia Orchestra. Chelsea has also brought a number of classic mezzo characters to life in performance with regional companies—highlights including Nettie Fowler in *Carousel*, Zita in *Gianni Schicci*, Olga in *Eugene Onegin*, Maddalena in *Rigoletto*, Erda in *Das Rheingold*,

Marcellina in *Le nozze di Figaro*, Ježibaba in *Rusalka*, and La Zia Principessa in *Suor Angelica*.

Along with her extensive opera repertoire, Ms. Laggan has wide-ranging performance experience singing sacred and secular concert music with orchestras across the country.

Ms. Laggan is a graduate of the Academy of Vocal Arts, and in 2023, is a Career Bridges Grant Winner, Jensen Vocal Competition Finalist, and Elizabeth Connell Prize Quarter-Finalist. She is also a recipient of prizes from the Camille Coloratura Awards, the Metropolitan Opera Laffont Competition, and the WRTI Giargiari Bel Canto Competition Audience Choice Award.



**Carlos Santelli**  
tenor

A Winner of the 2018 Metropolitan Opera National Council Auditions, tenor **Carlos Enrique Santelli** is a recent graduate of Los Angeles Opera's Domingo-Colburn-Stein Young Artist Program. Highlights of the 2022-23 season included performances with Amarillo Opera as Almaviva in *Il barbiere di Siviglia*, Opera San Antonio as Tybalt in *Romeo et Juliette*, and Opera Orlando as Tonio in *La fille du régiment*. In the 2023-24 season, Carlos will join the voice faculty at the University of Memphis in tandem with his ongoing performance career.

In the 2021-22 season, Santelli reprised the role of Almaviva in *Il barbiere di Siviglia* with Finger Lakes Opera and sang the role of Lorenzo in William Bolcom's *Lucrezia* with Opera Louisiane. He then performed Valcour in the rarely performed *The Anonymous Lover* with Minnesota Opera before joining Madison Opera for a double bill of *Cendrillon* and *L'enfant et les sortilèges* and debuts with Houston Grand Opera in their productions of *Turandot* and *Roméo et Juliette*. In the 2020-21 season, Mr. Santelli made his San Diego Opera debut as Almaviva in *Il barbiere di Siviglia*. In the 2019-20 season, he returned to Dayton Opera as Ramiro in *La cenerentola*. On the concert stage, he performed a joint recital with his wife, mezzo-soprano Ashley Dixon. In the 2018-2019 season, Mr. Santelli made his Dayton Opera debut as Count Almaviva in *The Barber of Seville* and performed as tenor soloist in Mendelssohn's *Die Erste Walpurgisnacht* with the Sacramento Choral Society. Recent projects with LA Opera include performances in *Salome*, conducted by James Conlon,



and *Wonderful Town*, conducted by Grant Gershon. Additionally, Mr. Santelli appeared as a guest soloist in a special gala celebrating the 10-year anniversary of LA Opera's Domingo-Colburn-Stein Young Artist Program. Further collaborations on the West Coast include numerous projects with LA Opera's Artist-in-Residence Matthew Aucoin.



**Eric McKeever**  
baritone

Making his first appearance with the Princeton Symphony, American baritone **Eric McKeever** has won consistent praise for his voice of “power and brilliance” (Chicago Tribune) and “considerable flexibility and a communicative presence enhanced by expressive, crystalline diction.” (Opera News)

This past summer Mr. McKeever portrayed the title role of Porgy (Porgy and Bess) with the Festival Casals de Puerto Rico. Other recent highlights include Papa-Daddy in *Why I Live at the Post Office* with UrbanArias in D.C.; the title role, *Don Giovanni* with Indianapolis Opera; and, Leporello (Don Giovanni) with Teatro Grattacielo. He was Artist-in-Residence with Delaware Opera where he sang the role of Don Alfonso in *Così fan tutte*; was guest artist in concert with Maryland Opera; sang the title role of *Kaiser von Atlantis* with On Site Opera; and, was the featured role of William Still in Paul Moravec's opera, *Sanctuary Road* with Penn Opera Music Festival. Last spring Mr. McKeever was Michele in the famed *Il tabarro* with On Site Opera taking place at the lightship *Ambrose* at the South Street Seaport Museum.

He has been Sharpless in *Madama Butterfly* with Opera Columbus, David in *L'amico Fritz* with Baltimore Concert Opera, Germont in *La traviata* with Pacific Opera Project, and joined Knoxville Opera in *Lucia di Lammermoor* as Enrico. Mr. McKeever made his Anchorage Opera debut as Malatesta in *Don Pasquale*; joined the roster of New York City Opera in *La fanciulla del West*, and returned to Florentine Opera as The Speaker in *The Magic Flute*. He was Charlie in Kamala Sankaram's *Looking at You* at BRIC in Brooklyn and sang with Finger Lakes Opera as Frank (Die Fledermaus). He performed

Adam Waters' *River of Freedom* with the Chautauqua Institution and joined Salt Marsh Opera as a soloist in "Music at the Lighthouse."

## NOTES ON THE MUSIC



**Caroline Shaw**  
(b. 1982)

***Entr'acte***  
Composed 2011

**Caroline Shaw**, the luminary New York composer, stands as a testament to what unwavering dedication and passion can achieve. From her humble beginnings in North Carolina as a violinist, to her meteoric rise as the youngest recipient of the Pulitzer Prize for Music, Shaw's journey is one of tenacity, vision, and prodigious talent.

Many know her as the GRAMMY®-winning vocalist of the ensemble Roomful of Teeth, but beyond her prowess as a performer, Shaw's unique voice as a composer resonates deeply, carving out a space for her in the annals of music history.

In this program, we explore her 2011 composition, *Entr'acte*, a mesmerizing reflection on the classical past through a contemporary lens. Inspired by the Brentano Quartet's rendition of Haydn's String Quartet Op. 77 No. 2, Shaw's piece evokes a dreamscape where time seems elastic, and the boundaries between eras blur. In Shaw's words, "*Entr'acte* was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 — with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuet of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition."

The opening strains of *Entr'acte* conjure up an ethereal realm, with a hymn-like theme that feels both familiar and distant. This ghostly tune, however, is ephemeral. It disintegrates into a series of disjointed phrases, painting an audioscape of fading memories and echoing pasts. Shaw adeptly employs a variety of techniques — from pitch-less bow noise to the sighing notes reminiscent of breath — crafting a piece that engages, challenges, and enchants.

As the composition progresses, the structure, rooted in the minuet form, reveals itself. This classical backbone is juxtaposed with contemporary ruptures, with unexpected

transitions that hint at the clash of times and styles. Shaw's approach to dynamics is exquisite; hushed moments swell into majestic chords, reminiscent of nature's quiet revelations that crescendo into awe-inspiring panoramas.

The playful pizzicato section brings a refreshing zest, mimicking the sporadic rainfall between a clear sky and a downpour, evoking nature's unpredictable beauty. This flirtation with time and rhythm, where Shaw alternates between varying time signatures, feels rebellious and tantalizing.

*Entr'acte* might be described as a bridge between epochs. From its opening, which reminds us of ancient hymns and ancestral melodies, to its climax that feels contemporary and avant-garde, Shaw invites us on a journey. And by its end, listeners are left with an echoing silence, a poignant reminder of the transient nature of music and time.

Caroline Shaw's genius lies not just in her ability to craft beautiful music but also in her talent for bridging worlds. Whether it's the bygone era of Haydn or the experimental sounds of today, she seamlessly connects them, crafting a narrative that's both timeless and timely.

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Instrumentation – *strings*  
Duration – *12 minutes*

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*Photo credit: Kait Moreno*



**Wolfgang Amadeus Mozart**  
(1756-1791)

**Requiem in D Minor, K. 626**  
Begun in 1791, unfinished

Wolfgang Amadeus Mozart's Requiem remains one of classical music's most intriguing works. Commissioned in 1791 by the Austrian Count Franz von Walsegg-Stuppach, the Requiem was cloaked in mystery from its inception. The Count, hoping to memorialize his young wife Anna who passed away at just 20, sent an anonymous messenger to Mozart with a request for the composition, a gesture that would later seed countless tales and rumors.

This Requiem was composed during a tumultuous period in Mozart's life. In the same year, he graced the world with his operas, *La clemenza di Tito* and *The Magic Flute*. However, the allure of the Requiem called to him, and by autumn, he began shaping this seminal Mass for the Dead. Fate, however, had other plans. Falling ill in November, Mozart passed away on December 5th, leaving the composition incomplete.

Determined to honor her husband's final work, Constanze Mozart approached several composers for its completion, the most notable being Franz Xaver Süssmayr. The waters of authorship were muddied by Süssmayr's subsequent forgery of Mozart's signature on the autograph score, igniting debates that persist to this day regarding the true composer of certain sections. While Mozart's authentic contributions include sections such as the Introitus, the Kyrie fugue, and most of the Sequenz, Süssmayr has claimed pieces like the latter part of the Lacrimosa and the Agnus Dei.

The music itself is a testament to Mozart's genius. The somber tones of the Mass for the Dead echo the sorrows of a world on the brink of the Romantic era. Through the Sequenz, one experiences the vastness of Judgment Day, transitioning from the thunderous proclamation of the Dies irae to the sorrowful introspection of the Lacrimosa. The powerful dialogues between the chorus and soloists capture the grandeur of universal destinies against the backdrop of personal anguish.

Despite its inherent gravity, the Requiem also showcases Mozart's mastery of 18th-century church music conventions, hinting at the inspirations he drew from earlier works and even his contemporaneous *The Magic Flute*. The plaintive cry of the opening Introitus resonates with the choral intricacies of the Kyrie, which itself employs an unusual perfect fifth to conclude, imbuing the work with an aura of solemnity.

The tale of Mozart's Requiem is as much about its music as its legends. Salzburg newspapers once reported Mozart's lament, fearing he was penning his own requiem. And while movies like *Amadeus* have sensationalized the narrative, what remains undeniable is the Requiem's monumental importance in classical music.

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Instrumentation – *two basset horns, two bassoons, two trumpets, three trombones, timpani, and strings*

Duration – *60 minutes (with Spears' completion)*

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*Continued...*



**Gregory Spears**  
(b. 1977)

**A New Sanctus, Benedictus, and Agnus Dei for the Mozart Requiem**  
Composed 2013

In embarking upon a reimagining of Wolfgang Amadeus Mozart's Requiem, particularly the Sanctus, Benedictus, and Agnus Dei, Gregory Spears demonstrates a meticulously nuanced recognition of history, musical diversity and an intrinsic respect for liturgical traditions. Mozart's Requiem, enshrouded in mystery and marred by the tragedy of the composer's untimely demise, leaves us with an elusive, albeit passionate, skeleton of musical intentions. Thus, the challenges and liberties of concluding such a storied work have captivated composers and musicians for centuries.

Upon analysis, Spears' endeavor into this timeless work does not seek to emulate the stylistic essence of Mozart or his contemporaries. His work instead reflects a deep-seated appreciation for the versatility and eclecticism inherent in church music, bridging epochs of musical history from Bach to minimalist patterns of the modern era. Spears said of his work:

While researching Mozart's Requiem, I came across a rare recording by conductor Eugen Jochum from 1955. On the recording, the traditional Mozart/Süssmayr completion was performed as part of a memorial service in Vienna. This historical recording — which interpolated organ improvisations and chanted texts into the musical fabric — was a reminder that a Requiem, when performed as a mass, invites music from different sources and time periods. Mozart's work was itself highly influenced by earlier music and begins with a conspicuous borrowing from Handel's *Funeral Anthem for Queen Caroline*. While my new music does not sound like Mozart, it is written in a manner that pays homage to the juxtaposition of old and new styles apparent in Mozart's late work and much of the liturgical music of the period. One of the enduring stories concerning the Requiem was that the composer's wife, Constanze, gave Süssmayr some musical "scraps" left by her husband to help the young composer write the missing movements. In homage to this myth, I have incorporated two cadential fragments from Süssmayr's completion into the end of my Benedictus and Agnus Dei. Are these short passages possibly Mozart's last writings, or are they Süssmayr's invention? Our inability to



answer such questions generates passionate debate concerning the Requiem and its fragmentary nature.

In the formation of his Sanctus, there's a deliberate departure from the arguably ostentatious rendering by Süssmayr. Spears opts for an opening that whispers of impending revelation, entwining the choir in turbulent, soft-spoken tones. This quieter, contemplative inception invokes a spiritual and emotional anticipation, acting as a prelude to the introspective voyage through the subsequent movements.

The Benedictus, painted with slow-evolving harmonies and minimalist string patterns, delivers a tranquility and peace that seems forged through trials and temporal understanding, embodying a spiritual serenity that transcends epochs, perhaps an auditory glance into eternal rest. Spears' decision to embed cadential fragments from Süssmayr's completion into this section and the Agnus Dei stands as an homage, whether to the myths surrounding Mozart's last written notes or as a subtle nod to the historical debates surrounding the Requiem's completion.

Moving to the Agnus Dei, Spears shapes a visceral auditory experience with ascending, mournful triplets over a canvas of dark, relentless harmonic repetitions from the choir. It speaks to a solemnity and spiritual *gravitas* that addresses the universality of human apprehension towards mortality and the afterlife.

The philosophical question surrounding the "correct" approach to completing Mozart's Requiem will, undoubtedly, persist indefinitely. Süssmayr's version, with its familiar Mozartian aura, might appeal to the purists. Meanwhile, Spears' completion — a rich tapestry woven from countless threads across music history, offering a simultaneous glimpse into the past, present, and beyond — invites listeners to traverse a multi-dimensional spiritual and musical journey.

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

# MUSICIAN ROSTERS

## Westminster Symphonic Choir

James Jordan, director

### Sopranos

Emilie Beals, *Carlisle, PA*  
Elizabeth Berger, *Hereford, MD*  
Cherisse R. Bonefont, *Lumberton, NJ*  
Juli Chiriboga, *Huntington, NY*  
Ally Christiansen, *Leamington, UT*  
Maya Cooper, *Fairfax, VA*  
Olivia Dixon, *Woodbury, NJ*  
Olivia Dunleavy, *River Edge, NJ*  
Olivia R. Duclos, *Woonsocket, RI*  
Sarah Febonio, *Flemington, NJ*  
Claire Fritz, *Elizabethtown, PA*  
Lauren Mickley, *Old Greenwich, CT*  
Ashley Erika LiBrizzi, *Hillsborough, NJ*  
Annie McCasland, *Potomac, MD*  
Sela J. McMullen, *Towson, MD*  
Samantha Noble, *Jersey City, NJ*  
Eleanor Rees, *Huntington, NY*  
Katelyn Reinhard, *Fort Wayne, IN*  
Brenna Richard, *York, PA*  
Abbey Ritter, *Geneva, NY*  
Makiah S. Robinson, *Elizabeth, NJ*  
Jennie Mae Sprouse, *Nashville, TN*  
Payton Tharp, *Hamilton, NJ*  
Sarah Vawdrey, *Teaneck, NJ*  
Julia Wilder, *Carmel, NY*  
Kelly Ye, *Hangzhou, China*  
Yalan Zeng, *Beijing, China*

### Altos

Nidhi Advani, *Columbus, NJ*  
Rosalind Ballow, *Warminster, PA*  
Jessica Bella, *Naperville, IL*  
Katie Blowitski, *Southampton, PA*  
Mackenzie Berry, *Frederick MD*  
Grace Comeau, *Bristow, VA*  
Song Ju Chi, *Seoul, South Korea*  
Emma Clark, *Danville, PA*  
Abi Culkin, *Woodbine, MD*  
Alexa Farah, *Northvale, NJ*

Jiayun Gao, *Shanghai, China*  
Jessica Koscak, *Tamaqua, PA*  
Duomi Liu, *Beijing, China*  
Alyssa M. Lester, *Monroe Township, NJ*  
Abigail A. Rose, *Perkasie, PA*  
Elizabeth Rosenberg, *Rising Sun, MD*  
Bailey Shay, *Matamoras, PA*  
Naomi Sestak, *Transylvania, Romania*  
Jasmin Villatoro, *Holbrook, NY*

### Tenors

Skylar Derthick, *Camas, WA*  
Devin Embrich, *West Palm Beach, FL*  
Christian Gray Johnson, *Covington, GA*  
Eric Beomjin Kim, *Seoul, South Korea*  
Tyler-Minseok Kim, *Siheung, South Korea*  
Benjamin Kirk, *Lumberton NJ*  
Samuel Messenger, *Bellmawr, NJ*  
Gregory Robert Nappa, *Newton NJ*  
Daniel J. Piver, *East Hampton, NY*  
Michael H. Woods, *Colonie, NY*

### Basses

Nathan Anderson, *Dickson, TN*  
Max Brey, *Tallahassee, FL*  
Jacqueline Burkholder, *Vineland NJ*  
Diego Bustamante, *Chico, CA*  
Kevin Catalon, *Fords, NJ*  
Diego Dominguez, *El Paso, TX*  
Emerson Fang, *Poughkeepsie, NY*  
Sean D. Haugh, *Point Pleasant, NJ*  
Lucas Heredia, *East Brunswick, NJ*  
Grischa P. Ivanov, *New York City, NY*  
James T. Moyer, *Yardley PA*  
Christopher Michael Palmer, *West Chester, NJ*  
Alastair Stewart, *Pointe Claire, Canada*  
Benjamin Shively, *Kansas City, MO*  
Gavin R. Springer, *Belmar NJ*  
Arseniy Vasilyev, *Moscow, Russia*

## 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  
November 11-12, 2023

### VIOLIN I

Basia Danilow\*

*Concertmaster*

***The George W. Pitcher Chair,***

ENDOWED IN PERPETUITY

Abigail Hong

***The Yvonne Marcuse Chair,***

*in memory of Mark M. Rutzky*

Ji In Yang

Cheng-Chih Kevin Tsai

Ruotao Mao

Margaret Banks

Tiffany Chang

Linda Howard

Marc Uys

Christine Wu

### VIOLIN II

Qianru Elaine He\*\*

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

Iris Chen

Giancarlo Latta

Arthur Moeller

Cheng-Hsun David Tsai

Jeremy Lap Hei Hao

Cameron Chase

Lisa Jihyeon Kim

### VIOLA

Stephanie Griffin\*

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

Jay Yiu

Beth Meyers

Jacqueline Watson

Bethany Hargreaves

Torron Pfeffer

### CELLO

Alistair MacRae\*

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

Elizabeth Loughran

Iona Batchelder

Talia Schiff

Elizabeth Thompson

### BASS

John Grillo\*

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

Dan Hudson

Alex Jenkins

### CLARINET

Pascal Archer\*

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

Gi Lee

### BASSOON

Brad Balliett\*

***The Cynthia & Rob Hillas Chair***

Kahlan Yenney

### TRUMPET

Jerry Bryant\*

***The Donna & Donald Deieso Chair***

Kenny Leeper

### TROMBONE

Vladislav Petrachev\*\*

***The David A. Tierno Chair***

Mike Lormand

***The Lor & Michael Gehret Chair***

James Rogers

### TIMPANI

Jeremy Levine\*

***The Anne VanLent Chair***

The Princeton Symphony Orchestra is a member of the League of American Orchestras. Named musician chairs are made possible through meaningful gifts to the Orchestra's endowment and innovation funds.

\* Principal player

\*\* Guest principal player



**SAVE THE DATE!**

**2024 GALA**

**Saturday, April 13**

Join us for an evening of scandalous fun at beautiful Jasna Polana!

To join the invitation list, please contact Audrey by December 20 at [ayeager@princetonsymphony.org](mailto:ayeager@princetonsymphony.org).

All donations and sponsorships benefit the PSO's many concerts and community events, its flagship Princeton Festival and PSO BRAVO! education programs.

For details, visit [princetonsymphony.org/gala-2024](https://princetonsymphony.org/gala-2024)