

• PRINCETON SYMPHONY ORCHESTRA  
ROSSEN MILANOV, MUSIC DIRECTOR

2023-2024



## TIME FOR THREE

**Saturday, March 9, 2024 - 8pm**  
**Sunday, March 10, 2024 - 4pm**

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Richardson Auditorium

## TIME FOR THREE

**Rossen Milanov**, conductor  
**Time For Three**, trio  
Ranaan Meyer, double bass  
Nick Kendall, violin  
Charles Yang, violin

**Marin Goleminov** *The Fire Dancer: Suite from the Ballet*  
(1908-2000)

1. *L'éveil et la danse de Demna* (Adagio Religioso – Allegretto)
2. *La ronde de Nestinarka* (Allegro molto)
3. *Cancon* (Allegro molto)
4. *La tristesse de Demna* (Lento)
5. *Fête au village* (Allegro con fuoco)
6. *Épilogue* (Adagio moderato)

**Kevin Puts**  
(b. 1972)

*Contact*

- |                     |               |
|---------------------|---------------|
| I. The Call         | III. Contact  |
| II. Codes (scherzo) | IV. Convivium |

## INTERMISSION

**Sergei Prokofiev** *Selections from Romeo and Juliet, Suites I and II, Op. 64*  
(1891-1953)

- |                                  |  |
|----------------------------------|--|
| 1. Scene (Suite I/2)             | 6. Masks (I/5)                           |
| 2. Montagues and Capulets (II/1) | 7. Dance of the Girls with Lilies (II/6) |
| 3. Juliet as a Young Girl (II/2) | 8. Balcony Scene (I/6)                   |
| 4. Minuet (I/4)                  | 9. Tybalt's Death (I/7)                  |
| 5. Friar Laurence (II/3)         | 10. Romeo at Juliet's Grave (II/7)       |

Music by Sergei Prokofiev

Scenario by Sergei Radlov, Adrian Piotrovsky, Leonid Lavrovsky, and Sergei Prokofiev

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**This concert is made possible in part through a generous gift from Stephanie and Robert Wedeking with additional support from Thomas Bieler and from Sue Howard.**

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agency of the National Endowment for the Arts.



## 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 helping the PSO's popular June performing arts celebration – The Princeton Festival.

Respected and admired by audiences and musicians alike, he has established himself as a conductor with considerable national and international presence. In addition to leading the PSO, Mr. Milanov is the music director of the Columbus Symphony Orchestra, Chautauqua Symphony Orchestra, and chief conductor of the RTV Slovenia Symphony Orchestra in Ljubljana. During his eleven-year tenure with The Philadelphia Orchestra, 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.



### **Time For Three**

Ranaan Meyer, double bass

Nick Kendall, violin

Charles Yang, violin

GRAMMY® and Emmy-winning ensemble, Time For Three (TF3), defies convention and boundaries by showcasing excellence across different genres, including classical music, Americana, and singer-songwriter. Their unique sound captivates audiences, immersing them in a musical experience that merges various eras, styles, and traditions of Western music. TF3, consisting of Charles Yang (violin, vocals), Nicolas "Nick" Kendall (violin, vocals), and Ranaan Meyer (double bass, vocals), combines their instruments and voices in a remarkable sound, establishing a distinct voice of expression that resonates with listeners worldwide.

TF3's longstanding history of collaboration with contemporary classical composers continues to thrive. They have worked closely with esteemed artists such as Chris Brubeck and Pulitzer Prize winners William Bolcom and Jennifer Higdon. Their most recent commission, *Contact*, composed by Pulitzer Prize winner Kevin Puts, premiered with the San Francisco Symphony and The Philadelphia Orchestra in the summer of 2022. This extraordinary piece, alongside Jennifer Higdon's *Concerto 4-3*, was released on Deutsche Grammophon under the album title *Letters for the Future*. Conducted by Xian Zhang, the album's exceptional quality propelled it onto the Billboard top 10 Classical Recordings charts. Additionally, it garnered a nomination for an Opus Klassik award and received a GRAMMY® win in the Best Classical Instrumental Solo category.

Renowned for their charismatic and energetic performances, TF3 has garnered praise from respected outlets including NPR, NBC, *The Wall Street Journal*, and the *Chicago Sun-Times*. They have graced illustrious stages such as Carnegie Hall, The Kennedy Center, and The Royal Albert Hall, effortlessly adapting their inimitable and versatile style to intimate venues like Joe's Pub in New York or Yoshi's in San Francisco. TF3 was featured on the acclaimed "Night of the Proms" tour, sharing stages with renowned artists like Chaka Khan and Ronan Keating across several European countries. Their collaborations span a diverse range of artists, including Ben Folds, Branford Marsalis, Joshua Bell, Aoife O'Donovan, Natasha Bedingfield, and Arlo Guthrie.

TF3's exceptional talents have not only earned them a GRAMMY® win but also secured them an Emmy for their concert special, "Time For Three In Concert," produced by PBS. Their appetite for new experiences led them to collaborate with cellist and composer Ben Sollee, creating the soundtrack for Focus Features' film *Land*, directed by Robin Wright (premiered at the Sundance Film Festival in January 2021). TF3 has teamed up with GRAMMY®-winning songwriter Liz Rose and GRAMMY®-winning producer Femke Weidema for new recordings released through Warner Music. They have also contributed to Summer Walker's R&B hit *Constant Bullsxxxt*, showcasing their versatility across genres.

Time For Three's artistic achievements, fueled by their relentless pursuit of musical excellence, have solidified their status as a remarkable ensemble. Their GRAMMY® win and extraordinary collaborations speak to their unwavering dedication to pushing creative boundaries and captivating audiences with their exceptional talent.

[tf3.com](http://tf3.com)

*Time For Three photos by Shervin Lainez*

## NOTES ON THE MUSIC



**Marin Goleminov**  
(1908-2000)

***The Fire Dancer: Suite from the Ballet***  
Composed 1938-40

Marin Goleminov occupies a distinguished place in the annals of Bulgarian music history as a trailblazing composer, pedagogue, conductor, and scholar. Belonging to the second generation of Bulgarian artists, Goleminov's enduring legacy encompasses his multifaceted contributions to the nation's cultural landscape.

Goleminov's musical journey began under the tutelage of his father, an amateur musician who initiated him into the world of the violin. His early forays into composition were nurtured by his music theory lessons with Professor Nikola Atanassov in Sofia. In 1927, he embarked on a transformative educational path at the Bulgarian Academy of Music, studying violin under the esteemed Professor Todor Torchanov and delving deeper into music theory with Professor Dobri Hristov.

The pursuit of knowledge and artistic growth led Goleminov to the vibrant cultural epicenter of Paris, where he further honed his craft at the Schola Cantorum. Under the guidance of luminaries such as Vincent d'Indy, Paul le Flemm, and Albert Bertlain,

Goleminov immersed himself in the rich tapestry of musical composition. His insatiable thirst for learning extended to the Ecole Normale de Musique, where he enrolled in a composition class taught by Paul Dukas, and to the Sorbonne, where he delved into music history, aesthetics, and literature.

Returning to Bulgaria in 1934, Goleminov wasted no time in making his mark on the country's musical landscape. He became an active member of the Union of Bulgarian Composers and played a pivotal role in founding the Bulgarian National Radio Chamber Orchestra, which he conducted with aplomb for three years.

In 1938, Goleminov journeyed to Munich, Germany where he studied composition under Joseph Haas and conducting under Carl Ehrenberg at the Akademie der Tonkunst. His return to Bulgaria in 1939 marked the beginning of his illustrious tenure as a professor of orchestration and conducting at the Bulgarian Academy of Music, where he eventually assumed the role of Dean in 1956.

Goleminov's impact transcended the academic realm. From 1965 to 1967, he assumed the directorship of the Sofia National Opera, leaving an indelible mark on the institution. In recognition of his outstanding compositional prowess, he was honored with the prestigious Herder Prize in 1976.

Marin Goleminov's prolific and diverse oeuvre encompasses five symphonies, four symphonic poems, three operas, two ballets, and eight string quartets, among other vocal, instrumental, and chamber works. His compositions span various creative periods, reflecting his evolving artistic vision and exploration of themes that resonate deeply with Bulgarian culture.

One of his seminal early works, the ballet *Nestinarka* (The Fire Dancer, 1938-40), stands as a testament to Goleminov's artistic prowess. This masterpiece intriguingly explores the interplay between pagan ceremonies and national folklore, embodying his commitment to forging a distinctive, Bulgarian musical identity.

Marin Goleminov's impact on Bulgarian music endures, with a substantial portion of his compositions firmly entrenched in the repertoire of Bulgarian performers. His dedication to nurturing future generations of musicians and his tireless contributions to music theory, scholarship, and literature further cement his place as a towering figure in Bulgaria's musical heritage.

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Instrumentation – *three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celeste, and strings*

Duration – *25 minutes*

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



**Kevin Puts**  
(b. 1972)

**Contact**  
Composed 2022

### Composer's Note:

In April 2017, I first heard a live performance by the prodigiously gifted string trio Time For Three at Joe's Pub in New York City. The group—Nick Kendall and Charles Yang, violinists, and Ranaan Meyer, bassist—had contacted me about the possibility of my writing them a concerto, and after hearing them play, sing, improvise and perform their own arrangements and compositions, that evening I felt both elated—by the infectious energy and joy they exude as performers—and also rather daunted by the thought. It seemed our musical tastes were so similar that I suggested to them, not at all facetiously, "*Maybe you ought to write your own concerto!*" I simply couldn't imagine conceiving any music they couldn't improvise themselves.

One of the tunes the trio performed that night at Joe's Pub was an original, called "Vertigo," which the guys later told me they wrote in a hotel room on the road. In the song, all three members both play their instruments and sing. I wondered about the possibility of beginning the concerto with the trio singing a wordless refrain, a cappella. I wrote a chord progression which unfolds from a single note and progresses through simple, suspended harmonies. Orchestral winds respond with the same music while the trio adds decorative, improvisatory gestures. This idea, first heard in a reflective manner, grows considerably until the orchestral brass deliver a most emphatic version of it. This first movement ("The Call") ends with the same sense of questioning with which it began.

Threatening unisons, played by the entire orchestra, break the mood startlingly and impel the soloists who drive forward with syncopated rhythms and virtuoso flurries of arpeggios. The energy in this second movement ("Codes") is unrelenting, often drawing its harmonic flavor from the ladder of notes which forms the overtone series and by combining triads from disparate keys.

By yet another contrast, the orchestral music that opens the third movement ("Contact") is cold and stark. I had the image of an abandoned vessel floating inert in the recesses of space. The soloists interrupt this with a quiet, gently rolling meditation, eventually inviting a solo oboe and a solo clarinet to join in lyrical counterpoint high above. Eventually, the soloists recall the stark opening of

the movement, rendering its rhythms into an unaccompanied phrase of tenderness and longing.

To put it mildly, the search for a silver lining amid the Covid-19 pandemic has been a unique challenge. But the cancellation of the initial performances of *Contact* scheduled for the summer of 2020 allowed us to continue working together on the concerto long after I finished it. Though my original title was simply *Triple Concerto*, we all agreed there was something more than abstract musical expression going on, that there was a story being told. Could the refrain at the opening of the concerto be a message sent into space, a call to intelligent life across the vast distances containing clues to our DNA, to our very nature as Earth people? Could the Morse code-like rhythms of the scherzo suggest radio transmissions, wave signals, etc.? And might the third movement (originally called simply “Ballad”) represent the moment of contact itself? (Admittedly, the climax of the film adaptation of Carl Sagan’s *Contact*, at which point Ellie, played by the wonderful Jodie Foster, en route via a wormhole to an alien civilization, witnesses a radiant cosmic event to which she tearfully breathes, “No words...they should have sent a poet...no words...” was in my mind during these discussions.)

Still in search of a finale to the concerto, I was serendipitously introduced to the wonderful *gankino horo* (Ganka’s Dance), a traditional Bulgarian melody, blazingly performed by at least twelve young cellists in unison at my (then) ten-year-old son Ben’s studio cello recital. At home, I began playing it on the piano and gradually my own compositional voice crept in. I was reminded of Bartok’s haunting Romanian Folk Dances and the composer’s fusion of his own musical sensibilities with age-old folk melodies. And so I set about composing a sort of fantasy on this tune, its asymmetric rhythmic qualities a fitting counterbalance to the previous three movements.

The word *contact* has gained new resonance during these years of isolation. It is my hope that this concerto might be heard as an expression of yearning for this fundamental human need. I am deeply grateful to Time For Three for their belief in my work and for the tireless collaborative spirit which allowed us to develop this showcase for their immense talents.

~Kevin Puts

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Instrumentation – *three flutes and piccolo, two oboes and English horn, three clarinets, three bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano, strings, two solo violins, and solo double bass*

Duration – *30 minutes*

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**Sergei Prokofiev  
(1891-1953)**

**Selections from *Romeo and Juliet*, Suites I and II, Op. 64**  
Composed 1935-36

Music by Sergei Prokofiev  
Scenario by Sergei Radlov, Adrian Piotrovsky, Leonid Lavrovsky, and  
Sergei Prokofiev

Sergei Prokofiev's *Romeo and Juliet* stands as a testament to his remarkable ability to craft music that transcends boundaries and captivates the human spirit. Yet, the journey of this iconic ballet was marked by twists and turns reflective of the composer's own tumultuous life.

Born in Russia, Prokofiev was a unique figure among the many Russian composers of the mid-20th century. He voluntarily returned to the Soviet Union in 1936, despite having spent years abroad, and faced the challenges of navigating the complex political landscape of the time. Prokofiev's music, characterized by a blend of Modernism and traditional styles, captured the essence of his own experiences and emotions as he straddled the worlds of the West and his homeland.

*Romeo and Juliet* is perhaps Prokofiev's most cherished work, but its path to recognition was fraught with obstacles. The initial commission from the Kirov Ballet in 1934 hinted at a return to Russia, but the collaboration was short-lived. The Kirov withdrew, leading Prokofiev to seek another venue for his composition.

The ballet's scenario, developed in collaboration with Sergei Radlov and choreographer Leonid Lavrovsky, adhered to the government's "drambalet" guidelines, emphasizing pantomime and Russian folk-inspired dance movements. Despite Prokofiev's efforts, the Moscow Bolshoi Theatre also abandoned the project, deeming the music "undanceable."

The turning point arrived when the Kirov Theatre finally premiered the ballet in January 1940. The production received a Stalin Prize and cemented Prokofiev's status as a national treasure. This *Romeo and Juliet* continues to thrive, choreographed by numerous luminaries, including Frederick Ashton, John Cranko, Kenneth MacMillan, and Rudolf Nureyev.

The music of *Romeo and Juliet* is both timeless and evocative, weaving a narrative that explores love, tragedy, and fate. Each movement captures the essence of the story, from the tumultuous brawl between the Montagues and Capulets to the tender, moonlit moments of young love on the balcony. Prokofiev's score transcends language, communicating the depth of emotion and drama inherent in Shakespeare's tale.

The "Dance of the Knights," known as "Montagues and Capulets" in the orchestral suites, has become an iconic excerpt, featured in various forms of media. This powerful composition captures the tension and rivalry between the feuding families and stands as an enduring symbol of the ballet's dramatic intensity.

While Prokofiev's journey through life and music was marked by complexity and ambiguity, *Romeo and Juliet* remains a beacon of artistic achievement. Its emotional depth, exquisite melodies, and timeless storytelling continue to resonate with audiences worldwide, reminding us of the enduring power of music to convey the complexities of the human experience.

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Instrumentation – *two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contrabassoon, four horns, two trumpets and cornet, three trombones, tuba, timpani, percussion, harp, piano, celeste, and strings*

Duration – *32 minutes*

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

*Program continued...*

# MUSICIAN ROSTER

## 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

March 9 - 10, 2024

### VIOLIN I

Basia Danilow\*

*Concertmaster*

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

ENDOWED IN PERPETUITY

Matthew Hakkarainen

***The Yvonne Marcuse Chair,***

*in memory of Mark M. Rutzky*

Erica Tursi

Cheng-Chih Kevin Tsai

Gregory Lewis

Margaret Banks

Emma Richman

Linda Howard

Christine Wu

Rita Wang

### VIOLIN II

Qianru Elaine He\*\*

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

Iris Chen

Arthur Moeller

Justus Ross

Rannveig Marta Sarc

Cheng-Hsun David Tsai

Cameron Chase

Jeremiah Blacklow

### VIOLA

Michael Davis\*\*

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

Chieh-Fan Yiu

Beth Meyers

Jacqueline Watson

Hannah Burnett

Jameel Martin

### CELLO

Alistair MacRae\*

***The Julian Grant & Peter Lighte***

***Family Chair***

Elizabeth Loughran

Joshua Halpern

Talia Schiff

Iona Batchelder

Elizabeth Thompson

### BASS

John Grillo\*

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

Dan Hudson

Stephen Groat

Devin Howell

### FLUTE

Scott Kemsley\*\*

***The Lunder/Ezekowitz Family Chair***

Hilary Jones

Frances Tate

### OBOE

Lillian Copeland\*

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

Erin Gustafson

Gilles Cheng

### CLARINET

Pascal Archer\*

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

Sarah Eom

Gi Lee

### TENOR SAXOPHONE

Dave Noland\*\*

### BASSOON

Brad Balliett\*\*

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

Zach Feingold

Mark Timmerman

### HORN

Jonathan Clark\*\*

***The Dr. Michael L. Barnett Chair***

Steve Sherts

Colin Weyman

Colby Kleven

### TRUMPET

Jerry Bryant\*

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

Thomas Cook

William Day

**TROMBONE**

Carlos Jiménez Fernández\*\*

*The David A. Tierno Chair*

Lars Wendt

*The Lor & Michael Gehret Chair*

James Rogers

**TUBA**

Jonathan Fowler\*

**TIMPANI**

Jeremy Levine\*

*The Anne VanLent Chair***PERCUSSION**

Phyllis Bitow\*

*The Lunder/Ezekowitz Family Chair*

Greg Giannascoli

Eric Borghi

**HARP**

André Tarantiles\*

*Anonymous Chair, given by  
a PSO friend in honor  
of all parents***PIANO/CELESTE**

Ruoting Li\*\*

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 Dates – June 7-22, 2024!

**The Princeton Festival****June 7-22, 2024**

At Morven Museum &amp; Garden

Tickets are now available for the 2024 Princeton Festival, New Jersey's premier performing arts extravaganza. Enjoy beautiful music, opera, and more within our tented pavilion on the grounds of beautiful Morven Museum & Garden. With opportunities for picnicking, socializing, and exploring the Museum's main building and superb garden before events, the Princeton Festival is the place to be for relaxed, summertime entertainment!

For details, visit [princetonsymphony.org/festival](https://princetonsymphony.org/festival)