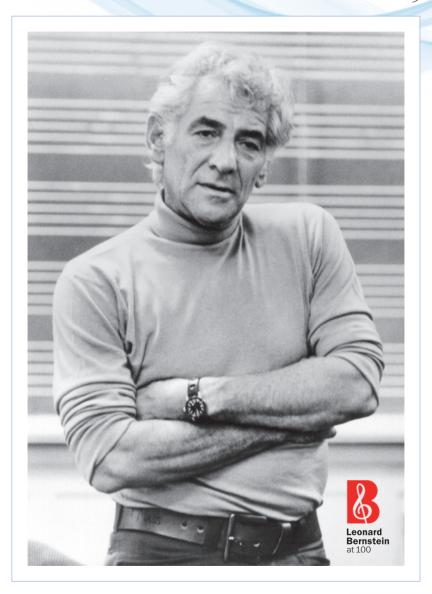
PRINCETON SYMPHONY ORCHESTRA ROSSEN MILANOV, MUSIC DIRECTOR

2018-2019



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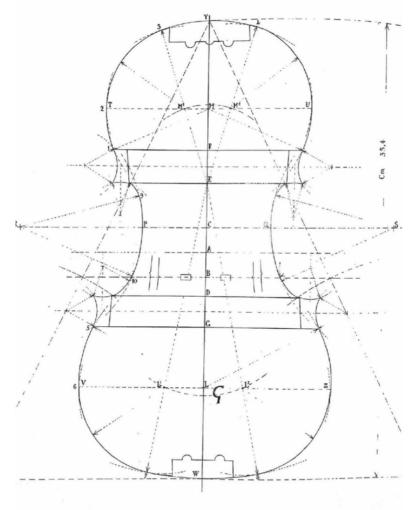
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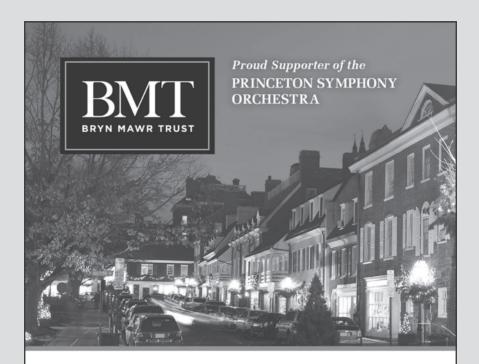
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Dear Friends,

I am very excited to welcome you to the Princeton Symphony's new season! We are very much looking forward to performing for you and sharing inspiring musical experiences together.

As always, you can expect to hear some of the brightest stars in the musical universe—each of them speaking with a uniquely personal voice. The violinist Daniel Rowland and the exceptional soprano Meghan Picerno will help us celebrate the centennial of Leonard Bernstein with excerpts from his most memorable Broadway hits. Pianist Inon Barnatan will perform all five of Beethoven's Piano Concerti in two consecutive nights—a truly herculean task!

I am particularly excited to also welcome for their PSO debut pianist Dominic Cheli and violinist Rachel Barton Pine—both artists possess a strong individual voice. Chelsea Knox was the PSO's principal flutist before landing one of the most prestigious positions in the world—Principal Flute of the MET Opera Orchestra in New York. We are delighted to welcome her as a soloist!

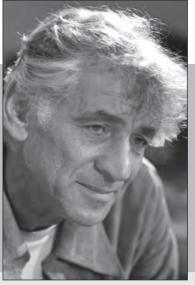
Of particular personal importance to me is the closing concert of the season. On a program imbued with Spanish flavor, we will present Derek Bermel's *Mango Suite*. The PSO co-commissioned this work to stimulate necessary conversations about cultural identity, immigration, and challenges that we face as a nation.

In February 2019, I will be celebrating my own 10th anniversary as music director of the PSO with Beethoven's 5th Symphony, a work that was featured in my debut with the Orchestra. I hope you'll join us then and throughout the season!

Regards,

Rossen Milanov Music Director





"I can't live one day without hearing music, playing it, studying it, or thinking about it."

-Leonard Bernstein

Many thanks to our season-opening sponsors!





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PRINCETON SYMPHONY ORCHESTRA ROSSEN MILANOV, MUSIC DIRECTOR

2018-2019

Saturday September 29, 2018, 8pm Sunday September 30, 2018, 4pm Richardson Auditorium

• A BERNSTEIN CELEBRATION •

Rossen Milanov, conductor Daniel Rowland, violin Meghan Picerno, soprano

Leonard Bernstein

Three Dance Episodes from On the Town

I. Dance of the Great Lover

II. Pas de Deux

III. Times Square Ballet

Leonard Bernstein

West Side Story Suite for Violin and Orchestra

arr. William David Brohn

INTERMISSION

Leonard Bernstein

Overture to *Candide*"Glitter and be Gay" from *Candide*lyrics by Richard Wilbur *Candide* Suite

arr. Charlie Harmon

This season-opening celebration is made possible in part through the generosity of Bryn Mawr Trust, Taft Communications, and individual supporters.

Cover Photo by Paul de Hueck, Courtesy of the Leonard Bernstein Office

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

This program is made possible in part by funds from the New Jersey State Council on the Arts













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 Music Director Rossen Milanov



ROSSEN MILANOV marks the start of his 10-year anniversary with the Princeton Symphony Orchestra (PSO) as music director this February. 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 *Mazzepa* (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.

Guest Artist



DANIEL ROWLAND's violin playing "has a powerful, glamorous tone, gleaming at the top and throaty and rugged down at the bottom" (*Gramophone*). He has performed concertos by Mozart, Elgar, Korngold, Berg, Prokofiev, Schnittke, Glass, and Ferneyhough with orchestras from Tromsø to Cape Town. Concerto performances in 2018 include Philip Glass with the Orchestre de Picardie and at the Kuhmo Festival, Lindberg in Joensuu, Berg in Düsseldorf and at the Stift

Festival, Bernstein with the Princeton and Columbus Symphony Orchestras, Michel van der Aa in Mexico, and Vivaldi/Piazzolla *Seasons* in Dublin.

He has performed in many of the world's most prestigious concert halls, most notably the Concertgebouw in Amsterdam, Carnegie Hall in New York, the Royal Albert Hall in London, the Glinka Hall in St. Petersburg, and the Gulbenkian in Lisbon, and has collaborated with noted conductors such as Andrey Boreyko, Janzug Khakidze, Viktor Liberman, Lawrence Foster, Heinz Holliger, Francois Xavier Roth, Bernhard Gueller, and Jaap van Zweden. He is an enthusiastic advocate of 20th century and contemporary music.

A passionate chamber musician, Daniel Rowland has performed with artists as diverse as Ivry Gitlis, Polina Leschenko, Heinz Holliger, Dawn Upshaw, Gilles Apap, Alexander Lonquich, Priya Mitchell, Marcelo Nisinman, Michael Collins, Nicolas Daniel, Lars Vogt, Willard White, and Elvis Costello. He is a frequent guest at foremost international chamber music festivals. The Stift International Music Festival, of which he is the founder and artistic director, saw its fourteenth edition in August 2018.

He forms an acclaimed recital duo with pianist Natacha Kudritskaya. He is also a founding member of the contemporary tango quintet ChamberJam. He is the first violinist of the renowned Brodsky Quartet, and plays the "Ex-Rode" Guarneri del Gesù violin (Cremona ca. 1736), on loan from the Dutch Musical Instruments Foundation.

Daniel Rowland studied with Jan Repko, Davina van Wely, Herman Krebbers, Viktor Liberman, and Igor Oistrakh. Meeting Ivry Gitlis led to lessons in Paris and later musical collaborations. Various successes at competitions include first prize at the 1995 Oskar Back competition at the Concertgebouw in Amsterdam and the Brahms Prize in Baden-Baden.

Guest Artist



MEGHAN PICERNO has been hailed by the New York Times for her "attractive soprano voice," and for having "total control of the stage" (Broadway World). This season, she stars as Christine in the National Tour of Andrew Lloyd Weber's Love Never Dies. She also sings as a soloist in concerts featuring Leonard Bernstein's music with Theatro Municipal de Sao Paulo and the Princeton Symphony Orchestra, and reprises the role of Cunegonde in Candide in her

house debut with the Gran Teatre del Liceu.

She recently reprised the role of Cunegonde in *Candide* with the San Francisco Symphony led by Michael Tilson Thomas after her critical success in New York City Opera's new production directed by industry legend, Hal Prince. Of her performance, the *Huffington Post* hailed: "The real beauty of the evening was Meghan Picerno, clear of voice and crisp of diction, who managed the challenging 'Glitter and Be Gay' with aplomb."

Previous engagements include the role of La Fée in Massenet's *Cendrillon* with the Canadian Institute of Vocal Arts Festival in Montréal, the Barcelona Opera Studio's summer concert series, performances with Joan Dornemann's International Vocal Arts Institute in New York City, and the role of Queen of the Night in Mozart's *Die Zauberflöte* at Lincoln Center and Carnegie Hall.

In prior seasons, Meghan Picerno enjoyed a series of successful débuts: Gilda in *Rigoletto* at Opera Williamsburg, Sandman/Dew Fairy in *Hänsel und Gretel* at Washington D.C.'s world renowned Kennedy Center; the title role of *Lucia di Lammermoor* at Regina Opera; and solo concert débuts at New York City's David Geffen Hall and Alice Tully Hall, The National Center of Performing Arts in Beijing, China with iSing Festival; and the hauntingly beautiful Villa-Lobos' *Bachianas Brasilieras* with Resonance Chamber Orchestra. Other credits include Sophie in *Werther* with Music Co-OPERAtive Scotland (McOpera), Olympia in *Les contes d'Hoffmann* with International Vocal Arts Institute (IVAI), Violetta in *La traviata* with Long Island Opera, Queen of the Night in *Die Zauberflöte* with New York Lyric Opera, Zerlina in *Don Giovanni* at Martina Arroyo's Prelude to Performance, Monica in *The Medium* with Opera Oggi, and Marissa in *Henry's Wife* at American Opera Projects.

Lyrics

Glitter and Be Gay

Music by Leonard Bernstein Lyrics by Richard Wilbur

Glitter and be gay,

That's the part I play;

Here I am in Paris, France,

Forced to bend my soul

To a sordid role.

Victimized by bitter, bitter circumstance.

Alas for me! Had I remained

Beside my lady mother,

My virtue had remained unstained

Until my maiden hand was gained

By some Grand Duke or other.

Ah, 'twas not to be;

Harsh necessity

Brought me to this gilded cage.

Born to higher things,

Here I droop my wings,

Ah! Singing of a sorrow nothing can assuage.

And yet of course I rather like to revel,

Ha ha!

I have no strong objection to champagne,

Ha ha!

My wardrobe is expensive as the devil,

Ha ha!

Perhaps it is ignoble to complain...

Enough, enough

Of being basely tearful!

I'll show my noble stuff

By being bright and cheerful!

Ha ha ha ha! Ha!

Pearls and ruby rings...

Ah, how can worldly things

Take the place of honor lost?

Can they compensate

For my fallen state,

Purchased as they were at such an awful cost?

Bracelets...lavalieres

Can they dry my tears?

Can they blind my eyes to shame?

Can the brightest brooch

Shield me from reproach?

Can the purest diamond purify my name?

Lyrics continued

And yet of course these trinkets are endearing,

Ha ha!

I'm oh, so glad my sapphire is a star,

Ha ha!

I rather like a twenty-carat earring,

Ha ha!

If I'm not pure, at least my jewels are!

Enough! Enough!

I'll take their diamond necklace

And show my noble stuff

By being gay and reckless!

Ha ha ha ha! Ha!

Observe how bravely I conceal

The dreadful, dreadful shame I feel.

Ha ha ha ha!

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—Paula Fishman



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Princeton Symphony Orchestra

September 29 and 30, 2018

VIOLIN I

Basia Danilow
Concertmaster
Margaret Banks
Dora Dimitrova
Cheng-Chih Tsai
Igor Pikayzen
Hanfang Zhang
Adelya Nartadjieva
Linda Howard
Jennifer Liu
Sophia Mockler

VIOLIN II

Avi Nagin*
Michelle Brazier
Nikita Morozov
Ravenna Lipchick
Yinbin Qian
Carmina Gagliardi
Cheng-Hsun Tsai
Arthur Moeller

VIOLA

Stephanie Griffin* Michael Davis Elizabeth Meyers Jacqueline Watson Hannah Nicholas Emily Muller

CELLO

Alistair MacRae* Elizabeth Loughran Yoni Draiblate Elizabeth Thompson Michael Haas Arlen Hlusko

BASS

John Grillo*
Daniel Hudson
Joanne Bates
Devin Howell

FLUTE

Xue Su* Ji Weon Ryu Emily Wespiser

PICCOLO

Xue Su Emily Wespiser

OBOE

Nathan Mills* Hassan Anderson

ENGLISH HORN

Lauren Williams

CLARINET

Pascal Archer* Samuel Boutris Phillip Solomon Sherry Hartman-Apgar

F-FLAT CLARINFT

Phillip Solomon

BASS CLARINET

Sherry Hartman-Apgar

ALTO SAXOPHONE

Bryan McNamara

BASSOON

Seth Baer* Alexander Davis

CONTRABASSOON

William Hestand

HORN

Douglas Lundeen* Jonathan Clark Eric Davis Jenny Ney

TRUMPET

Jerry Bryant* Alex Bender Kenny Leeper

TROMBONE

Oliver Barrett* Lars Wendt Aaron Albert

TUBA

Gary Cattley*

TIMPANI

Jeremy Levine*

PERCUSSION

Phyllis Bitow* Greg Giannascoli Matthew Kantorski John Leister

HARP

Jacqueline Kerrod*

PIANO/CELESTE

Steven Beck*

*Principal player

Program Notes





Leonard Bernstein (1918–1990)

Born 100 years ago, **Leonard Bernstein** was a global force for music and for good.

As a composer, performer, and human being, he transcended boundaries. He loved music of all types, high and low. He led the Israeli Philharmonic in performances in Israel during the most dangerous of times, and was music director of the New York Philharmonic during its most prosperous era. He performed for the Pope at the Vatican, and also for children on CBS as part of his renowned educational concerts. He was also a humanitarian and global citizen, delivering countless addresses on philosophical and political topics, always urging peace and understanding.

His artistry was of the highest order, such that orchestras such as the Vienna Philharmonic and the London Symphony granted him honorary membership. And as a pianist and a composer, he shaped the definition of American music in the second half of the 20th century—both in the concert hall and on Broadway. In this musical tribute, we focus on the latter.

As you take in this performance, I encourage you to reflect on one overarching idea. In today's world, we are encouraged towards specialization. Conductors conduct; composers compose; violinists, well,

2018-2019



I. A BERNSTEIN Celebration

Daniel Rowland, violin
Meghan Picerno, soprano
Saturday September 29 8pm
Sunday September 30 4pm
BERNSTEIN / Three Dance Episodes from
On the Town
BERNSTEIN / West Side Story Suite for Violin
and Orchestra (arr. Brohn)
BERNSTEIN / Selections from Candide



II. BEETHOVEN Piano Concertos

Marcelo Lehninger, conductor
Inon Barnatan, piano
Saturday October 27 8pm
BEETHOVEN / Piano Concertos Nos. 1, 2 & 4
Sunday October 28 4pm
BEETHOVEN / Piano Concertos Nos. 3 & 5



III. RACHEL BARTON PINE plays Paganini

Rachel Barton Pine, violin
Sunday November 18 4pm
JANÁČEK / Sinfonietta (arr. Stein)
PAGANINI / Violin Concerto No. 1
STRAVINSKY / Divertimento from
The Fairy's Kiss

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PRINCETON SYMPHONY ORCHESTRA ROSSEN MILANOV, MUSIC DIRECTOR

IV. BEETHOVEN'S FIFTH EDWARD T. CONE CONCERT Dominic Cheli, piano Saturday February 2 8pm Sunday February 3 4pm BRAHMS / Piano Concerto No. 1

BEETHOVEN / Symphony No. 5



V. DVOŘÁK/LIEBERMANN/ MAZZOLI

Chelsea Knox, flute Saturday, March 23 8pm Sunday March 24 4pm

Missy MAZZOLI / Sinfonia (for Orbiting Spheres)
Lowell LIEBERMANN / Concerto for
Flute and Orchestra

DVOŘÁK / Symphony No. 8



VI. DEREK BERMEL'S Mango Suite

Mikaela Bennett, soprano Griset Damas-Roche, flamenco dancer Sunday May 19 4pm

Derek BERMEL / Mango Suite*

FALLA / El amor brujo

FALLA / The Three-Cornered Hat, Suite No. 1

FALLA / La vida breve, Spanish Dance No. 1

* Princeton Symphony Orchestra Co-Commission



DAY AND SAVE

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Program Notes continued

play violin. Reflect, therefore, on this man who was prolific in every area of music-making, and who used that excellence to create concert experiences accessible to so many different audiences. He cared little for defining a line between the music of Broadway and the music he performed with the world's great orchestras. Isn't it incredible that a man who composed symphonies and masses is being remembered today with some of his most famous works—drawn from the orchestra pit? It is, I believe, a testament to a musician who treasured the past and was also able to envision a healthy future for classical music. A future that united the popular and the profound in a way that affected people deeply and allowed a new generation to fall in love with the orchestra.

On the Town (1944) Three Dance Episodes

The plot of *On the Town* follows three sailors on leave from the Navy as they enter the big city (Bernstein's beloved New York) for the first time. Their mission is a rather unsavory one, as they each search for a female companion to better enjoy their time ashore. The plot mainly serves as a vehicle for the tremendous music that accompanies these midshipmen's amorous undertakings.

The show was conceived after a ballet with score by Bernstein, Fancy Free, met with great success in 1944. During this dark time, Americans were looking for entertainments of this type as an escape. Thus, Bernstein was enthusiastic when pitched the idea of turning the show into a musical, but he wished to preserve the role of dance in the show's ethos. Writes the composer: "It seems only natural that dance should play a leading role in the show On the Town, since the idea of writing it arose from the success of the ballet... On the Town is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted."

The "Three Dance Episodes" we hear today are essentially a suite of the best-loved music from the show. The first number is "Dance of the Great Lover," and depicts one of the sailor's dreams (after he falls asleep on the subway) of sweeping a young partner off her feet. The second, "Pas de Deux," depicts a balletic duet in Central Park, where another of our protagonists seduces his mate. The tune is that of "Lonely Town," one of Bernstein's best-known

melodies. The finale of the suite will have you singing along to a set of variations based on "New York, New York... (you know how it goes)... it's a hell of a town!" As a native New Yorker, I agree.

West Side Story (1957) Suite for Violin and Orchestra Arr. William David Brohn (2000)

You may be familiar with *West Side Story* in its form as a musical, as a movie, or even in its traditional orchestral embodiment, the "Symphonic Dances." However, today, we have a special treat as we welcome back Daniel Rowland to serenade us with familiar tunes in an unfamiliar format.

This piece for virtuosic solo violin and orchestra was completed after the death of Bernstein by composer William David Brohn. Very few arrangements of Bernstein's music have been authorized, but the Bernstein estate approved this work. In the liner notes of the first recording of the piece (by Joshua Bell), Bernstein's daughter Jamie Bernstein voices her support for the piece but cautions that reactions may be mixed.

The work begins with a short duet for saxophone and flute that creates a shimmering, mystical platform upon which the rest of the work largely rests. As the piece progresses, you'll hear lots of your favorite tunes, beginning with a short reference to "Mambo." This version doesn't include the orchestra's vocal rendition of that particular lyric, so I encourage you *not* to sing along!

Other familiar tunes then begin to emerge after the entrance of the solo violin, including "I Feel Pretty," which is not included in the Symphonic Dances, "Tonight," and "America." "Maria" makes its obligatory appearance before a violin cadenza. Finally, we hear "Somewhere," before transitioning into a reprise that leads us raucously to the end of the work.

The piece offers us a beautiful tour through some of our favorite moments from this iconic work. The piece is also wildly difficult for the soloist, and it will be a wonderful treat to hear Daniel navigate through this *tour de force*.

Candide (1956) Overture to Candide and "Glitter and Be Gay" Candide Suite, arr. Charlie Harmon (1998)

The final three works this evening are based on Bernstein's setting of Voltaire's *Candide*. The novella is a coming-of-age story, following a young

Program Notes continued

man introduced to the hardships of the world. Bernstein's setting is most often classified as an operetta, much in the vein of Gilbert and Sullivan. Like its composer, the work straddles boundaries, and is performed on both the Broadway stage and in the opera hall.

The overture's classical-style compositional format is part of what lends a maturity to the work overall. Composed in sonata form, the piece has become part of the standard repertoire. It begins with a motto that comes to signify battle music in the body of the work, sounding a minor seventh upward leap, followed by a major second. This tonal framework predicts B-flat Major, but the composer delightfully shifts to E-flat Major, and the game is upon us—revealing a comedy. The coda of the overture is based on the themes from "Glitter and Be Gay," so keep a close ear on the final section of the piece, because soon we will hear the same tune from our soprano!

We are thrilled to be joined by soprano Meghan Picerno who performs the most recognizable number from the show. At this point in the story, our protagonist, Candide, believes his betrothed, Cunegonde, was killed in a recent battle. Cunegonde survives and finds herself in Paris, guest to a sultan. She discovers a trove of jewels in the house and dons as many as she safely can, singing "Glitter and be Gay." At this point, Candide enters and the two young lovers are reunited. Candide then duels with the sultan, and makes an escape with his beloved.

Our program ends with the opera's suite, arranged by composer Charlie Harmon, one of Bernstein's assistants and editors. The full score is one of Bernstein's most loved and shows him at his greatest compositional prowess, inhabiting the styles of the Americas, such as tango and jazz, and combining them with Europeanisms such as the gavotte, waltz, and mazurka. Quotations within are as wide-ranging as Gilbert and Sullivan, Rossini, and Gounod. Almost all of the show's numbers are found within the suite; ending with the poignant "Make Our Garden Grow."

~ By John Devlin

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

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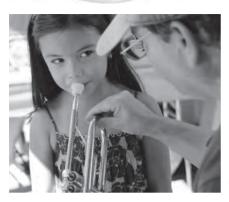
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[◆] Additional gift to the Melanie Clarke Fund

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9.22

Saturday, September 22

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11.17

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Application deadline: October 1, 2018



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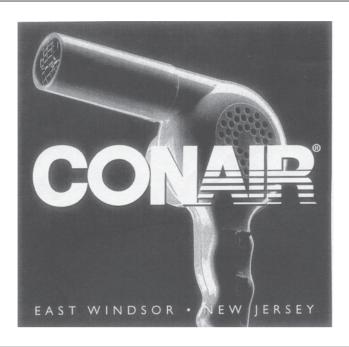
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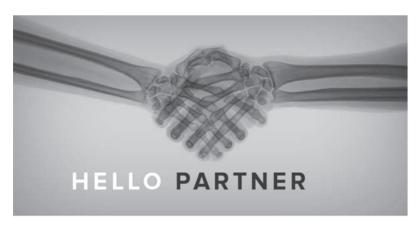


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2018-19 SEASON

FAII

An Evening of Kirk Peterson, Gerald Arpino, and Paul Taylor

Bart Luedeke Center Theater
Rider University | Lawrenceville, N.J.
Fri., September 21 | 7:30 p.m.
Sat., September 22 | 7:30 p.m.
Tears of the Moon | choreography Kirk Peterson
Sea Shadow | choreography Gerald Arpino
Airs | choreography Paul Taylor

Coppélia

State Theatre of New Jersey | New Brunswick, N.J. Fri., October 19 | 8:00 p.m.

Nutcracker

McCarter Theatre Center | Princeton, N.J. Fri., November 23 | 2:00 p.m. & 7:30 p.m. Sat., November 24 | 2:00 p.m. & 7:30 p.m. Sun., November 25 | 1:00 p.m.

Union County Performing Arts Center | Rahway, N.J. Fri., November 30 | 7:30 p.m.
Sun., December 2 | 1 p.m.

South Orange Performing Arts Center | South Orange, N.J. Fri., December 7 | 7:00 p.m.
Sat., December 8 | 2:00 p.m. & 7:00 p.m.

Two River Theater | Red Bank, N.J. Fri., December 14 | 7:30 p.m. Sat., December 15 | 1:00 p.m. & 6:00 p.m. Sun., December 16 | 2:00 p.m.

State Theatre of New Jersey | New Brunswick, N.J. Fri. December 21 | 7:30 p.m. Sat., December 22 | 2:00 p.m. & 7:30 p.m. Sun., December 23 | 1:00 p.m. & 5:00 p.m.

SPRING

Coppélia

Two River Theatre | Red Bank, N.J. Fri., March 15 | 7:30 p.m. Sat. March 16 | 1:00 p.m. & 6:00 p.m.

An Evening of Kirk Peterson, Mary Barton, and Paul Taylor

Kaye Playhouse at Hunter College | New York, N.Y. Sat., March 30 | 7:30 p.m.

Tears of the Moon | choreography Kirk Peterson World Premiere by Mary Barton Airs | choreography Paul Taylor

Coppélia

Bergen Performing Arts Center | Englewood, N.J. Fri., April 5 | 7:30 p.m. Sat., April 6 | 2:00 p.m. & 7:30 p.m. Staged by Douglas Martin

Beauty and the Beast (World Premiere)

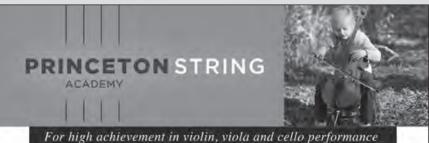
State Theatre of New Jersey | New Brunswick, N.J. Fri., May 10 | 8:00 p.m. Choreographed by Kirk Peterson With live accompianment by Princeton Symphony

Orchestra



Sea Shadow, Photo by Eduardo Patino





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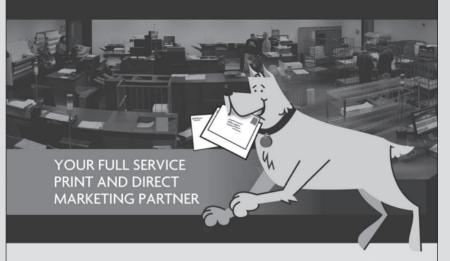
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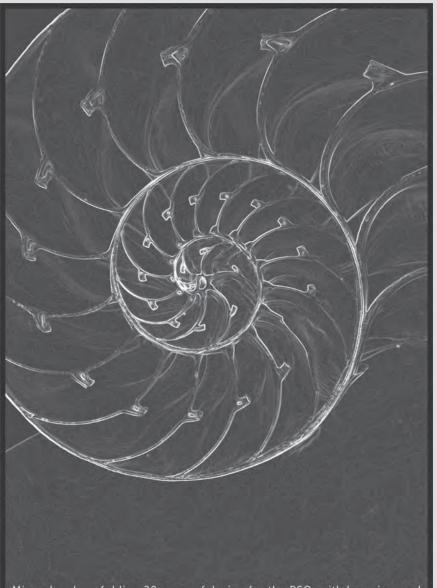
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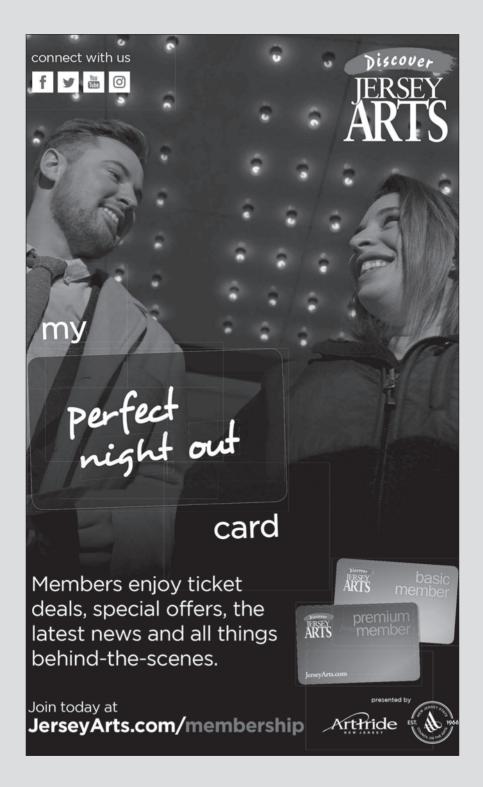


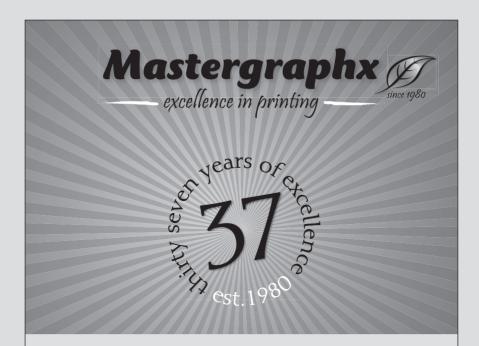
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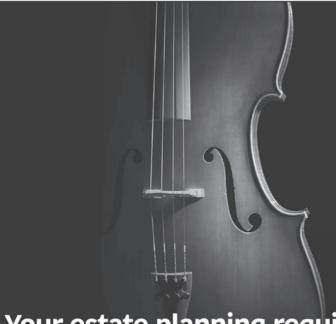
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