DEREK BERMEL’S MANGO SUITE

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

Derek Bermel
Lyrics by Sandra Cisneros
Mango Suite* (World Premiere)
1. A House of My Own
2. Cathy Queen of Cats
3. Darius and the Clouds
4. Four Skinny Trees
5. One Longing
6. Mango Says Goodbye Sometimes

*Princeton Symphony Orchestra Co-Commission
The Mango Suite Project is made possible in part through an award from the National Endowment for the Arts.

INTERMISSION

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

*Introducción y escena* (Introduction and Scene)
*En la cueva* (In the Cave)
*Canción del amor dolido* (Song of Love’s Sorrow)
*El Aparecido* (The Apparition)
*Danza del terror* (Dance of Terror)
*El círculo mágico* (The Magic Circle)
*A medianoche* (Midnight)
*Danza ritual del fuego* (Ritual Fire Dance)
*Escena* (Scene)
*Canción del fuego fatuo* (Song of the Will-o’-the-Wisp)
*Pantomima* (Pantomime)
*Danza del juego de amor* (Dance of the Game of Love)
*Final* (Finale)

*El sombrero de tres picos* (The Three-Cornered Hat),
Suite No. 1
Introduction—Afternoon
Dance of the Miller’s Wife (*Fandango*)
The Corregidor
The Grapes

*La vida breve,* Spanish Dance No. 1

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

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

Assistive listening devices and large print programs available in the lobby.
The Princeton Symphony Orchestra (PSO) is a cultural centerpiece of the Princeton community and one of New Jersey’s finest music organizations, a position established through performances of beloved masterworks, innovative music by living composers, and an extensive network of educational programs offered to area students free of charge. Led by Music Director Rossen Milanov, the PSO presents orchestral, pops, and chamber music programs of the highest artistic quality, supported by lectures and related events that supplement the concert experience. Through PSO BRAVO!, the orchestra produces wide-reaching and impactful education programs in partnership with local schools and arts organizations that culminate in students attending a live orchestral performance. The PSO receives considerable support from the Princeton community and the New Jersey State Council on the Arts, regularly garnering NJSCA’s highest honor. Recognition of engaging residencies and concerts has come from the National Endowment for the Arts, and the PSO’s commitment to new music has been acknowledged with an ASCAP Award for Adventurous Programming and a Copland Fund Award. The only independent, professional orchestra to make its home in Princeton, the PSO performs at historic Richardson Auditorium on the campus of Princeton University.

About Edward T. Cone Music Director Rossen Milanov

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

For the PSO’s 2018-19 Season, Mr. Milanov has programmed collaborations with creative artists Daniel Rowland, Meghan Picerno, Inon Barnatan, Rachel Barton Pine, Dominic Cheli,
and Chelsea Knox, and a performance of the commissioned work Mango Suite by Derek Bermel.

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

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

He has performed alongside some of the world’s preeminent artists, including Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Midori, Christian Tetzlaff, and André Watts. During his 11-year tenure with The Philadelphia Orchestra, Milanov conducted more than 200 performances. In 2015, he completed a 15-year tenure as music director of the nationally recognized training orchestra Symphony in C, and in 2013, a 17-year tenure with the New Symphony Orchestra in his native city of Sofia, Bulgaria. His passion for new music has resulted in numerous world premieres of works by composers such as Derek Bermel, Mason Bates, Caroline Shaw, Phillip Glass, Richard Danielpour, Nicolas Maw, and Gabriel Prokofiev.

Mr. Milanov is a welcome presence in the worlds of opera and ballet. Recent operatic collaborations include Shostakovich’s Lady Macbeth of Mtsensk District with Komische Oper Berlin, Tchaikovsky’s 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.
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Mexican mezzo-soprano **PAULINA VILLARREAL** is a prominent recitalist, cabaret, operatic, and musical theater singer. She was recently named one of the top prize winners at the prestigious international Lotte Lenya Competition in New York and at the Comic Opera Guild Competition in Michigan. A graduate of the Cincinnati College-Conservatory of Music, she has been a soloist with important companies and orchestras around the United States including Opera Saratoga, Cincinnati Opera, Opera Fusion: New Works, the prestigious Tanglewood Music Center, the Boston Pops, Cincinnati Symphony Orchestra, and Kentucky Symphony Orchestra. Ms. Villarreal is the founder and artistic director of the annual concert series *Cantos para Hermanar al Mundo*, devoted to the promotion of classical vocal genres hosted in Northern Mexico.

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

Career highlights include *Simply Sondheim*, Stephen Sondheim’s 85th Birthday Celebration with the Boston pops featuring Broadway veterans Jason Danieley and Kate Baldwin, *Sondheim vs Webber* with the Kentucky Symphony Orchestra, Macy’s *ArtWave* Sampler with the Cincinnati Symphony Orchestra, multiple performances with Music For All Seasons, the Wagner Society of Cincinnati and *Stranger Here Myself: A One Woman Kurt Weill Cabaret* with Kenneth Griffiths at the piano.
GRISET DAMAS-ROCHE was born in Havana, Cuba, and after 12 years of a professional ballet career at the National Institute of Art of Cuba, her interests moved to Flamenco and Spanish classical ballet, leading her to the position of soloist in the Spanish Ballet of Cuba.

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

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

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

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

May 19, 2019
Rossen Milanov, Edward T. Cone Music Director

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    *Concertmaster
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Dora Dimitrova
Cheng-Chih Tsai
Ruotao Mao
Qianru Elaine He
Igor Pikayzen
Dechopol Kowintaweewat
Cherry Yeung
Linda Howard

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

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

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

BASS
John Grillo*
Daniel Hudson
Slaveiko Savov
Ray Bohn

FLUTE
Yevgeny Faniuk*
Amy Wolfe
Hae Jee Ashley Cho

OBOE
Lillian Copeland*
Robert Nunes

ENGLISH HORN
Robert Nunes

CLARINET
Andy Cho*
Sherry Hartman-Apgar

BASS CLARINET
Sherry Hartman-Apgar

BASSOON
Brad Balliett*
Seth Baer

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

TRUMPET
Jerry Bryant*
Chris Bubolz

TROMBONE
Daniel Schwalbach*
Steven Osborne
Marco Gomez

TUBA
Jonathan Fowler*

TIMPANI
Jeremy Levine*

PERCUSSION
Phyllis Bitow*
Greg Giannascoli
Matt Smallcomb

HARP
André Tarantiles*

KEYBOARD
Steven Beck*

ASSISTANT CONDUCTOR
Nell Flanders

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

Derek Bermel
(b.1967)

Mango Suite

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

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

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

DB: I usually gravitate towards art of any type that inspires me: for writers it will be their language, for musicians the notes, rhythms and sounds, and for choreographers, the movements of their dancers. With Sandra’s work, the characters in the neighborhood reminded me of my own childhood: people
of different cultures and economic situations combined into a cornucopia of Black, Jewish, Italian, and other heritages. The humor in Sandra’s work, combined with pathos, felt familiar to me, and it made me feel confident that I could set this work through music, text and movement.

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

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

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

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

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

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

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

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

*continued...*
ALL MOZART

EDWARD T. CONE CONCERT
Christina and Michelle Naughton, piano
Saturday September 21  8pm
Sunday September 22  4pm
MOZART / Overture to The Marriage of Figaro
MOZART / Concerto for Two Pianos in E-flat Major
MOZART / Symphony No. 41 “Jupiter”

PAREMSKI Plays RACHMANINOFF
Bernhard Gueller, conductor
Natasha Paremski, piano
Saturday October 5  8pm
Sunday October 6  4pm
GLINKA / Overture to Ruslan and Lyudmila
RACHMANINOFF / Piano Concerto No. 2
TCHAIKOVSKY / Symphony No. 5

ELGAR & BRAHMS
Pablo Ferrández, cello
Saturday October 26  8pm
Sunday October 27  4pm
SIBELIUS / The Swan of Tuonela
ELGAR / Cello Concerto in E Minor
BRAHMS / Symphony No. 3

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SCHEHERAZADE
Kinan Azmeh, clarinet
Saturday January 18  8pm
Sunday January 19  4pm
IBERT / Escales (Ports of Call)
Saad HADDAD / Clarinet Concerto*
RIMSKY-KORSAKOV / Scheherazade
*World Premiere - A commission of the PSO and the Barlow Endowment for Music Composition at Brigham Young University

STEFAN JACKIW Plays
MENDELSSOHN
Stefan Jackiw, violin
Saturday March 21  8pm
Sunday March 22  4pm
Julian GRANT / 五代同堂
“Five Generations, One House”*
MENDELSSOHN / Violin Concerto in E Minor
BEETHOVEN / Symphony No. 2
*US Premiere

PICTURES AT AN EXHIBITION
Daniel Rowland, violin
Maja Bogdanović, cello
Steven Beck, piano
Saturday May 16  8pm
Sunday May 17  4pm
Anna CLYNE / Masquerade
BEETHOVEN / “Triple Concerto” for Violin, Cello, and Piano
MUSSORGSKY / Pictures at an Exhibition

OR THE BEST SEATS!

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Programs, artists, dates, and times subject to change. All concerts at Richardson Auditorium.
Manuel de Falla (1876–1946)

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

Manuel de Falla holds a unique place within the history of Spanish classical music. Perhaps no composer in the country’s history has left a legacy as large as Falla. His relationship with his mother country was tumultuous. His career began in Madrid in 1900 while he was still a student. He was a prodigious pianist, winning many awards and competitions. His passion, however, was composition, and he impressed the musical community in 1905 with his famous one-act opera La vida breve, an excerpt of which we hear this evening. And while the piece failed to receive an official premiere until 1913, the composition itself won the top conservatory prize in 1905, enabling a move to Paris in 1907.

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

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

~By John Devlin
PSO Assistant Conductor, 2015–2018
Music Director, Hawaii Youth Symphony and Artistic Director of the Pacific Music Institute
Beatboxing mixed seamlessly with Baroque music at the PSO’s exciting April 13 Gala at beautiful Jasna Polana. Many thanks to Gala co-chairs Anna Horner, Elizabeth Pepek, and Stephanie Wedeking, their committee, attendees, auction donors, and all the individual and corporate sponsors who generously contributed to the evening’s success!

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

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