

PRINCETON SYMPHONY ORCHESTRA

ROSSEN MILANOV, MUSIC DIRECTOR



Melvyn Tan, guest pianist



Tiisetso Mashishi, viola

BUSKAID – A Musical Miracle

Brilliant Baroque to Cool Kwela!

29-31 January 2021

Princeton Symphony Orchestra



The Princeton Symphony Orchestra (PSO) is a cultural centerpiece of the Princeton community and one of New Jersey's finest music organizations, a position established through performances of beloved masterworks, innovative music by living composers, and an extensive network of educational programs offered to area students free of charge. Led by Edward T. Cone Music Director **Rossen Milanov**, the

PSO presents orchestral, pops, and chamber music programs of the highest artistic quality, supported by lectures and related events that supplement the concert experience. Through PSO BRAVO!, the orchestra produces wide-reaching and impactful education programs in partnership with local schools and arts organizations that culminate in students attending a live orchestral performance. The PSO receives considerable support from the Princeton community and the New Jersey State Council on the Arts, regularly garnering NJSCA's highest honor. Recognition of engaging residencies and concerts has come from the National Endowment for the Arts, and the PSO's commitment to new music has been acknowledged with an ASCAP Award for Adventurous Programming and a Copland Fund Award. The only independent, professional orchestra to make its home in Princeton, the PSO performs at historic Richardson Auditorium on the campus of Princeton University.

DEAR FRIENDS,

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

Best wishes to all,



Marc Uys
PSO Executive Director



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

Buskaid Soweto String Ensemble



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

Buskaid members are employed as highly skilled string teachers.

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

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

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

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

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

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

www.buskaid.org.za



2020-21

ROSSEN MILANOV, Edward T. Cone Music Director

Princeton Symphony Orchestra presents

Buskaid – A Musical Miracle

On-Demand January 29–31, 2021

BRILLIANT BAROQUE TO COOL KWELA!

Rosemary Nalden, Music Director

Melvyn Tan, guest pianist

Tiisetso Mashishi, viola

Cecelia Manyama, Tumi Mapholo, Tshegofatso Matabane,

and **Mathapelo Matabane**, vocals

Buskaid Soweto String Ensemble

Jean-Philippe Rameau Overture to *Naïs*

Jean-Philippe Rameau Rigaudons I & II from *Dardanus*

Wolfgang Amadeus Mozart Piano Concerto No. 13 in C Major, K. 415
III. Rondeau Allegro
Melvyn Tan, piano

Max Bruch Romanze for Solo Viola and Orchestra, Op. 85
arr. Michael Pilkington *Tiisetso Mashishi, viola*

Julian Grant *Sancho's Dance-Mix*
Suite for string orchestra after dances
by Ignatius Sancho
1. Many Minuets
2. Air
3. Who'd a' thought it: Reeling on
Richmond Hill with Marianne



**Bennie Benjamin and
Sol Marcus**

"I Love Your Lovin' Ways"
Cecelia Manyama, vocals

Judy Collins / Nina Simone

"My Father"
Mathapelo Matabane, vocals

Cole Porter

"Too Darn Hot"
Tumi Mapholo, vocals

Marks Mankwane

arr. Buskaid members

"Marks' Special"

Winston "Mankunku" Ngozi

arr. Buskaid members

"Yakhal' Inkomo"
Mathapelo Matabane, vocals

Malaika

arr. Buskaid members

"Kwa Kumnandi"
"2 Bob"
"Never Change My Mind"
*Cecelia Manyama, Tshegofatso
Matabane, and Tumi Mapholo, vocals*



Made possible by funds from the
New Jersey State Council on the Arts, a partner
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Buskaid Music Director



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

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

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

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

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

Guest Artist



Acclaimed for the wit, tonal contrast, and poetry of his playing, pianist **MELVYN TAN** established his international reputation with pioneering performances on the fortepiano. He continues to cast fresh light on a large repertoire from Bach, Scarlatti, and Rameau to Liszt, Debussy, Ravel, Stravinsky, Messiaen, and John Cage inspired by his encounters with teachers Nadia Boulanger, Vlado Perlemuter, and Marcel Ciampi at the Yehudi Menuhin School. He has also premiered a whole range of contemporary works by Kevin

Volans, Jonathan Dove, Judith Weir, and Julian Grant.

His work as recitalist, chamber musician, and concerto soloist has been heard at many of the world's leading concert halls from Tokyo to Amsterdam, Vienna to London, New York to Salzburg, San Francisco to Hong Kong, and Sydney to Reykjavik.

His concerto partners have included the London Philharmonic Orchestra, the Academy of St Martin in the Fields, the Hong Kong Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, Stuttgart Radio Symphony Orchestra, Salzburg's Camerata and Mozarteum orchestras, Melbourne Symphony, the Australian Chamber Orchestra, the Singapore Symphony, the Bruckner Orchestra of Linz, and the London Chamber Orchestra.

Many have discovered his work through his exceptionally large and wide-ranging discography, complete with ground-breaking recordings of Mozart, Beethoven, and Schubert for EMI Classics; and Weber, Czerny, Liszt, Debussy, and Ravel on the Archiv, Deux-Elles, Harmonia Mundi, NMC, Onyx, and Virgin Classics labels.

Melvyn Tan is particularly happy to be associated with Buskaid, visiting the school in Soweto several times and performing with the group in Johannesburg.

Solo Artist



TIISETSO MASHISHI is a professional violinist who grew up in Diepkloof Soweto. He joined Buskaid in 1999 as an oboist, switched to the violin, and on the advice of his teacher, Rosemary Nalden, changed to the viola.

In 2008, upon completing his ABRSM Diploma with Distinction, he auditioned in London at the four main music colleges, all of which accepted him. He was subsequently offered a full scholarship by the Royal Academy of Music, where he studied with James Sleight. Upon completing his degree in 2013, he returned to South Africa.

He is currently a violin and viola tutor at four schools in Johannesburg and enjoys a busy freelance career.



Buskaid Soweto String Ensemble

Directed by Rosemary Nalden

VIOLINS

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

VIOLAS

Neo Makintle
Tiisetso Mashishi
Lesego Mokonoto
Simiso Radebe
Kgothatso Ramong
Kamogelo Ramotswa
Keabetswe Ratshivhadelo

CELLOS

Andile Baloyi
Katlego Legodi
Nathi Matroos
Koketso Mphela
Gilbert Tsoke

DOUBLE BASSES

Khumo Gumede
Pule Lekarapa
Phumelelo Ndlovu
Daluxolo Mqwathi
Kgotso Ramong

VOCALS

Cecelia Manyama
Mathapelo Matabane
Tshegofatso Matabane
Tumi Mapholo

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Program Notes

Jean-Philippe Rameau

Overture to *Naïs*

Rigaudons I & II from *Dardanus*

Rameau wrote the opera *Naïs* in 1749 to celebrate the Treaty of Aix-la-Chapelle, which marked the end of the War of the Austrian succession. He originally gave it the title *Le triomphe de la paix*. The story revolves around the god Neptune's love for the nymph Naïs, whom he eventually wins and turns into a goddess, after numerous battles inevitably involving Greek gods and mortals. In fact this very compelling and original overture to *Naïs* leads straight into a chorus of giants and titans. In similar vein, *Dardanus*, which Rameau composed a decade earlier, uses Greek legend for its plot, but in this case the libretto was considered weak. In contrast, the music which we have chosen to perform today is innovative, strikingly beautiful and has an energy and originality which has as much relevance to our lives now as it must have had for 18th-century French audiences. We have lost count of the number of Rameau operas whose music we have performed since 1997 – it must be at least a dozen!

~Rosemary Nalden

Wolfgang Amadeus Mozart

Piano Concerto No. 13 in C Major, K. 415

III. Rondeau Allegro

In late 1782, Mozart commenced work on three piano concertos of which K. 415 was the third. At this stage in his life, he had decided to pursue a freelance career which needed to be financed from his activities as teacher, composer, and performer. For purely pragmatic reasons, therefore, Mozart arranged all three concertos for piano and string quartet so that they would be available (and saleable) for performances in more intimate surroundings. *The Wiener Zeitung*, an important Viennese newspaper, published the news:

Herr Kapellmeister Mozart announces herewith to the highly respected public the issuance of three newly completed piano concertos: These three concertos, which can be performed with a large orchestra including wind instruments, or only a quattro, that is with 2 violins, 1 viola and violoncello, will be available at

the beginning of April to those who have subscribed from them (they will be beautifully copied and revised by him personally). The subscription tickets are available at 4 ducats. Mozart's apartment is on the High Bridge in the small Herberstein House no. 327, on the third floor.

The first performance – with full orchestra – took place in March 1783, with Mozart himself as soloist. Writing to his father, Mozart described the three concertos as containing “*passages here and there from which the connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.*” Whether you consider yourself a “connoisseur” or “less learned,” we trust that tonight’s performance will convince you of the beauty of this concerto (which some have criticized for its quiet ending) from which we have derived much musical pleasure in our detailed and extensive preparations for this inspiring collaboration with Melvyn Tan.

~Rosemary Nalden

Max Bruch arr. Michael Pilkington

Romanze for Solo Viola and Orchestra, Op. 85

“Every fortnight another [violinist] comes to me wanting to play the first concerto,” wrote Max Bruch on 26 November 1887. *“I cannot listen to it any more. Did I perhaps write just this one? Go away and play the other concertos, which are just as good, if not better.”*

Johannesburg audiences have recently been treated to two performances by Pinchas Zukerman of Max Bruch’s much-loved first violin concerto. One suspects from the above comment that the composer would have been far happier that Buskaid has chosen to showcase his lesser-known, but equally ravishing Romanze for Viola and Orchestra, which he wrote for Maurice Vieux, principal violist of the Paris Opera, in 1911. Romantic solo works for viola – known as the Cinderella of the orchestra – are relatively few and far between, and this unashamedly romantic piece is one of the most beautiful in the viola repertoire. In later life, Bruch wrote several works for this much neglected instrument, often combining it with the clarinet. This string orchestral version has been skillfully arranged for us by the British composer, scholar, and author Michael Pilkington.

~Rosemary Nalden

Julian Grant

Sancho's Dance-Mix

A suite on dance tunes by Ignatius Sancho

This new work was commissioned by Paul Boucher for the Buskaid Ensemble to perform at Boughton House, the seat of the Duke and Duchess of Buccleuch.

In creating this suite of dances for the Buskaid Soweto String Ensemble, composer Julian Grant has also created a tribute to an inspiring British African, Ignatius Sancho (1729-1780). Julian Grant's composition is based on Sancho's *"Minuets &c. &c. for the Violin, Mandolin, German-flute and Harpsichord. Compos'd by an African. Book 2nd. Humbly Inscribed to the Right Honble. John Lord Montagu of Boughton"* (London, c. 1770).

Ignatius Sancho arrived in Britain from Africa as a very young, enslaved child and was rescued from a life of servitude by the enlightened John, second Duke of Montagu, who helped educate him. He became popular in fashionable London society and was painted by Gainsborough. Bequests from the Montagu family enabled Sancho to publish his music and to establish a grocery shop close to the Montagu mansion in London. He was the first British African to vote, to own a shop, to have his own music, letters, and memoirs published, and the first African to have an obituary in the British press. Through his accomplished, witty, and well-informed letters, which also highlighted the immorality of the slave trade, Sancho's life became an important symbol of the humanity of Africans. He left a legacy of four volumes of music – a set of songs and three sets of dances.

~Paul Boucher

Composer's note: The second book of *Minuets &c. &c.* by Ignatius Sancho consists of 11 minuets, an air, and a few assorted jigs, reels, and a hornpipe. The first movement of this adaptation strings together five minuets, and there is a tiny snatch of Sancho's original *Minuet no 5 in G major* – just a melody and a bass line – at one point. The central Air is an almost straight transcription, and the finale weaves together *Marianne's Reel*, *Richmond Hill* (a jig), and *Who'd a'thought it?* (a reel) into a drunken and exuberant counterpoint.

~Julian Grant

Bennie Benjamin and Sol Marcus

"I Love Your Lovin' Ways"

Nina Simone, legendary American singer, songwriter, and Civil Rights activist, trained as a classical pianist before embarking on a storied singing career during which she released over forty albums. "I Love Your Lovin' Ways" is the first track on the album *Wild is the Wind*, one of seven studio albums Simone recorded on the Philips label between 1964-67. This album, released in 1966, consists of previously unreleased material recorded for other albums in 1964-65 and in 2020 was recognized as one of *Rolling Stone's* 500 Greatest Albums of All Time. "I Love Your Lovin' Ways" was written by songwriting partners Bennie Benjamin and Sol Marcus, one of several songs the duo wrote for Simone.

Judy Collins / Nina Simone

"My Father"

Judy Collins, American singer and songwriter, wrote the song "My Father" in April 1968 and included it on her 1968 album *Who Knows Where the Time Goes*. Nina Simone's cover version of "My Father" became well-known and was included on her 1978 album *Baltimore*. Simone made several changes in her version, including the omission of the fourth, final verse.

Cole Porter

"Too Darn Hot"

Cole Porter wrote "Too Darn Hot" for the 1948 musical *Kiss Me Kate*, which ran for over one thousand performances and garnered multiple Tony awards, including Best Musical and Best Composer and Lyricist for Porter. Well-known recordings of the song include those by Ella Fitzgerald, Petula Clark, and Mel Tormé.

Marks Mankwane

“Marks’ Special”

Winston Mankunku Ngozi

“Yakhal’ Inkomo”

Malaika

“Kwa Kumnandi”

“2 Bob”

“Never Change My Mind”

All of Buskaid’s “township” music – Kwela, Gospel, Jazz, and Afro-pop – has been arranged and choreographed by Buskaid musicians. Since none of these arrangements has ever been written down, the players have to commit all the music to aural memory. New recruits to the Ensemble are helped by advanced Ensemble members to learn the songs through aural and visual transmission, a process reminiscent of traditional folk music. A typical “Kwela” session to learn a new song can be an extremely noisy and even argumentative occasion! Though the harmonies are basic, the rhythms can be quite complex, and the students call upon their knowledge of some quite difficult bowing patterns to execute these. Buskaid’s vocalists are all drawn from within the Ensemble and only one has received formal training as a singer. This simplicity of approach reflects the folk-like nature of this music, and adds a certain unsophisticated charm. The performances always differ, depending very much on who is leading, so there is a strong element of improvisation overlaying each performance. For this concert, three songs have been selected: “Marks’ Special” is a township jive song; “Yakhal’ Inkomo” was recorded in 1968 to mourn the Sharpeville massacre, and speaks of the final cry of the bull on its way to slaughter; and the Malaika medley consists of three “Afro-pop” songs, a series of love songs.

~Rosemary Nalden

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

Fax: +27 (0)11 788 4461

Email: admin@buskaid.org.za

rosemary@buskaid.org.za

Website: www.buskaid.org.za

The Buskaid Trust

PO Box 1398

Saxonwold

Johannesburg

2132

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

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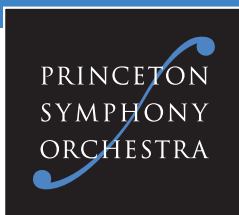
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James Halliday – Honorary Treasurer

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

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

Princeton Symphony Orchestra

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