

Thursday, April 11, 2019 at 8:00PM | **Richardson Auditorium in Alexander Hall**
Announcement of Princeton University Concerts 2019-20 Season at 7:00PM

CHARLES S. ROBINSON MEMORIAL CONCERT

AUSTRALIAN CHAMBER ORCHESTRA

Richard Tognetti Artistic Director/Lead Violin

Paul Lewis Piano

Satu Vänskä Violin

Hanna Lee Viola

Timo-Veikko Valve Cello

**SAMUEL
ADAMS**
(b. 1985)

Movements (for us and them) (2018)

**WOLFGANG
AMADEUS
MOZART**
(1756–1791)

Piano Concerto No. 12 in A Major, K. 414 (1782)

Allegro
Andante
Allegretto

INTERMISSION

**JOHANNES
BRAHMS**
(1833–1897)

String Sextet in G Major, Op. 36, *arr. for String Orchestra* (1866)

Allegro non troppo
Scherzo. Allegro non troppo
Poco Adagio
Poco Allegro

About the Program

By Lucy Caplan © 2019

SAMUEL ADAMS (b. 1985)

Movements (for us and them) (2018)

The concert hall is not a very egalitarian place. You take your seat, listen silently while the musicians play, then express your reaction only once they are finished. You rarely speak to fellow listeners if you don't already know them, and you never speak to the performers. Silence is worshipped: if you sneeze, forget to silence your cell phone, or unwrap a cough drop too noisily, somebody will probably glare at you. Onstage, similar social dynamics prevail. Orchestral musicians adhere absolutely to a conductor's instructions; a soloist takes literal and figurative center stage while the rest of the musicians dampen their sound so that her voice can be heard.

Samuel Adams' *Movements (for us and them)* is music that reflects a different type of social experience. The composer explains that his work draws inspiration from the Baroque concerto grosso, which he calls a "strange bird, an exception to the one versus many archetype." His work builds upon that predecessor by offering a model in which "the musical hierarchy is constantly in flux." In other words, no one is solidly a member of us OR them; the players constantly shift affiliations and move into different configurations as the piece progresses. As Adams elaborates, "this form reflects cooperation and flexibility—a kind of 'we're all in this together' attitude."

Movements (for us and them) is music of verbs rather than nouns, stretching and darting and pushing and zooming and, on occasion, pausing to breathe. Cellos and violas hover around repetitious rhythmic figures, then twirl upwards. A solo violin speaks up with a melody heavy on reverberant open strings, and another echoes in response. Off-kilter accents disrupt the rhythmic hierarchy proclaimed by bar lines, and the first beat of the measure loses its assumed prominence. Long, sustained lines ascend chromatically, sliding ever higher with taffylike viscosity. After all this supercharged effort, the piece concludes surprisingly calmly with a collective exhalation. Perhaps this is what true consensus sounds like.

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Concerto No. 12 in A Major,
K. 414 (1782)

"I must write in the greatest haste," Mozart wrote to his father Leopold shortly after completing this piano concerto. "I have so much to do these days that often I do not know whether I am on my head or my heels." Writing from Vienna, where he had recently moved, Mozart seemed a bit overwhelmed by a schedule that required him to compose, teach, perform, and socialize at a relentless clip. Yet the mood of this piano concerto could not be

further from the day-to-day chaos that his letter described. It is wonderfully gentle music, taking the shape of an easy conversation between soloist and orchestra. Perhaps Mozart wrote such lovely music as a respite from the hectic pace of everyday life. And perhaps he also recognized a simple truth: this was the music that his audiences wanted to hear—and that they were willing to pay for. Within weeks of completing the score, Mozart placed a newspaper advertisement to sell manuscript copies at a high price. He also created and sold an arrangement of the work for string quartet with piano, a choice that speaks to both the piece's sense of musical intimacy and its commercial potential.

The concerto's first movement overflows with melody. It features a panoply of lovely songlike phrases, far more than are typically found in a sonata-form first movement. In the second movement, Mozart quotes an overture composed by J. C. Bach, whom he admired and who had recently died. Appropriately subdued, the movement unfolds at a stately pace without lapsing into despair, remaining warm and gracious throughout. The third movement is lyrical and rondo-ish, following the basic principles of that form but often stretching them to allow for just a little more melodic indulgence.

Musicologists have debunked the myth of Mozart as an effortless genius who composed brilliant music out of thin air. We now know that he worked hard and revised often, regularly returning to earlier

snippets and fragments as the basis for new works. (The third movement of this piece, in fact, is Mozart's second attempt, following a rejected first draft.) Perhaps that less romanticized perspective can help clarify how he was able to write music of such elegant serenity while maintaining a frenetically busy lifestyle, and how he was able to write music that held both artistic and commercial appeal. When he was able to steal a moment to himself and finally sit down to compose, he could draw upon an array of half-complete ideas, ready and waiting to be transformed into his latest hit.

JOHANNES BRAHMS (1833–1897)
String Sextet in G Major, Op. 36,
arr. for String Orchestra (1866)

In modern parlance, Brahms might be known as a commitment-phobe. He had a series of romantic relationships with women and famously pined after the composer Clara Schumann, but he never married. In 1859, he was briefly engaged to a woman named Agathe von Siebold, but their relationship ended abruptly after only a few months. The details of the breakup remain unclear (not least because stories of male composers' love lives are often sanitized in the historical record), but it seems to have been a painful experience for both. When Brahms composed his Op. 36 Sextet a few years later, he alluded to that lost relationship with a theme in the first movement whose notes spell out the letters of Agathe's first name—an unusual

choice for a composer who typically shied away from overt programmatic references. Brahms later wrote to a friend that “By this work, I have freed myself of my last love.” Perhaps he imagined that by making this over-the-top claim in writing, he could convince himself that it was indeed true.

Although the Sextet starts off on a literally wavering note—a viola vacillating between G and F-sharp—it quickly finds surer footing. The first movement’s opening theme is searching and expansive, while its second theme is lush, even exuberant. In the scherzo that follows, a darkly tinted opening section gives way to the reprieve of a much jollier trio. The third movement is a set of variations on a slow-paced, melancholy theme. Its yearning harmonies take on a modernist tinge at moments, before coming to a placid close in E Major. In the final movement, a propulsive 9/8 meter offers a renewed sense of vigor, and Brahms makes a quick detour into some more austere fugal writing before a lively conclusion.

Brahms’s fear of commitment also had a musical dimension. He was a notorious destroyer of drafts and early works, especially when writing in forms with a storied compositional history like the string quartet or the symphony. It may well be that such uncertainty shaped his decision to compose two string sextets early in his career, a less popular grouping where he would not be haunted by intimidatingly excellent ghosts. In any event, it was an effective choice: the fuller texture afforded by six string instruments opened up a rich sonic palette that naturally lends itself to orchestration and enabled Brahms to explore a variety of beautiful timbres. If any doubts still lingered in his mind, they are difficult to hear.

Lucy Caplan is a Ph. candidate at Yale University, where she is writing a dissertation on African American opera in the early twentieth century. She is the recipient of the Rubin Prize for Music Criticism.



FIRST ENCOUNTERS...

120 years ago PUC audiences first heard the Brahms Sextet, Op. 36 in its original configuration played by the Kneisel Quartet and guests.

About the Artists



Richard Tognetti Artistic Director/Lead Violin

Richard Tognetti last appeared on the PUC series with the ACO in 2015.

Richard Tognetti is the artistic director of the Australian Chamber Orchestra. After studying in Australia with William Primrose and Alice Waten, and overseas at the Bern Conservatory with Igor Ozim, he returned home in 1989 to lead several performances with the ACO and was appointed the orchestra's artistic director and lead violin later that year. He was artistic director of the Festival Maribor in Slovenia from 2008 to 2015. Mr. Tognetti performs on period, modern, and electric instruments, and his numerous arrangements, compositions, and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, he has appeared with many of the world's leading orchestras, and in 2016 was the first artist-in-residence at the Barbican Centre's Milton Court Concert Hall. Mr. Tognetti is also a composer, having curated and co-composed the scores for the ACO's documentary films *Mountain*, *The Reef*, and *Musica Surfica*. In addition, he co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and the soundtrack to Tom Carroll's film *Storm Surfers*. He was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on the 1743 "Carrodus" Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.



Paul Lewis last appeared on the PUC series in recital in 2016.

Paul Lewis' numerous awards have included the Royal Philharmonic Society's Instrumentalist of the Year, three Gramophone awards, and the Diapason d'Or. He holds honorary degrees from Liverpool, Edge Hill, and Southampton Universities, and was appointed Commander of the Order of the British Empire (CBE) in the 2016 Queen's Birthday Honours. He works regularly as soloist with the world's great orchestras, including the Berlin Philharmonic, Boston Symphony, Chicago Symphony, London Symphony, London Philharmonic, New York Philharmonic, LA Philharmonic, and the Royal Concertgebouw. His recital career takes him to venues such as London's Royal Festival Hall, Alice Tully and Carnegie Hall in New York City, the Musikverein and Konzerthaus in Vienna, the Théâtre des Champs-Élysées in Paris, the Concertgebouw in Amsterdam, and the Berlin Philharmonie and Konzerthaus. He is also a frequent guest at the some of the world's most prestigious festivals, including the BBC Proms where in 2010 he became the first person to play a complete Beethoven piano concerto cycle in a single season. His multi-award winning discography for Harmonia Mundi includes the complete Beethoven piano sonatas, concertos, and the "Diabelli Variations" and all of Schubert's major piano works from the last six years of his life, including the three song cycles with tenor Mark Padmore.



The Australian Chamber Orchestra made its PUC debut in 2015.

The Australian Chamber Orchestra travels a remarkable road. Founded by cellist John Painter in November 1975, this string orchestra makes waves around the world with its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions and adventurous cross-artform collaborations. Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts across Australia each year. The orchestra also maintains an international touring schedule that finds it in many of the world's greatest concert halls including Amsterdam's Concertgebouw, London's Barbican Centre and Royal Festival Hall, Vienna's Musikverein and Konzerthaus, New York City's Carnegie Hall, Birmingham's Symphony Hall, and Frankfurt's Alte Oper. In 2018 the ACO commenced a three-year London residency as International Associate Ensemble at Milton Court in partnership with the Barbican Centre, with whom it shares a commitment to embolden and challenge audiences. Whether performing in New York or Wollongong, New South Wales, the ACO is unwavering in its commitment to creating transformative musical experiences. The orchestra regularly collaborates with artists and musicians who share its ideology: from flutist Emmanuel Pahud, cellist Steven Isserlis, singer Dawn

[Continued on page 10]

ANNOUNCING THE
2019/2020 SEASON

PRINCETON
UNIVERSITY
CONCERTS

126TH SEASON

CONCERT CLASSICS SERIES

The cornerstone series of PUC highlights Beethoven's 250th anniversary, focuses on immersive single-composer programs, celebrates American musicians and composers, and more.

2019 THURSDAY, OCT. 10 8PM

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

"New World Spirit" featuring Copland's "Appalachian Spring"

2019 THURSDAY, NOV. 7 8PM

STEFAN JACKIW Violin

JEREMY DENK Piano*

The Complete Violin Sonatas of Charles Ives

2020 THURSDAY, FEB. 6 8PM

ALEXANDER MELNIKOV Piano

ISABELLE FAUST Violin

JEAN-GUIHEN QUEYRAS Cello

All-Beethoven Trios

2020 THURSDAY, FEB. 20 8PM

CALIDORE STRING QUARTET

"The Great Fugue" including Bach, Beethoven, and a new work by English composer Anna Clyne

2020 THURSDAY, MAR. 26 8PM

MAHLER CHAMBER ORCHESTRA*

MITSUKO UCHIDA Piano*

Mozart Piano Concertos

2020 THURSDAY, APR. 2 8PM

BENJAMIN BEILMAN Violin*

ANDREW TYSON Piano*

Beethoven, Britten, Prokofiev, and a new work by composer Frederic Rzewski

2020 THURSDAY, APR. 16 8PM

DOVER STRING QUARTET*

Mozart, Bartók, and Ravel

2020 THURSDAY, APR. 30 8PM

MATTHIAS GOERNE Baritone

JAN LISIECKI Piano*

All-Beethoven Songs

*PRINCETON UNIVERSITY CONCERTS DEBUT

WITH OUR 126TH SEASON...

We reaffirm our roots as one of the country's oldest and boldest chamber music series, channeling the exuberant scope of our 125th anniversary celebration with an exciting season that stays closer to home. As always, we both reunite and expand our star-studded PUC family, welcoming back many fan favorites and introducing fifteen debuts. **Here's to the next 125 years!**

ICONS OF SONG

PUC gives voice to timeless stories and extraordinary artist pairings, told through a brand new vocal series.

2019 TUESDAY, OCT. 22 8PM

IAN BOSTRIDGE Tenor
BRAD MEHLDAU Piano*

Schumann and Mehl dau

2019 WEDNESDAY, DEC. 11 8PM

JOYCE DIDONATO Mezzo-soprano
YANNICK NÉZET-SÉGUIN Piano*

Schubert "Winterreise"

2020 THURSDAY, APR. 30 8PM

MATTHIAS GOERNE Baritone
JAN LISIECKI Piano*

All-Beethoven Songs

PERFORMANCES UP CLOSE

PUC125 began as a gesture toward our 125th anniversary season—and toward the future of the concert experience. We now know that being "up close" to the music we love has ever-evolving meanings. In our 126th season, we explore

THE ARTIST AS IMPROVISER.

2019 WEDNESDAY, NOV. 13 6PM & 9PM

VISION STRING QUARTET*

PROGRAM 1: Grazyna Bacewicz and Schumann

PROGRAM 2: Jazz standards

2020 TUESDAY, FEB. 11 6PM & 9PM

GABRIELA MONTERO Piano*

PROGRAM 1: Rachmaninoff and Charlie Chaplin's
"The Immigrant" with improvisation

PROGRAM 2: Schumann and improvisations

2020 THURSDAY, APR. 9 6PM & 9PM

CONRAD TAO Piano*

CALEB TEICHER Tap Dancer*

Bach, Tao, and more with tap improvisation

ALL IN THE FAMILY

PUC nurtures a lifelong love of music by offering kids of all ages a chance to encounter chamber music in person.

2019 SATURDAY, NOV. 2 1PM

MEET THE MUSIC Ages 6-12

The Chamber Music Society of Lincoln Center, Bruce Adolphe, Host
"Oceanophony," music, poetry, underwater photography, and amazing facts about the ocean and its creatures

2020 SATURDAY, MAR. 14 1PM

ORLI SHAHAM'S BACH YARD Ages 3-6

SPECIAL EVENT

When Igor Stravinsky was asked what he considered to be the most exciting modern music, his answer was (in addition to a piece by Schoenberg), "Georgian polyphonic folk song" With roots in the ancient past this tradition offers more to performance than all of the achievements of modern music."

2019 MONDAY, NOV. 18 7:30PM

ENSEMBLE BASIANI*

Georgian State Vocal Ensemble

PRESENTED IN COLLABORATION WITH THE
PRINCETON UNIVERSITY GLEE CLUB

RCP

Richardson Chamber Players, our resident ensemble of performance faculty, gifted students, and guests

2019 SUNDAY, OCT. 20 3PM

2019 SUNDAY, NOV. 24 3PM

2020 SUNDAY, MAR. 8 3PM

Subscriptions to the 2019/2020 season will go on sale in May.
Call 609-258-2800 or visit princetonuniversityconcerts.org

PRINCETON UNIVERSITY
CONCERTS



Upshaw, pianists Olli Mustonen and Brett Dean, and violinist Ivry Gitlis, to singer Neil Finn, guitarist Jonny Greenwood, comedians Barry Humphries, and Meow Meow; to visual artists and filmmakers such as Michael Leunig, Bill Henson, Shaun Tan, Jon Frank, and Jennifer Peedom, who have co-created unique, hybrid productions for which the ACO has become renowned. In addition to its national and international touring schedule, the orchestra has an active recording program across CD, vinyl, and digital formats. Its recordings of Bach's violin works won three consecutive ARIA Awards. Recent releases include *Water / Night Music*, the first Australian-produced classical vinyl for two decades, and the soundtrack to the acclaimed cinematic collaboration *Mountain*. Documentaries featuring the ACO have been shown on television worldwide and won awards at film festivals on four continents.

The Australian Chamber Orchestra thanks the "Friends of ACO US" who generously support the activities of the ACO in the United States, providing opportunities for the American public to experience and engage with the ACO: Doug and Robin Elix, Patrick Loftus-Hills and Konnin Tam, Steve and Sally Paradis, Robert Zink and Virginia Ford Zink, Simon Pinniger and Carolyne Roehm, Chris and Francesca Beale, Venessa Merrin, Geoffrey and Leigh Pack, Simon Yates and Kevin Roon, Nadia and Ed Sopher, Jaques and Lethe Black, Jeanie Cogill, Raymond Learsy and Diane Ackerman, Monika McLennan, and Sean and Sarah Reynolds.

AUSTRALIAN CHAMBER ORCHESTRA

Violin

Richard Tognetti,
Artistic Director & Lead Violin
Satu Vänskä *
Glenn Christensen
Aiko Goto
Mark Ingwersen
Ilya Isakovich
Liisa Pallandi
Maja Savnik
Ike See
Victoria Sayles

Viola

Hanna Lee #
Nicole Divall
Elizabeth Woolnough
Nathan Greentree

Cello

Timo-Veikko Valve *
Melissa Barnard
Julian Thompson

Bass

Maxime Bibeau*

Oboe

Dmitry Malkin #
Michael Dessler

Horn

Alexander Love #
Alex Kientle

*ACO Principal
#Guest Principal



Glimpses of a Remarkable History: Princeton University Concerts over the Past 125 Years

By Professor Emeritus Scott Burnham, © 2018

Imagine Princeton in 1894, the year Princeton Borough began governing itself as an entity fully independent from Princeton Township. And now imagine the Old Princeton Inn, a building that stood where Borough Hall stands today. At half past three on a Monday afternoon in late October, a group of music enthusiasts gathered there to enjoy a concert performance by the renowned Kneisel Quartet. They concluded with a piece of new music, namely Antonin Dvorak's most recent string quartet, the so-called "American" quartet, which the Kneisel players had premiered in Boston some months earlier and which was one of the fruits of Dvorak's extended stay in America.

That inaugural concert was organized by the "Ladies Musical Committee," founded in 1894 by Philena Fobes Fine. Mrs. Fine was a remarkable spirit who persuaded the community to rally round and underwrite this new venture, which in its early years presented about six concerts annually. She was the first in a long line of such spirits: to an extraordinary degree, the history of Princeton University Concerts is a history of determined women making wonderful things happen. The initial committee was all women, and the driving forces for supporting and managing the concert series throughout the entire history of Princeton University Concerts have been mostly women, exclusively so for the first fifty years. Mrs. William F. Magie became chair of the

committee after Mrs. Fine's death in 1928 (in an interesting parallel, her husband, William F. Magie, had succeeded Mrs. Fine's husband, Henry B. Fine, in the role of Princeton University's Dean of Faculty back in 1912). And for a fifteen-year span during the 20s and 30s, Mrs. Williamson U. Vreeland did much of the heavy lifting, organizing the concerts, choosing the artists, and managing the finances.

Had you been around in the 1920s, you would have caught the Princeton debut of violinist Fritz Kreisler in March of 1920; or heard Pablo Casals, then lauded as the world's greatest cellist, play Bach in 1922; or heard 23-year-old Jascha Heifetz play five encores after his concert on April 7, 1924; or attended the historic concert in 1925 that featured Polish pianist, composer and statesman Ignaz Paderewski in a program including Beethoven's "Waldstein" Sonata and Liszt's Hungarian Rhapsody. Not to mention a steady array of orchestral performances by the New York Philharmonic, the Philadelphia Orchestra, and the Boston Symphony Orchestra.

A turning point for the Ladies Musical Committee came in 1929, marking a new and crucial stage in its relationship with Princeton University. The first move was to stabilize and augment the committee's finances. Mrs. Fine had led the concert series for over thirty years at the time of her death. During those years, she had managed to raise about \$35,000 to support the concerts. In 1929, Mrs. Jenny Hibben and others helped increase

that number to about \$52,000, and the committee established a fund in Mrs. Fine's memory, stating that the monies had "been raised for the purpose of securing for Princeton audiences better music than they could otherwise afford." The name of the committee changed to Princeton University Concerts Committee at this time as well, but its constitution insisted that "at least a majority of the members shall be women" (this wording was not altered until 1977!). In accordance with the name change, the University became increasingly involved throughout the 1930s and 40s. Nominations to the committee had forthwith to be approved by the President of Princeton University (the President at the time was John Grier Hibben, husband of Mrs. Jenny Hibben); the university Controller's Office soon began keeping the books; and in 1946 President Harold Dodds authorized payment for the building of a stage set that would enable the chamber concerts to move to McCarter Theater, where the orchestral concerts and showcase recitals were already happening.

When Mrs. Magie resigned in 1944, Professor Roy Dickinson Welch took over as head of the committee. Welch was also the father of the Music Department, which began in 1934 as a subsection of the Art and Archaeology department. A dozen years later, in 1946, Music became an official university department, housed in Clio Hall. In that same year, Welch hired Mrs. Katharine (Kit) Bryan as concert manager. They had collaborated before: in 1935, Mrs. Bryan co-founded the

Princeton Society of Musical Amateurs with Welch; the group still exists today.

Among the many highlights during Mrs. Magie's tenure was the historic 1937 appearance of American singer Marian Anderson, who sang four sets of arias and Lieder and then concluded with a stirring set of spirituals. Also notable were several concerts by the Trapp Family Singers in the early 1940s. Highlights of Mrs. Bryan's early years as concert manager include performances by the recently formed Bach Aria Group, founded and directed by Princeton legend William H. Scheide.

When Mrs. Bryan retired in 1964, she was replaced by Mrs. Maida Pollock, who greatly professionalized the entire operation, bringing it up to speed in ways that are still in effect today. A force of nature, Mrs. Pollock ran the Princeton University Orchestra as well, and was also very involved with the Princeton Friends of Music. Due to the greatly increased expense of hiring symphony orchestras, the concert series stopped programming orchestras in 1975 and began focusing exclusively on chamber music. In a recent interview, Pollock asserted that her most cherished goal was to get a worthy concert hall for chamber music up and running at the university, and in the 20th year of her 22-year tenure, her efforts were finally rewarded. Richardson Auditorium became the concert hall it is today in 1984, thanks to a donation from David A. Richardson '66, in memory of his father David B. Richardson '33, a

lifelong enthusiast of classical music.

One of the most memorable nights of Mrs. Pollock's reign was almost a disaster, because Spanish singer Victoria de los Angeles had to cancel at nearly the last minute. Pollock quickly obtained the services of Russian soprano Galina Vishnevskaya, who happened to be the wife of Mstislav Rostropovich; he played the piano for her in an electrifying performance.

After Mrs. Pollock retired, Nate Randall took over in 1988. Randall broadened the purview of Princeton University Concerts, introducing programs of jazz music and world music. He also oversaw the 100th anniversary season of the series, and assisted with the inauguration of the Richardson Chamber Players, along with their Founding Director, Michael Pratt.

Our current Concert Director, Marna Seltzer, came to Princeton in 2010. Recognized by Musical America in 2017 as one of their "30 Movers and Shapers," Seltzer's many audience-friendly innovations have clearly established Princeton University Concerts at the forefront of the future of classical music. These include new ways to interact with the musical artists, such as live music meditation sessions, late-night chamber jams, and "Performances Up Close" that feature onstage seating. In introducing these additional ways to get involved in music, Marna Seltzer continues to honor the original and sustaining intention of Philena Fobes Fine: that Princeton

University Concerts should reflect the values of our community as a whole. As such, it enjoys pride of place as perhaps the finest ongoing town/gown affiliation in Princeton.

The history of Princeton University Concerts has been remarkably consistent for these past 125 years. Passionate, committed women (and a few men) have presented the premier musical artists of their age, from fiery 20-somethings taking the concert world by storm to larger-than-life stars who can captivate us merely by taking the stage. An exalted lineup of the world's finest string quartets has always maintained pride of place in the series, from the Kneisel Quartet in the first decades through the Budapest Quartet in the 1930s to the Takács, Brentano, and Jerusalem Quartets today. A special relationship has always endured between all these musical artists and their Princeton presenters. Back

in the day, Mrs. Fine, Mrs. Magie and Mrs. Vreeland often entertained artists after the concert; as an early history of the Concerts Committee put it: "the artists came to think of Princeton people as their friends." That holds true now more than ever, for our visiting artists regularly declare that they love playing in Richardson Auditorium, they love the way they are treated by Marna and her staff, and they love all of you, who so demonstrably value the experience of music, who take in and give back the brilliant energy of their cherished performances.

"Music offers infinite capacity for infinite self-renewal." This is what Music Department founder Roy Dickinson Welch fervently believed, and this is what Princeton University Concerts will continue to offer us, one unforgettable concert after another.

SUPPORT US

Supporting Princeton University Concerts is critical to our future. Ticket sales cover less than half of the cost of presenting the very best in world-class music. Remaining funds come, in part, from our generous endowment, left to PUC by the Ladies' Musical Committee in 1929. We remain eternally grateful for the support of the Philena Fobes Fine Memorial Fund and the Jesse Peabody Frothingham Fund.

Other support comes from donors like you. We are grateful to the individuals whose support at all levels ensures that the musical performance remains a vital part of Princeton, the community, and the region.

If you wish to make a donation to Princeton University Concerts, please call us at 609-258-2800, visit princetonuniversityconcerts.org, or send a check payable to Princeton University Concerts to: Princeton University Concerts, Woolworth Center, Princeton, NJ 08544.

THANK YOU!

We are deeply grateful for all of the support we have received and thank all of our donors and volunteers.

The list below acknowledges gifts of \$100 or more, received between April 1, 2018 and March 31, 2019. If you see an error, or would like to make a change in your listing, please contact the Concert Office at 609-258-2800.

Brahms (\$500+)

Carolyn Ainslie
John & Leigh Constable Bartlett
Douglas Blair & Ann Reichelderfer
Scott Burnham & Dawna Lemaire
Angela Creager
Melanie & John Clarke
Doug DeVincens
Anne & Klaus Florey
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William Stowe & Karin Trainer
Jeanette Tregoe

Alec Tsuo & Xiaoman Chen
Helmut & Caroline Weymar
Susan Wilson
Inkyung & Insu Yi

Beethoven (\$100-249)

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Karen I. Blu
Barbara Broad
John H. Burkhalter III
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Planned gifts made to Princeton University Concerts carry on the vision of an extraordinary group of ladies who founded the series. We are grateful to the individuals below who will continue this legacy and will help shape the series' future for years to come. To inquire about planned giving opportunities, or if you have already included Princeton University Concerts in your plans, please contact Marna Seltzer in the Princeton University Concert Office at 609-258-2800.

John H. Burkhalter III
Lor & Michael Gehret
Thomas & Trudy Jacoby

We are deeply grateful for all of the support we receive from our staff and volunteers.

Princeton University Concerts

Marna Seltzer

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