

Thursday, May 2, 2019 at 8:00PM | **Richardson Auditorium in Alexander Hall**
Announcement of 2018-19 Creative Reactions Winner at 7:00PM

ÉBÈNE

STRING QUARTET

Pierre Colombet Violin

Gabriel Le Magadure Violin

Marie Chilemme Viola

Raphaël Merlin Cello

**LUDWIG
VAN
BEETHOVEN**
(1770–1827)

String Quartet No. 1 in F Major, Op. 18, No. 1

Allegro con brio
Adagio affettuoso ed appassionato
Scherzo: Allegro molto
Allegro

**GABRIEL
FAURÉ**
(1845–1924)

String Quartet in E Minor, Op. 121

Allegro moderato
Andante
Allegro

INTERMISSION

**LUDWIG
VAN
BEETHOVEN**

String Quartet No. 14 in C-sharp Minor, Op. 131

Adagio ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato
Andante ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

About the Program

By Lucy Caplan © 2019

LUDWIG VAN BEETHOVEN (1770–1827)
String Quartet No. 1 in F Major,
Op. 18, No. 1 (1801)

The sky-high pedestal on which Beethoven is so often placed can make him seem more mythic than human. Enshrined as a genius deserving of boundless admiration, his music performed on an unceasing basis, he towers over music history as a figure of monumental proportions. It takes a certain leap of imagination, then, to consider Beethoven on a human scale, and an even bigger leap to imagine him as a work in progress: a composer still learning what exactly it was that he wanted to do. But learn he did. As he composed the six Op. 18 quartets – his first foray into the genre – during the late 1790s, Beethoven toiled over sketches and drafts. When he finally produced a complete version of this quartet, he sent it off to a friend. Then he reneged, begging that friend to show it to no one. “I have greatly changed it,” Beethoven explained. “I have only now understood how to write quartets properly.” (That preliminary version was preserved and made public in the early twentieth century, becoming a valuable resource for performers and scholars interested in Beethoven’s compositional process.)

The culmination of those efforts is a lean, lithe quartet. Beginning with an opening motive stated in unison, the tightly constructed first movement

merges precision with elegance. The third and fourth movements have a similar sensibility. The third – originally marked “Allegro,” turned up to “Allegro molto” upon revision – is an energetic scherzo. A punchy first section is followed by a more delicate trio, adorned by intricate filigree from the first violin. Another compressed motivic figure kicks off the high-spirited fourth movement, which has a brash eagerness about it, as if Beethoven were eager to prove that yes, he really had figured out how to write a quartet.

The second movement comes from a different world entirely. Marked “Adagio affettuoso ed appassionato,” it is profoundly intimate and emotionally intense. Although Beethoven tended to prize abstraction – consider how many of his works bear nonspecific titles like Symphony, Sonata, and Quartet, and how rarely he ventured into genres like opera and oratorio – this movement marks a quasi-exception to that rule. The composer marked early drafts with French phrases referencing the tomb scene of Shakespeare’s *Romeo and Juliet*, suggesting a programmatic basis for the work. The violin and cello alternate long, expressive phrases over hushed inner voices. Great pauses toward the end of the movement seem like unbearably long gasps for air. We have moved from the heights of the pedestal to the subterranean crypt; here, too, is Beethoven.

GABRIEL FAURÉ (1845–1924)
String Quartet in E Minor, Op. 121 (1924)

In a 1924 article, a young Aaron Copland offered some admiring thoughts on Gabriel Fauré, who he deemed a “neglected master.” Copland posited that Fauré’s obscurity outside of his native France was due to “slow development:” “When a composer has reached the age of fifty without having produced anything of prime importance,” Copland proclaimed, “he is generally safely shelved.” It is undeniably true that Fauré was never one to rush – especially when it came to writing a string quartet. His only quartet was also the last piece he composed, completed just months before his death in November 1924.

The reasons for this postponement were manifold. Like many other European composers, Fauré was daunted by the shadow of Beethoven that loomed large over the genre of the string quartet. As he wrote in a letter to his wife, “All those who are not Beethoven are *terrified* of it! . . . So you can well imagine I am frightened too. I have spoken of this to no one. I shall say nothing about it as long as I am nowhere near my objective: the end!” Compounding that anxiety, the endeavor required Fauré to leave behind his beloved piano, an instrument that featured in every other piece of chamber music that he wrote. He also wrote the piece while in failing health. Due to a condition that severely distorted his sense of hearing, he declined the opportunity



Thank you for celebrating our 125th anniversary season with us. Subscriptions to next year’s series will go on sale on May 20.

We hope to welcome you back next season.

Have a great summer!

for a private performance of the piece, and he died before its public premiere.

Even if much of Fauré's music is now widely recognized, the quartet often remains "safely shelved," performed on an infrequent basis. It is music that treads on ambivalent emotional terrain, somewhere between impressionistic warmth and hard-edged abstraction. The first movement begins on a melancholy note with a theme introduced in the viola's lower register. The middle section teems with knotty dissonances and contrapuntal textures, a far cry from the lyricism with which Fauré is often associated. The second movement is much less earthbound, full of melodies that float and swirl against an ethereal backdrop. One of Fauré's biographers described it as "light-play, a sort of white upon white": an infinitely subtle array of sounds and textures. The third and final movement is both playful and serious. A busy accompaniment, characterized by copious pizzicato, underscores somber melodic writing. Fauré seems uninterested in resolving the contradictions that have pervaded the entire piece – until the quartet's very last moments, when he wraps it up with a grand flourish.

LUDWIG VAN BEETHOVEN

String Quartet No. 14 in

C-Sharp Minor, Op. 131 (1826)

Stravinsky called it "perfect, inevitable, inalterable." Schumann venerated its "grandeur...which no words can express." More recently, critics have described Beethoven's Op. 131 quartet as "the pinnacle of his creative output," "one of the most sublime compositions ever created by the human spirit," and "the greatest of them all." These rapturous exclamations say much about how other people have listened to Beethoven's music, yet little about what it actually sounds like. They obscure more than they reveal, a sort of verbal scaffolding wrapped around the music. Is it possible to consider this work in a way that breaks away from such well-worn notions of mastery and transcendence?

One possibility is to think about the quartet from the inside out – that is, from the performers' perspective. It is music of extreme interdependence. Once the quartet begins, there are no respites: its seven movements move seamlessly from one to the next. The first movement is a fugue; after the first violinist states the profoundly mournful subject, the other players must match her expressive character exactly. The bright-eyed second movement requires the players to join together for a perfectly choreographed dance in 6/8 time. After a recitative-like third movement, space for individuality emerges. The set of variations at the center

of the piece is emotionally capacious, allowing for both fanciful dialogue and heartfelt conversation among the four musicians. Then they reconvene for a tightly coordinated Presto that brims with humor. An evanescent but startlingly expressive sixth movement leads into the quartet's final Allegro. The players move in lockstep, their collectively stated opening theme transforming the first movement's melancholy into something far more defiant. The piece concludes with a curiously abrupt major-key coda, a jolt back into the outside world.

When Beethoven returned proofs of this quartet to his publisher, he jotted a note on the front page that the quartet had

been "put together out of various things stolen from here and there." This self-deprecating remark seems at odds with the piece's patent depth and cohesion. Yet it also points toward an illuminating way to listen to this music: rather than obsessing over greatness and grandeur, we might simply listen for the "various things" that catch the ear, exchanging the distance of veneration for the closeness of discovery.

Lucy Caplan is a Ph.D. 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.

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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 Mehdau

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

A Bicentennial Birthday Tribute to Clara Schumann

2019 SUNDAY, NOV. 24 3PM

Dvorák and Burleigh:
The American Connection

2020 SUNDAY, MAR. 8 3PM

Beethoven at 250

Subscriptions to the 2019/2020 season will go on sale on May 20.
Call 609-258-2800 or visit princetonuniversityconcerts.org

PRINCETON UNIVERSITY
CONCERTS 

About the Artists



The Ébène String Quartet last appeared on the PUC series on our Performances Up Close Series in 2016.

What began in 1999 as a distraction in the university's practice rooms for four young French musicians has become a trademark of the Quatuor Ébène, and has generated lasting reverberations in the music scene. There is no single word that describes their style: they've created their own. Their traditional repertoire does not suffer from their engagement with other genres; rather, their free association with diverse styles brings a productive excitement to their music. From the beginning, the complexity of their oeuvre has been greeted enthusiastically by audiences and critics.

After studies with the Quatuor Ysaÿe in Paris and with Gábor Takács, Eberhard Feltz, and György Kurtág, the quartet had an unprecedented victory at the ARD Music Competition 2004. This marked the beginning of their rise, which has culminated in numerous prizes and awards.

The quartet was one of the award winners of the Borletti-Buitoni Trust in 2007 and received support from the BBT between 2007 and 2017. In 2005, the ensemble won the Belmont Prize of the Forberg-Schneider Foundation. Since then, the Foundation has worked closely with the musicians, who are performing on instruments chosen with and loaned by Gabriele Forberg-Schneider since 2009.

The Quatuor Ébène's CDs, featuring recordings of music by Haydn, Bartók, Debussy, Fauré, Mozart and the Mendelssohn siblings have won numerous awards, including the Gramophone Award, the ECHO Klassik, the *BBC Music Magazine* Award and the Midem Classic Award. Their 2010 album *Fiction* with jazz arrangements, has only solidified their unique position in the chamber music scene, as well as their 2014 crossover CD *Brazil*, a collaboration with Stacey

Kent, and their recent recording with Michel Portal, *Eternal Stories*.

The fundamental classical repertoire for string quartet will remain a cornerstone: this season, the Quatuor Ébène will focus on Ludwig van Beethoven's String Quartets, presenting the complete Beethoven cycle in 2020 for their 20th anniversary as well as for 250th jubilee of the composer.

From April 2019 through January 2020 the Quatuor Ébène will go on a world tour with the theme "Beethoven Live Around the World" with concerts in North America, South America, Africa, India, Australia & New Zealand, Asia, and Europe. The Quartet will guest in concert halls including the Perelman Theater Philadelphia, Sala São Paulo, Melbourne Recital Centre, and the Konzerthaus Vienna.



FROM THE FOUR CORNERS...

Over the years, PUC has brought ensembles from all around the world. In addition to the Ébène Quartet (France), we've hosted the debuts of the Hagen String Quartet (Germany), the Budapest String Quartet (Hungary), the Danish String Quartet (Denmark), the Tokyo String Quartet (Japan), the Estonian Philharmonic Chamber Choir, and many more.



2018-2019 Creative Reactions Contest Winner

In January 2015, Princeton University Concerts announced a new initiative, the Creative Reactions Contest—a writing contest designed to foster reflection on the impact of hearing classical music, as perceived by students on Princeton’s campus. The contest was a resounding success from its inception, and last year, we added a visual arts category.

This year’s contest was inspired by Gustavo Dudamel’s residency and his dedication to revolutionizing music as a platform for individual, societal, and world change. Students were asked to consider any of three themes that were explored during the residency: the intersection of Art and Faith, Art and Nature, and Art and Social Change. Over the course of 6 months, roughly 50 students participated, attending concerts and using music as one point of reference. The submission format was flexible, allowing for blank verse, prose, poetry, narrative, lyrics, and any form of visual art that could be documented on a page.

From a full field of entries one winner was selected—Princeton senior **Crystal Liu**. Her work is printed here and will be posted on our website, princetonuniversityconcerts.org.

Crystal Liu is a senior in the Department of Philosophy and a Certificate Student in the Program in Creative Writing. In addition to her philosophy thesis, she wrote a collection of poetry under the guidance of Tracy K. Smith, the current United States Poet Laureate and Director of the Creative Writing Program at Princeton University. Crystal chose to write a lyric essay for her submission on the topic of “Art & Faith” in order to incorporate personal reflections on family and music and the literary sources that informed her thinking about the subject.

Having played piano for over ten years in both classical and jazz settings, music has remained an important part of Crystal’s life—she calls it “a consistent source of comfort and joy.” She has attended Princeton University Concerts events throughout her four years as a student, finding the “Performances Up Close” series in which she sat on stage with the musicians to be especially intimate and sacred. Although she did not know of Gustavo Dudamel before his residency on campus, she attended his public conversation with Princeton University Professors Alexander Nehamas and Elaine Pagels on the intersection of art and faith and was inspired to learn more about Maestro Dudamel’s work in supporting music education.

It's Just Like the Water: A Lyric Essay on Art and Faith

By Crystal Liu '19

"Our Western semantics are bound up with the fact that we're a monotheistic civilization and we place a significance in signs. From layer to layer, our entire system of signs culminates in filling an ultimate sign—with a transcendence, a plenitude, a center, a meaning."

—Philosopher Roland Barthes

I grew up in a house without God. My parents didn't believe in believing in something, nor did they think it prudent to start. Moving to America had already eroded, against their will, so many of the habits they tried to preserve and plant anew in the dry soil of their first U.S. home. Colorado was windswept and airless and hot. Being stranded in a desert is the kind of situation that can compel conversion. But not for them. On the matter of religion, they were immovable.

We did not go to church on Sundays, and there was not much to do in the small university town where my mom had settled us. I was small, maybe four or five, and I don't remember much from those years. I don't know what I did all day. I only know I hated going to bed, but I would be allowed to stay up when we were watching American Idol, or, on rarer occasions, when my parents were singing karaoke. The music would be

brought out in a flipbook of CDs. Ours had a bright blue fabric cover that zipped up and translucent plastic sleeves that got stuck together. The CDs were printed magenta and yellow and labeled with their contents: collected hits from the 80s, mostly Cantonese and Hokkien songs that were popular in my parents' college years. We would play them from my dad's black laptop. I would imitate the dances in the music videos as my parents followed the slowly greening lyrics at the bottom of the screen.

Later on, I would find karaoke embarrassing. It's not exactly that I outgrew singing along to cheesy music, but rather I felt that my musical education had precluded the kind of enjoyment my parents took to. It was tasteless to like karaoke because I was taking piano lessons, because I knew music theory.

In high school, I joined the jazz band. It was the cool way to play piano at school, and although our uniforms were decidedly uncool—we wore navy, white, and silver suits that made us look like flight attendants—there was something genuinely appealing and School of Rock-cool about the way our band took classically trained music nerds and converted them. That's how I fell seriously and deeply in love with jazz. I realized

quickly, however, that improvisation was not for me. I prefer to contemplate, to sink in—trying to follow chord changes on the fly made me feel like the wind-tube man outside car dealerships. Although I couldn't play to my satisfaction, I loved the complexity of jazz and the possibilities. I loved the mess, the hectic energy, the interplay. I loved seeing the sweat run down a soloist's face.

One night over winter break I am working late in a café when I hear this song: It begins with a single guitar line, an arpeggiated chord progression. Lauryn Hill's voice comes in holding onto a melody, repeated, six times, seven times. She tells of her search for God, about the tumble of life, the rough-hewn nature of it. Her voice is smooth and cool, rippling over the lines. She sings a counterpoint to the guitar, the tension between them sustained by her suspended melodies, climbing higher, and the continuous stream of the guitar, until it all melts, in a rush, into the chorus. It is the simplest line of the song, running up and down, playful and exuberant and lush. What is it to find God? *It's just like the water / I ain't felt this way in years.*

How spiritually daring women "tell God." This is the premise of the title piece in Anne Carson's *Decreation*. It is an opera in verse, told in parts, one each for Joan of Arc, Marguerite Porete, and Simone Weil. It is about women who are excluded from a certain picture of God and how they make room for faith anyway, how

they embrace a love that empties the self, so that God may "rush in." Carson's portrait leaves me tender. I, too, wish to be a spiritually daring woman.

Music allows me this luxury. If I am lucky, if I am paying attention, I can make room for it. The physical element of it seems true—the metaphor of being depleted or being full finds its place in the body, in the movement of breath through our cavities. When the circumstances are right, we can give ourselves, I want to say literally, to the resonant sounds. I know there must be something to this thought, because my parents, who do not believe in such things, are touched by it anyway. There is one song in particular that affects my dad. It's called "Red Day," and it's a bumping 80s relic that gets him every time. Sometimes I'll spring it on him while he's working, and he'll wander over with a grin, begin singing. I can see the song move him. I can see him start to dance.



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.

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 April 15, 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
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