

October 11, 2018 at 8:00pm | **Richardson Auditorium, Alexander Hall**
Pre-concert talk by Professor Emeritus Scott Burnham at 7:00pm

JERUSALEM STRING QUARTET

Alexander Pavlovsky Violin

Sergei Bresler Violin

Ori Kam Viola

Kyril Zlotnikov Cello

with

Pinchas Zukerman Viola

Amanda Forsyth Cello

STRAUSS
[1864–1949]

| String Sextet from “Capriccio,” Op. 85

SCHOENBERG
[1874–1951]

| String Sextet Op. 4, “Verklärte Nacht”

INTERMISSION

TCHAIKOVSKY
[1840–1893]

| String Sextet in D Minor, Op. 70, “Souvenir de Florence”

| Allegro con spirito
| Adagio cantabile e con moto
| Allegretto moderato
| Allegro vivace

About the Program

By Lucy Caplan, ©2018

RICHARD STRAUSS (1864–1949)

String Sextet from “Capriccio,” Op. 85 (1941)

Before the curtain rises in Strauss’ “Capriccio,” a sextet for strings wafts through the opera house, ushering listeners into another world. We soon learn that this music is by a (fictional) composer, Flamand, who, over the course of the opera, tries to persuade a poet that music is superior to language in its expressive power. His sextet makes that case through an abundance of plush textures and dazzling gestures. Instrumentalists toss off virtuosic flourishes purely for the fun of it; beautiful chords revel in their own loveliness. Like much of “Capriccio,” the sextet is nostalgic, looking backward to the stylistic conventions of the past and delighting in their elegance. It aspires to transcend context, simply paying homage to music itself.

This faith in musical transcendence is undermined by the circumstances of the piece’s creation. The idea for “Capriccio” was originally that of Stefan Zweig,

Strauss’ longtime artistic collaborator. But their collaboration ended in the mid-1930s. Zweig, who was Jewish, objected when the Nazi government appointed Strauss president of the State Music Bureau. Strauss’ willing acceptance of the post was, at best, opportunistic; he may have thought that, by staying in the

Nazis’ good graces, he could help safeguard the work of Jewish composers and protect his Jewish daughter-in-law and grandchildren. Yet he was reluctant to wrestle fully with the implications of his coziness with the regime. In a 1935 letter to Zweig, he insisted, “For me, there are only two categories of people: those who have talent and those who have none.” Ironically, the Gestapo’s interception of this letter, which contained remarks critical of Nazi cultural policy, led to Strauss’ dismissal from the State Music Bureau post. By 1942, he had moved to

Vienna, where the city’s Nazi governor promised to shelter Strauss as long as he refrained from making public anti-Nazi statements. As a sign of gratitude, Strauss arranged for the premiere of the

MAKING HISTORY...

The only other
time that Strauss’
“Capriccio” and
Schoenberg’s
“Verklärte
Nacht” appeared
in PUC’s 125-
year history was
during the
2006–2007
season.

sextet from “Capriccio” to take place at the governor’s home.

If there is a lesson to be learned from this murky narrative, it is that being apolitical is its own political choice. That context, in turn, casts the musical content of “Capriccio” in a different light. In a moment of moral and political crisis, what does it mean to look backward rather than outward, to embrace the past rather than commenting upon the present? Is there a connection between the fictional Flamand’s embrace of music for music’s sake, and Strauss’ insistence that only talent matters, regardless of circumstance? The opera’s notion that music exists on a transcendent plane is beautiful; is it also true? There are no easy answers to these questions. But to ignore them would be to discount music’s power, its ability to illuminate human experience in a way both unique and profound. As the curtain rises, music can transport us to a different time and place. But what happens once that same curtain, inevitably, falls, and we step back into our own?

ARNOLD SCHOENBERG (1874–1951)
String Sextet Op. 4, “Verklärte Nacht” (1899)

*Two figures pass through the bare, cold grove;
The moon accompanies them, they gaze into it.
The moon races above some tall oaks;
No trace of a cloud filters the sky’s light,
Into which the dark treetops stretch.
A female voice speaks:*

*“I am carrying a child, and not yours;
I walk in sin beside you.*

*I have deeply sinned against myself.
I no longer believed in happiness
And yet was full of longing
For a life with meaning, for the joy
And duty of maternity; so I dared
And, quaking, let my sex
Be taken by a stranger,
And was blessed by it.
Now life has taken its revenge,
For now I have met you, yes you.”*

*She takes an awkward step.
She looks up: the moon races alongside her.
Her dark glance is saturated with light.
A male voice speaks:*

*“Let the child you have conceived
Be no trouble to your soul.
How brilliantly the universe shines!
It casts a luminosity on everything;
You float with me upon a cold sea,
But a peculiar warmth glimmers
from you to me, and then from me to you.
Thus is transfigured the child of another man;
You will bear it for me, as my own;
You have brought your luminosity to me,
You have made me a child myself.”*

*He clasps her round her strong hips.
Their kisses mingle breath in the night air.
Two humans pass through the high, clear night.*

—Poem by Richard Dehmel
English translation by Scott Horton

Upon hearing “Verklärte Nacht” (“Transfigured Night”), Schoenberg’s mentor Alexander von Zemlinsky exclaimed, “It sounds as though you have taken a still-wet version of the ‘Tristan’ score and smeared it.” It’s an image that beautifully captures the

work's simultaneous indebtedness to tradition and adventures beyond it. One of Schoenberg's earliest works, "Verklärte Nacht" sounds sumptuously Romantic compared to his later output, but it was radical by the standards of its time (consider that it was composed less than a decade after "Souvenir de Florence"). *Fin-de-siècle* audiences were fascinated by its harmonic experiments: weird chords that strained at the limits of familiarity, disorienting listeners who expected to remain close to the piece's D-Minor tonal center.

Underlying this aesthetic modernity, however, is a narrative rooted in deeply conventional ideas about gender. "Verklärte Nacht" is based on a poem by Richard Dehmel in which an emotional woman, overtaken by her instinctual desire to become a mother, seeks out a strange man and becomes pregnant. Thank goodness for the magnanimous male savior who rescues her from her wayward behavior! He assures her that he will love the child as his own, "transfiguring" her mistake into an opportunity for him to save the day. Schoenberg's musical adaption effectively tells the woman's side of the story followed by the man's. The piece begins with a hushed, somber scale that casts its eyes downward, as if wishing to disappear. Struggling to explain herself, the woman wanders through harmonic twists and turns, her voice increasingly agitated. Just as all seems lost—and as the piece lands on one of its eeriest chords—the cello soars in with a clarion F-sharp, offering comfort and reassurance. As the man's voice

takes over the narrative and redeems the woman's transgression, the mood of the piece shifts from the anxious to the sparkingly serene.

Yet times change. In 1949, a half-century after composing "Verklärte Nacht," Schoenberg admitted in a program note that Dehmel's poem was one which "many a person today might call repulsive." He referred, he explained, to its portrayal of a woman who is impregnated by a man other than her husband. Today, especially in the context of the #MeToo movement and heightened attention to sexism in the public sphere, the poem's depiction of an out-of-wedlock pregnancy is less startling than its outright misogyny. One response to this interpretive conundrum was offered by Schoenberg himself. He attempted a sort of transfiguration of meaning, insisting that the piece "does not illustrate a particular action or drama, but is limited to depicting Nature and expressing human feelings." Perhaps. Or maybe, rather than attempting to reconcile the piece's musical beauty with its "repulsive" source material, it's possible to let them remain at odds: to understand this tension as inherent to "Verklärte Nacht's" remarkable complexity, its perch on the ever-shifting border between the past and the future.

PYOTR ILYICH TCHAIKOVSKY (1840–1893)
String Sextet in D Minor, Op. 70,
"Souvenir de Florence" (1890)

Attending a chamber music performance is sort of like watching C-SPAN. Audiences

witness democracy in action: the objects of our attention—be they televised politicians or instrumental musicians—debate, converse, disagree, team up, and, ideally, reach a consensus. In Tchaikovsky's

"Souvenir de Florence," the participants in this endeavor dive right in. The first movement opens with a self-assured melody propelled by a hurried accompaniment, which soon gives way to a dreamy violin line, answered amiably by the cello. Yet the movement retains an unsettled quality, an intensity that rustles beneath moments of seeming calm. Tempers cool in the second movement as solo voices trade phrases of unabashed beauty, luxuriating in the sonic expanse they create. Shifts in mood continue throughout the third movement, which puts an appealingly plainspoken theme through its paces, from the folkish to the ornate. In the final movement, the interactions among voices reach their logical culmination: an intricate fugue that unfurls with great energy in the lead-up to a triumphant conclusion.

A commission from the St. Petersburg Chamber Music Society, and Tchaikovsky's final composition for a chamber ensemble, "Souvenir" had a laborious history. Unsatisfied with his original attempt, which premiered at a private event in 1890, Tchaikovsky revised the piece extensively, completing the final

version in 1892. His struggle had to do with the limits imposed by the work's small-scale instrumentation; he preferred the lush palette of the full orchestra, in which different timbres could merge together within a richly textured orchestration. But here, he wrote in a letter to

SOUVENIRS OF THE PAST...

Tickets, sold at Briner's Drug Store, were just 25 and 50 cents when the Kneisel String Quartet closed PUC's 1899–1900 season with Tchaikovsky's "Souvenir de Florence," joined by the Boston Symphony Orchestra's Mr. Max Tach and Mr. H. Heberlein.

his brother, “One needs six independent but, at the same time, homogeneous voices. This is frightfully difficult.” This artistic problem has social overtones: isn’t that balance between individuality and collectivity also a central challenge of democracy and, more precisely, of reaching political agreement?

Despite its title, “Souvenir”—like many works which claim to evoke “local color”—has only a tenuous connection to Florence. Tchaikovsky did compose some of its melodies during an extended stay in Italy, but he wrote most of the piece in Russia at the invitation of a chamber music society that included many German musicians and exalted the Germanic repertoire. This melding of place-based traditions speaks to Tchaikovsky’s aesthetic outlook more

generally. While he is often pigeonholed as a quintessentially Russian composer, in recent years scholars have recognized that he was in fact enthusiastically cosmopolitan, less interested in narrow nationalism than in looking outward for musical ideas. In our own era of resurgent nationalism and the arbitrary tightening of borders, this approach seems worth admiring. In “Souvenir,” diverse musical ideas and instrumental voices interact with such enthusiasm and generosity that their collective sound takes on a symphonic quality, greater than the sum of its parts.

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.

About the Artists



Jerusalem String Quartet

The Jerusalem String Quartet first appeared on our series in 2012. This is their second appearance at Princeton University Concerts.

Since the ensemble's founding in 1993 and subsequent 1996 debut, the four Israeli musicians of the Jerusalem String Quartet have become regular and beloved guests on the world's great concert stages. With regular bi-annual visits to North America, the quartet has performed in cities such as New York, Chicago, Los Angeles, Philadelphia, Washington, and Cleveland as well as at the Ravinia Festival. In Europe, the quartet enjoys an enthusiastic reception with regular appearances in London's Wigmore Hall, the Tonhalle in Zürich, Munich's Herkulessaal, the Théâtre des Champs-Élysées in Paris, as well as special guest performances at the Auditorium du Louvre in Paris, the Elbphilharmonie in Hamburg and festivals such as Salzburg, Verbier, Schleswig-Holstein, Schubertiade Schwarzenberg, Rheingau, Saint Petersburg White Nights, and many others.

The Jerusalem Quartet records exclusively for Harmonia Mundi. The quartet's recordings, particularly the albums featuring Haydn's

string quartets and Schubert's "Death and the Maiden," have been honored with numerous awards such as the Diapason d'Or and the *BBC Music Magazine* Award for chamber music. In 2018, the quartet released two albums, an album of Dvořák's String Quintet Op. 97 and Sextet Op. 48 and a much-awaited recording of the celebrated quartets by Ravel and Debussy. In the spring of 2019, the quartet will release a unique album exploring Jewish music in Central Europe between the wars and its far-reaching influence. Israeli Soprano Hila Baggio will join the quartet to perform a collection of Yiddish Cabaret songs from Warsaw in the 1920s. The quartet has commissioned composer Leonid Desyatnikov to arrange these songs, which will be sung in Yiddish. Erwin Schulhoff's Five Pieces (1924), a collection of short and light cabaret-like pieces, and Erich Korngold's Quartet No. 2 (1937) will complete the program.

The quartet's 2018–19 season will open with a premiere of its new Yiddish program. In October the quartet will be joined by violist Pinchas Zukerman and cellist Amanda Forsyth for a United States tour featuring the string sextets you hear tonight. March will include a return of the Brahms project featuring quartets, sonatas, and quintets together with clarinetist Sharon Kam and pianist Matan Porat. After a second US tour in April, the quartet will play Bartók's six string quartets at London's Wigmore Hall in May and then combined with Beethoven and performed in various venues in Bavaria.

PINCHAS ZUKERMAN, Viola

Pinchas Zukerman appeared on our series for the first time in 1974 as conductor and violin soloist with the English Chamber Orchestra. He returned in 1981 with the St. Paul Chamber Orchestra in an all-Mozart Program. This is his third appearance on the series and the first in a chamber ensemble.

With a celebrated career encompassing five decades, Pinchas Zukerman reigns as one of today's most sought after and versatile musicians—violin and viola soloist, conductor, and chamber musician. He is renowned as a virtuoso, admired for the expressive lyricism of his playing, singular beauty of tone, and impeccable musicianship, which can be heard throughout his discography of over 100 albums. A devoted teacher and champion of young musicians, he has served as chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music for twenty-five years. As a mentor he has inspired generations of young musicians who have achieved prominence in performing, teaching, and leading roles with music festivals around the globe.

During the 2018–2019 season, Pinchas Zukerman marks his tenth season as Principal Guest Conductor of the Royal Philharmonic Orchestra in London and his fourth as Artist-in-Association with the Adelaide Symphony Orchestra in Australia. He leads the RPO on a tour of the United Kingdom and Ireland, conducting works

by Mozart and Vaughan Williams and performing as soloist in Beethoven Violin Concerto. Zukerman joins the Rotterdam Philharmonic Orchestra in performances of Bruch's Violin Concerto in G Minor, on tour in Germany, the Netherlands, and Switzerland. He appears as soloist and conductor with dozens of orchestras both in the United States and abroad.

As a founding member of the Zukerman Trio, along with cellist Amanda Forsyth and pianist Angela Cheng, Pinchas Zukerman appears in Baltimore and New York City's 92nd Street Y, tours Italy, including Bologna, Milan, and Naples, and gives performances in Germany, at Villa Musica in the Rhineland-Palatinate and in Mönchengladbach. Mr. Zukerman also appears with Ms. Forsyth in performances of the Brahms Double Concerto with the Los Angeles Philharmonic and joins violinist Viviane Hagner and the National Centre Arts Orchestra for performances of the Mozart Sinfonia Concertante.

As part of the 70th-birthday celebrations honoring Mr. Zukerman during the 2018–2019 season, the Manhattan School of Music marks the 25th anniversary of the Pinchas Zukerman Performance Program with a special tribute: a "25-70" concert of chamber and orchestral music performed by distinguished colleagues, former and present students. Zukerman, who initiated the National Arts Centre Institute for Orchestral Studies in Ottawa, an apprentice program for string players, serves as artistic director of the Young Artist Program and returns each summer to teach and lead master classes.

Pinchas Zukerman has been featured in numerous television specials and national talk shows. He has been a performer and presenter at both the Kennedy Center Honors and the Grammy Awards ceremony and appeared with the Chicago Symphony on the PBS special *Mozart by the Masters*. In 2004, the CBC recorded a ten-segment series entitled "The Concerto According to Pinchas" which continues to be broadcast and re-broadcast around the world. A frequent performer on *Live from Lincoln Center*, Mr. Zukerman has collaborated with the English filmmaker Christopher Nupen on several projects including the *Here to Make Music* series, a Brahms series, a Schubert series, and a documentary on Nathan Milstein. Mr. Zukerman's violin playing can be heard on the film soundtracks for *Prince of Tides* and *Critical Care*.

Born in Tel Aviv, Pinchas Zukerman came to the United States where he studied at the Juilliard School with Ivan Galamian as a recipient of the American-Israel Cultural Foundation scholarship. An alumnus of the Young Concert Artists program, Mr. Zukerman has also received honorary doctorates from Brown University, Queen's University in Kingston, Ontario, and the University of Calgary. He received the National Medal of Arts from President Ronald Reagan and is a recipient of the Isaac Stern Award for Artistic Excellence in Classical Music. Pinchas Zukerman's extensive discography includes more than 100 titles, for which he gained two Grammy awards and 21 nominations.

AMANDA FORSYTH, Cello

This concert marks Amanda Forsyth's Princeton University Concerts debut.

Canadian Juno Award-winning Amanda Forsyth is considered one of North America's most dynamic cellists. She has achieved her international reputation as soloist, chamber musician, and principal cellist of Canada's National Arts Centre Orchestra from 1999 to 2015. Ms. Forsyth has performed on international tours with the Royal Philharmonic and Israel Philharmonic Orchestras. Orchestral appearances include, among others, Orchestre Radio de France, Lisbon's Gulbenkian Orchestra, English Chamber Orchestra, Calgary Philharmonic, Toronto Symphony, National Arts Centre Orchestra, Vancouver Symphony, Luxembourg Philharmonic, and Gyeonggi Philharmonic. With multiple tours in Australia, she has also appeared with Sydney, Perth, and Adelaide Symphonies. In the U.S. she has performed with the Chicago, Washington National, San Diego, Colorado, Oregon, New West, Dallas, and Grand Rapids Symphonies. Ms. Forsyth has appeared numerous times on tour and in St. Petersburg with the Mariinsky Orchestra conducted by Valery Gergiev. In 2014, Ms. Forsyth made her Carnegie Hall debut with the Israel Philharmonic Orchestra.

As a founding member of the Zukerman Chamber Players, Amanda Forsyth has visited Germany, Israel, Italy, Finland, Holland, Switzerland, New Zealand, Turkey, and cities such as London, Vienna,

Paris, Belgrade, Budapest, Dubrovnik, Warsaw and Barcelona. As cellist of the Zukerman Trio, she has performed on six continents and has appeared at prestigious music festivals such as Edinburgh, Miyazaki, Verbier, BBC Proms, Tanglewood, Ravinia, Spring Festival of St. Petersburg, White Nights Festival, and La Jolla Summer Fest.

Highlights of Amanda Forsyth's 2018–2019 include a world premiere performance of Marjan Mozetich's Cello Concerto with the National Arts Centre Orchestra, as well as Ms. Forsyth's debut with the Los Angeles Philharmonic performing the Brahms Double Concerto with Zubin Mehta conducting. Her recordings appear on the Sony Classics, Naxos, Altara, Fanfare, Marquis, Pro Arte, and CBC labels. Her recording of Schubert's "Trout" Quintet with the Zukerman Chamber Players and pianist Yefim Bronfman was released by Sony in 2008. Her most recent disc features the Brahms Double Concerto with Pinchas Zukerman and the National Arts Centre Orchestra released by Analekta Records.

Born in South Africa, Ms. Forsyth moved to Canada as a child and began playing cello at age three. She became a protégé of William Pleeth in London, and later studied with Harvey Shapiro at The Juilliard School. Ms. Forsyth performs on a rare 1699 Italian cello by Carlo Giuseppe Testore.



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 Dvořák'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 Dvořák'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 Ignacy Jan 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

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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 Co-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.

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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.

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

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