

RICHARDSON CHAMBER PLAYERS

“Then and Now”

**Celebrating the 125th Anniversary of
Princeton University Concerts**

This program was inspired by pieces written during the
1894–1895 concert season, the inaugural season
of Princeton University Concerts.

Jo-Ann Sternberg Clarinet

Anna Lim Violin

Susannah Chapman Cello

Rochelle Ellis Soprano

Geoffrey Burlison Piano

Margaret Kampmeier Piano

**CAMILLE
SAINT-SAËNS**

[1835–1921]

La mort de Thais (after J. Massenet) for Piano
(1895)

Burleson

**RICHARD
STRAUSS**

[1864–1949]

4 Songs, Op. 27 (1894)

Ruhe, meine Seele!
Cäcilie
Heimliche Aufforderung
Morgen!

Ellis,
Burleson

**JOHANNES
BRAHMS**

[1833–1897]

Sonata for Clarinet and Piano
in F Minor, Op 120, No 1 (1894)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Sternberg,
Kampmeier

**ERIC
NATHAN**

[b. 1983]

Threads, for Clarinet, Violin, Cello, and Piano
(2011)

Sternberg,
Lim,
Chapman,
Kampmeier

INTERMISSION

**ANTON
ARENSKY**

[1861–1906]

Piano Trio No. 1 in D Minor, Op. 32 (1894)

Allegro moderato
Scherzo. Allegro molto
Elegia. Adagio
Finale. Allegro non troppo

Lim,
Chapman,
Burleson

About the Program

By Sophie Lewis, ©2019

CAMILLE SAINT-SAËNS (1835–1921)

La mort de Thaïs (after J. Massenet)

for Piano (1895)

Camille Saint-Saëns's gifts as a pianist won him accolades and fame from an early age, but he also had a keen interest in theatre and was a prolific composer of opera, though *Samson et Dalila* is his only opera that is regularly performed today. In the nineteenth century, meanwhile, figures like Franz Liszt and Maurice Ravel popularized the "paraphrase" genre, in which popular melodies were elaborated into virtuosic solo works. Also called "Fantasia" or "Reminiscences," these pieces were more imaginative and less literal than faithful transcriptions. This genre gave Saint-Saëns the opportunity to combine his talents for playing with his love of the theatre, and he wrote several paraphrases for solo piano inspired by music from the most popular operas of the day. *La mort de Thaïs* draws on Jules Massenet's very popular opera *Thaïs*, itself based on Anatole France's novel of the same name. The paraphrase opens with material from the "Vision" tableau in Act III, wherein Athanaël, a Cenobite monk, imagines he is uncontrollably intoxicated by the title heroine, a courtesan whom he has converted to Christianity. He then imagines her death, which is relayed by a funereal phrase. The music that follows is based on the famous "Méditation" from the opera, wherein Thaïs reckons with and is inspired by the prospect of spiritual transformation.

RICHARD STRAUSS (1864–1949)

4 Songs, Op. 27 (1894)

Richard Strauss was a composer who exploited "the paradoxes, inconsistencies, and potential profundities to be found in modern, everyday life," according to musicologists Bryan Gilliam and Charles Youmans. Strauss' music forged a bridge between late nineteenth-century Romanticism and the fledgling currents of twentieth-century modernism, and his more than 200 songs reflect this transition. Composed in honor of his marriage to Pauline Maria de Ahna, a German operatic soprano, the four songs that make up his Op. 27 reflect the couple's deep and long-lasting bond. Despite their wildly different personalities—Pauline was notoriously hot-headed while Richard was known for his stoic calm—they were married for more than 55 years until Strauss' death in 1949. Originally composed for voice and piano, Strauss later added orchestral accompaniment to three of these songs. "Ruhe, meine Seele!" sets a poem by Karl Friedrich Henckell, while "Cäcilie" is taken from a poem by Heinrich Hart. "Heimliche Aufforderung" and "Morgen!" are both poems composed in German by John Henry Mackay. "Ruhe, meine Seele!" opens with a serene reflection on the beauty of a sun-filled summer's day, then transitions to a more introspective meditation upon suffering and the difficulties of daily toil, accompanied by somber yet stirring chords in the piano part. The second and third songs,

“Cäcilie” and “Heimliche Aufforderung,” offer two different perspectives on concealed ardor. While the speaker in “Cäcilie” longs to reveal his feelings to his beloved, in “Heimliche Aufforderung” the singer awaits the moment when she and her lover can slip away and meet in secret. The final song, “Morgen,” is one of Strauss’ best known and most widely-recorded works. With an extended piano introduction of stunningly lyrical arpeggios, the piece is a testament to the exquisite joy of true love.

JOHANNES BRAHMS (1833-1897)
Sonata for Clarinet and Piano
in F Minor, Op. 120, No. 1 (1894)

While Johannes Brahms might be best-known for his large-scale works, such as his symphonies and *Ein Deutsches Requiem*, his more compact compositions for chamber are the pieces that truly reveal his creative personality. The Sonata for Clarinet and Piano in F Minor, Op. 120, No. 1, is among the last pieces of music for chamber ensemble that Brahms ever wrote. The composer was coaxed out of retirement to write this piece and a second clarinet sonata in this opus, No. 2, for the celebrated Meiningen clarinetist Richard Mühlfeld. Blurring the conventional boundaries of sonata form by not repeating the exposition in the first movement, he begins each of the four movements with harmonically ambiguous musical ideas which are then developed into complex melodic themes. Many commentators have noted this

piece’s “autumnal,” or reflective quality, and it can be interpreted as a musical exploration of the Brahmsian notion of *Todesangst*, which entailed consciousness of impending mortality—not only for his own life but also for that of the “classical” musical tradition. In particular, the second movement, which juxtaposes a lament-like descent down the whole tone scale against ethereal major thirds, seems to represent the two extremes of life and death that captivated the composer’s attention.

ERIC NATHAN (b. 1983)
Threads, for Clarinet, Violin, Cello,
and Piano (2011)

Premiered in 2012 at Carnegie Hall’s Weill Recital Hall, *Threads* unites invigorating and quickly-moving chromatic figures in the strings with languid extended notes in the piano and clarinet. Later, these extended tones are infused with their own energy, tightening into frenetic clarinet trills and accented sixteenth notes in the left hand of the piano. Eventually, each distinct part coalesces to form an interconnected whole as the piece races to its climax before receding to conclude with an atmospheric clarinet solo. The composer writes: “I imagined strings of musical material weaving throughout the composition. These musical strands act both together and independently—they intertwine, unravel, and split [to allow] new threads to form. The interactions between the musical lines also exist in the larger gestures and structure of

the piece. Entire sections act as threads that overlap, cut between each other, or entwine over time. As you listen, you may follow the interactions between the various strands of music or, (as I would recommend) sit back and listen to the 'knitted' piece as a whole."

ANTON ARENSKY (1861–1906)

Piano Trio No. 1 in D Minor, Op. 32
(1894)

A student of Rimsky-Korsakov, a colleague of Tchaikovsky, and a teacher to Rachmaninoff and Scriabin, Anton Arensky was a prolific and eclectic composer of the Russian classical period whose career was tragically cut short when he died at 44 from tuberculosis. Although he composed a diverse range of works, his chamber music works received the most positive assessment from audiences and critics. Notably, this trio was recorded on wax cylinders a few months after it was composed

with Arensky himself playing the piano. It remains one of the earliest known recordings of a piece of classical music. It is Arensky's best-known extended work, with engaging thematic development and fluent transitions between musical ideas. The trio was composed in tribute to the life of the cellist Karl Davidov, and the third movement, titled "Elegia," opens with a beautiful and mournful duet for cello and piano. Arensky was a lifelong admirer of Tchaikovsky's compositional style, and scholars have pointed out this piece's indebtedness to both Mendelssohn and Tchaikovsky.

Sophie Lewis is a graduate student in Musicology at Princeton University, where she studies the spread of western classical music, especially opera, in non-western contexts with interest in both new compositions and adaptations of existing operas. She has written program notes for The Glimmerglass Festival, Bard Music Festival, and others.

About the Artists

Richardson Chamber Players

Founded during the Princeton University Concerts 1994–1995 centennial season, the Richardson Chamber Players is our resident ensemble comprised of performance faculty, distinguished guest artists, and supremely talented students. The performance faculty share the artistic direction and seek to present repertoire of works for singular combinations of instruments and voices, which would otherwise remain unheard. Today's program was conceived and organized by pianist Geoffrey Burleson.

Geoffrey Burleson Piano

Geoffrey Burleson is equally active as a recitalist, concerto soloist, chamber musician, jazz performer, and pianist. Current recording projects include Camille Saint-Saëns complete piano works on 5 CDs for the new Naxos Grand Piano label. Several volumes have been released to high acclaim. Other noteworthy recordings by Burleson include Vincent Persichetti's Complete Piano Sonatas (New World Records), which received a BBC Music Choice award from the *BBC Music Magazine*, and a recording featuring Messiaen's *Quartet for the End of Time* (Oxingale Records), for which Burleson was nominated for a 2015 JUNO Award for Classical Album of the Year. Mr. Burleson's concerto appearances include the Buffalo Philharmonic, Pioneer Valley Symphony, New England Philharmonic, Boston Musica Viva, Las Cruces Symphony Orchestra, and the Princeton University Orchestra. He is on the piano faculty at Princeton University and is Professor of Music and Director

of Piano Studies at Hunter College–City University of New York.

Susannah Chapman Violin

Cellist Susannah Chapman is well-established as a chamber musician, soloist, contemporary music interpreter, and performer in leading chamber orchestras. She has performed with the New York Philharmonic, has played principal cello in Helmuth Rilling's Oregon Bach Festival, the Mostly Mozart Festival Orchestra, is a former member of the Saint Paul Chamber Orchestra, and currently performs regularly with the Orpheus Chamber Orchestra. Premiering new works by many of America's leading composers, Ms. Chapman has performed with the Bang-on-a-Can All-Stars and is a member of Cygnus, a contemporary music sextet with its own series at Merkin Hall in New York City and residencies at both Sarah Lawrence College and City University of New York. Ms. Chapman has appeared at Jacob's Pillow as a soloist with the Mark Morris Dance Company. She has traveled to Australia with Bang-on-a-Can All-Stars to perform contemporary concertos as part of the Olympic Arts Festival. She has toured nationally with Musicians from Marlboro, and has performed in New York City at the 92nd Street Y, BargeMusic, Weill Recital Hall at Carnegie Hall, Merkin Hall, the Metropolitan Museum of Art. Ms. Chapman holds a Doctorate of Music from SUNY Stony Brook. She is on the piano faculty at Princeton and is the cello instructor at Kean University, Rutgers University Extension Division, and the Brevard Music Center.

Rochelle Ellis Soprano

Soprano Rochelle Ellis is on the voice faculty at Princeton University and is an Adjunct Associate Professor of Voice at Westminster Choir College of Rider University. She has distinguished herself in a broad repertoire that extends from Bach and Beethoven to Verdi, Barber, and Gershwin. She made her New York City Opera debut as Serena in Gershwin's *Porgy and Bess* and has also performed operas with Chamber Opera Chicago and Skylight Opera Theatre. Internationally, she has performed the Verdi Requiem with the National Opera of China in Beijing, sung opera favorites at the Prague (Czech Republic) Autumn Music Festival, and performed solo recitals in Osaka and Tokyo, Japan. Dr. Ellis is also active at Rider University teaching in the Rider Educational Opportunity Program summer pre-college program, as well as in the Westminster Conservatory High School and Middle School Summer Vocal Institutes. She is the Solo and Small Ensemble Director for the Trenton Children's Chorus, and will be preparing a small group of choristers to perform with the Princeton Theater department's production of *The Odyssey*. The St. Louis native received her Doctor of Musical Arts degree in Voice from the Mason Gross School of the Arts at Rutgers University. She received her Master of Music Education degree from Westminster Choir College of Rider University and a Bachelor of Music Education degree from the University of Missouri-Kansas City Conservatory of Music.

Margaret Kampmeier Piano

Pianist Margaret Kampmeier enjoys a varied career as soloist, collaborative artist and educator. Equally fluent in classical and contemporary repertoire, she has concertized and recorded extensively. Ms. Kampmeier has performed with the St. Petersburg Chamber Philharmonic, New York Philharmonic Ensembles, Kronos Quartet, Sherman Chamber Ensemble, and Mirror Visions Ensemble. As orchestral keyboardist, she performs regularly with the Orchestra of St. Luke's, and is a frequent guest of the New York Philharmonic, American Composers Orchestra, and Mostly Mozart Festival Orchestra. As a recording artist, Ms. Kampmeier can be heard on the Albany, Centaur, CRI, Koch, Nonesuch, and Bridge labels. Ms. Kampmeier is on the piano faculty at Princeton and is Chair and Artistic Director of the Contemporary Performance Program at the Manhattan School of Music. She has given lecture recitals on a wide range of topics including Contemporary Keyboard Techniques, and Piano Music of Women Composers. A native of Rochester, New York, she resides currently in New York City.

Anna Lim Violin

A native of Honolulu, Hawaii, violinist Anna Lim has performed throughout the United States, Europe and Asia. She was a founding member of the Laurel Piano Trio. A keen advocate for new music, she is the violinist of the New Millennium Ensemble, winner of the Naumburg Chamber Music Award, and has been a frequent guest of New York New Music

Ensemble, Da Capo Chamber Players and Talea Ensemble. She will join the Manhattan String Quartet in the fall of 2019. Ms. Lim has an abiding interest in early music through her work with Nikolaus Harnoncourt in Salzburg. She has studied many approaches to violin in Europe and the United States. Recent festival appearances include the Portland Chamber Music Festival, Open Chamber Music at Prussia Cove, and the Maine Chamber Music Seminar. Lim serves as an advisor for the Trenton Music Makers, an El Sistema-inspired program for children in New Jersey, as well as for the Trenton Youth Orchestra, a Princeton University student-led ensemble. She is a member of the violin faculty at Princeton. Anna Lim received a BA from Harvard University in History and Literature and completed her Diploma at the Mozarteum Salzburg under Sándor Végh.

Jo-Ann Sternberg Clarinet

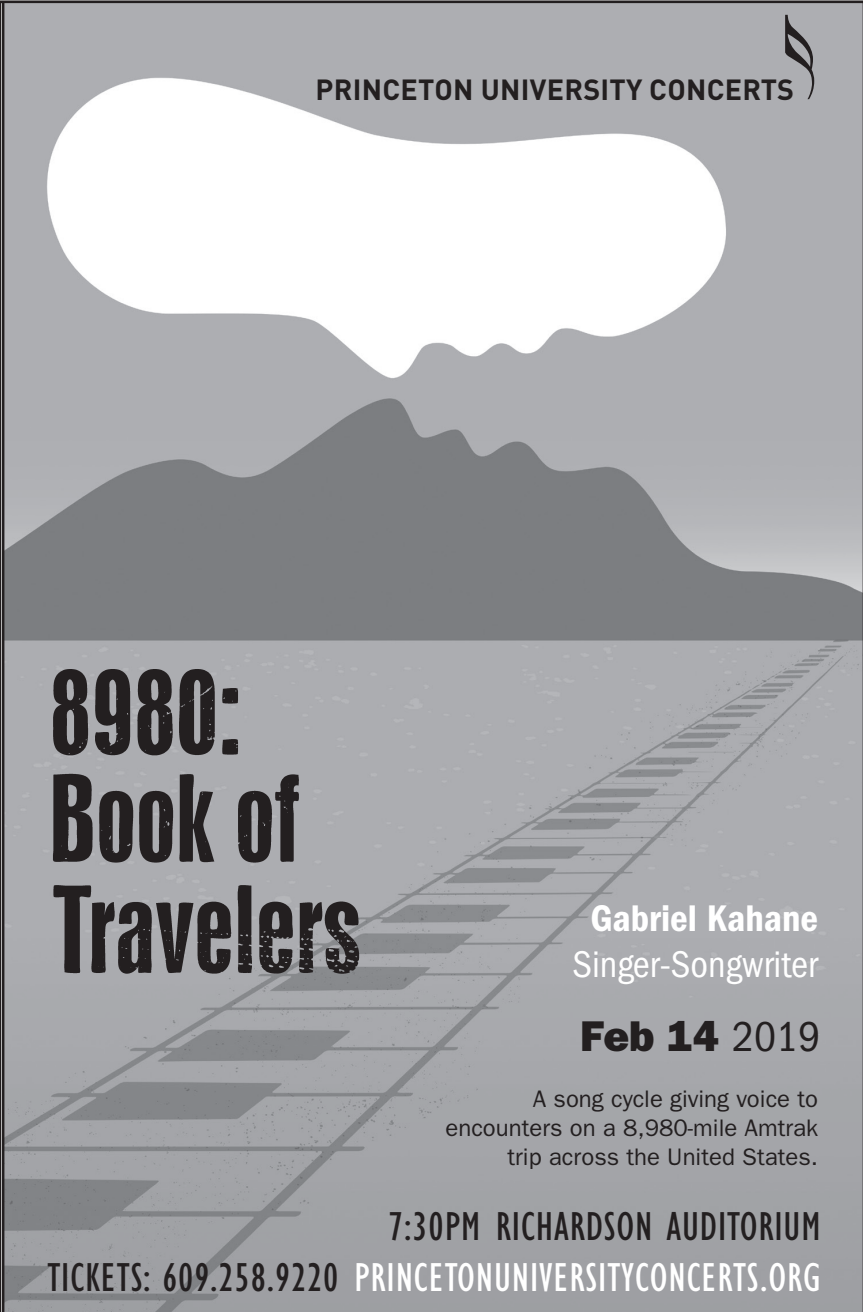
Clarinetist Jo-Ann Sternberg leads a diverse musical life in the New York area as a chamber musician, orchestral player, music educator, and interpreter of new music. Jo-Ann is a member of the Borealis Wind Quintet, Sequitur Ensemble, the Saratoga Chamber Players, Wind Soloists of New York, and the Riverside Symphony; principal clarinet of the orchestras of the Oratorio Society of New York, the New York Choral Society, and St John the Divine; and she also regularly performs and tours with Orpheus Chamber Orchestra, the American Composers Orchestra, Mark Morris Dance, the American Symphony,

the Chamber Music Society of Lincoln Center, and Musicians from Marlboro; and can often be heard playing in a number of different Broadway musicals. Following her undergraduate years in the combined Tufts University/New England Conservatory dual degree program (BA in English/BM in Clarinet Performance) where she was mentored by Peter Hadcock, Ms. Sternberg continued her studies at Yale University with David Shifrin and at The Juilliard School with Charles Neidich where she was awarded the William Kappell Memorial Award. Currently, Ms. Sternberg serves on the clarinet faculty at Princeton, and is on the faculties of the Music Advancement Program at the Juilliard School, the Manhattan School of Music Pre-College, and maintains an active teaching studio from her New York City home. Additionally, she serves as a mentor for the Juilliard Mentoring Program and coaches chamber ensembles for the New York Youth Symphony.

In the summer months, Ms. Sternberg lives in Maine where she is the Founder and Artistic Director of The Maine Chamber Music Seminar at Snow Pond, performs and teaches at the Chamber Music Conference & Composers' Forum of the East at Bennington College, and participates in numerous performance residences throughout greater New England. From September through May, Ms. Sternberg resides in Manhattan with her husband and children. Ms. Sternberg is a Selmer Artist.



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RICHARD STRAUSS (1864–1949)

4 Songs, Op. 27 (1894)

English Translation by Richard Stokes, © *The Book of Lieder* (Faber, 2005)

Poem by Karl Friedrich Henckell (1864–1929)

Ruhe, meine Seele!

Nicht ein Lüftchen,
Regt sich leise,
Sanft entschlummert
Ruht der Hain;
Durch der Blätter
Dunkle Hülle
Stiehlt sich lichter
Sonnenschein.
Ruhe, ruhe,
Meine Seele,
Deine Stürme
Gingen wild,
Hast getobt und
Hast gezittert,
Wie die Brandung,
Wenn sie schwillt!
Diese Zeiten
Sind gewaltig,
Bringen Herz und
Hirn in Not—
Ruhe, ruhe,
Meine Seele,
Und vergiß,
Was dich bedroht!

Rest, my Soul!

Not even
A soft breeze stirs,
In gentle sleep
The wood rests;
Through the leaves'
Dark veil
Bright sunshine
Steals.
Rest, rest,
My soul,
Your storms
Were wild,
You raged and
You quivered,
Like the breakers,
When they surge!
These times
Are violent,
Cause heart and
Mind distress—
Rest, rest,
My soul,
And forget
What threatens you!

Poem by Heinrich Hart (1855–1906)

Cäcilie

Wenn Du es wüßtest,
Was träumen heißt
Von brennenden Küssen,
Vom Wandern und Ruhen
Mit der Geliebten,
Aug' in Auge,
Und kosend und plaudernd –
Wenn Du es wüßtest,
Du neigtest Dein Herz!

Wenn Du es wüßtest,
Was bangen heißt
In einsamen Nächten,
Umschauert vom Sturm,
Da Niemand tröstet
Milden Mundes
Die kampfmüde Seele –
Wenn Du es wüßtest,
Du kämest zu mir.

Wenn Du es wüßtest,
Was leben heißt,
Umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor,
Lichtgetragen,
Zu seligen Höh'en,
Wenn Du es wüßtest,
Du lebtest mit mir.

Cecilia

If you knew
What it is to dream
Of burning kisses,
Of walking and resting
With one's love,
Gazing at each other
And caressing and talking –
If you knew,
Your heart would turn to me.

If you knew
What it is to worry
On lonely nights
In the frightening storm,
With no soft voice
To comfort
The struggle-weary soul –
If you knew,
You would come to me.

If you knew
What it is to live
Enveloped in God's
World-creating breath,
To soar upwards,
Borne on light
To blessed heights –
If you knew,
You would live with me.

please turn the page quietly

Poem by John Henry Mackay (1864–1933)

Heimliche Aufforderung

Auf, hebe die funkelnde Schale
empor zum Mund,
Und trinke beim Freudenmahle
dein Herz gesund.

Und wenn du sie hebst, so winke
mir heimlich zu,
Dann lächle ich, und dann trinke
ich still wie du...

Und still gleich mir betrachte
um uns das Heer
Der trunknen Schwätzer—verachte
sie nicht zu sehr.

Nein, hebe die blinkende Schale,
gefüllt mit Wein,
Und laß beim lärmenden Mahle
sie glücklich sein.

Doch hast du das Mahl genossen,
den Durst gestillt,
Dann verlasse der lauten Genossen
festfreudiges Bild,

Und wandle hinaus in den Garten
zum Rosenstrauch,—
Dort will ich dich dann erwarten
nach altem Brauch,

Und will an die Brust dir sinken
eh' du's gehofft,
Und deine Küsse trinken,
wie ehemals oft,

Und flechten in deine Haare
der Rose Pracht—
O komm, du wunderbare,
ersehnte Nacht!

Secret Invitation

Come, raise to your lips
the sparkling goblet,
And drink at this joyful feast
your heart to health.

And when you raise it, give
me a secret sign,
Then I shall smile, and drink
as quietly as you...

And quietly like me, look
around at the hordes
Of drunken gossips—do not
despise them too much.

No, raise the glittering goblet,
filled with wine,
And let them be happy
at the noisy feast.

But once you have savored the meal,
quenched your thirst,
Leave the loud company
of happy revellers,

And come out into the garden
to the rose-bush,—
There I shall wait for you
as I've always done.

And I shall sink on your breast,
before you could hope,
And drink your kisses,
as often before,

And twine in your hair
the glorious rose—
Ah! come, O wondrous,
longed-for night!

Poem by John Henry Mackay

Morgen!

Und morgen wird die Sonne wieder
scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten,
wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen
schauen,
Und auf uns sinkt des Glückes
stummes Schweigen...

Tomorrow!

And tomorrow the sun will
shine again
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth...

And to the shore, broad,
blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each
other's eyes,
And the speechless silence of bliss
shall fall on us...

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