

**Martin Fröst** Clarinet

**Antoine Tamestit** Viola

**Shai Wosner** Piano





Dear Friends,

What a thrill it is to welcome this exceptional trio of artists to our stage. Martin Fröst has been here before, and if you were lucky enough to experience his last visit, you'll remember the electricity he brings to a performance—his artistry is simply unforgettable. We've been eager for his return, and we're so glad the moment is finally here.

It's also a joy to welcome back Antoine Tamestit, who made his Princeton University Concerts debut two decades ago. In the years since, he's become one of the world's most compelling and sought-after violists. It's been far too long since we've had the chance to hear him live in Princeton, and we're honored to have him back at last.

And we're delighted to welcome Shai Wosner to the series for the very first time. His sensitive and probing musicianship has made him a favorite among audiences and collaborators alike, and we're thrilled that his PUC debut comes in the company of such extraordinary partners.

This evening's program is as distinctive as the artists themselves—thoughtfully curated, richly varied, and full of surprises. It echoes the breadth and depth of our newly announced 2025–26 season, which you'll find detailed in tonight's program book. We hope you'll take a moment to explore all that's ahead and that you'll continue to be part of this vibrant musical journey with us.

Enjoy the concert!

A handwritten signature in black ink, which appears to read "Marna Seltzer". The signature is fluid and cursive, with a large, sweeping "M" and a long, trailing "S".

Marna Seltzer  
Director of Princeton University Concerts

*Out of respect for the artists and enjoyment of your fellow concertgoers,  
please turn off cell phones and other electronic devices before the concert.  
Photographs and audio/video recording are prohibited during the performance.*

Wednesday, April 2, 2025 at 7:30PM • Richardson Auditorium, Alexander Hall

**MARTIN FRÖST** Clarinet  
**ANTOINE TAMESTIT** Viola  
**SHAI WOSNER** Piano

**ANTONÍN  
DVOŘÁK**  
(1841–1904)

*Legends*, Op. 59, Nos. 1–3 (arr. Wosner)  
Allegretto non troppo, quasi andantino  
Molto moderato  
Allegro giusto

**JOHANNES  
BRAHMS**  
(1833–1897)

Clarinet Trio in A Minor, Op. 114 (arr. Wosner)  
Allegro  
Adagio  
Andantino grazioso  
Allegro

INTERMISSION

**BRAHMS**

Two Songs, Op. 91 (arr. Wosner)  
Gestillte Sehnsucht  
Geistliches Wiegenlied

**CHARLES  
GOUNOD**  
(1818–1893)

*Ave Maria* (after J.S. Bach, arr. Martin Fröst)

DANCE MOSAIC:

**BRAHMS  
WITOLD  
LUTOSŁAWSKI**  
(1913–1994)  
**BÉLA BARTÓK**  
(1881–1945)  
**SHAI WOSNER**  
(b. 1976)

Hungarian Dances, Nos. 1, 14, 21 (arr. Martin Fröst)

Dance Preludes, Nos. 1, 5

Romanian Folk Dances (arr. Göran Fröst)

Bulgarian Gigue (after J.S. Bach)



# About the Program

By Lucy Caplan © 2025 • Program Annotator

*Lucy Caplan is Assistant Professor of Music at Worcester Polytechnic Institute. Her first book, 'Dreaming in Ensemble: How Black Artists Transformed American Opera,' was just published by Harvard University Press in 2025. She is a winner of the Rubin Prize for Music Criticism.*

“What the work depicts, no-one can probably say for certain.” So wrote the Viennese critic Eduard Hanslick, to whom Dvořák dedicated his cycle *Legends*. To Hanslick, the uncertainty of *Legends* was a source of creative strength: despite the lack of a clear programmatic narrative, he continued, “we sense that the main role is given over to something miraculous, enchanting.” Here was music that gestured toward something beyond itself, even if the specific nature of that something remained opaque. This was a powerful quality: it captivated the listener’s attention through its sense of purpose yet retained enough abstraction to allow for a multitude of interpretive perspectives.

---

“What the work depicts, no-one can probably say for certain.”

— Viennese critic Eduard Hanslick

---

A similar combination of allusiveness and ambiguity characterizes much of this evening’s program. Johannes Brahms’s Op. 91 songs are typically performed by a contralto alongside a violist and pianist. Shai Wosner’s arrangement, for instrumentalists only, reconceives of these pieces as songs without words, necessarily giving them a measure of distance from their original context. The concluding “dance mosaic” offers a range of dance pieces loosely inspired by national and folk traditions. Generally speaking, these works do not quote directly from existing dances, nor do they accompany a particular dance or dancer. Rather, they evoke the spirit of a time, place, or people—less a quotation than a sensibility. And across these contexts, less is more: the intentional imprecision of each work’s relationship to an extramusical source—whether it be myth, poetry, or dance—is what allows for the composer’s and listener’s imaginations to take flight.

**Antonín Dvořák, *Legends*, Op. 59, Nos. 1–3 (1881) (arr. Wosner)**

Sources differ as to the specific inspiration for Dvořák's evocatively named *Legends*: some posit that he was inspired by the Czech poet and folksong collector Karel Erben, while others wonder if the spark was Franz Liszt's piece of the same name, a meditation on the life of St. Francis. Either way, the music that Dvořák created is singularly compelling. The set comprises 10 short pieces, written initially for piano four-hands and later orchestrated by the composer for a smallish ensemble. Although each piece is modest in size, they are emotionally capacious in a way that befits their rather grand title: each one moves dramatically between brightness and gloom, using sudden contrast to maximum effect.

The first of the set begins with a rather severe melodic motif, which is interspersed with gentler, smoother passages. It concludes sweetly and peacefully, with a hushed set of repeated D-major chords. The serene mood flows seamlessly into the second piece, which begins with a charming, rustic melody. But the next, contrasting theme is faster and more agitated, and as the piece progresses, its tempo continues to change on a dime, creating an undercurrent of pervasive instability. The third is a folksy dance, full of spinning momentum; it eventually relaxes into a trio-like Andante, followed by the dance's return.

**Johannes Brahms, *Clarinet Trio in A Minor*, Op. 114 (1891) (arr. Wosner)*****Gestillte Sehnsucht & Geistliches Wiegenlied*, Op. 91 (1884) (arr. Wosner)**

Friendship was central to Brahms's sense of self, both as a composer and as a human being. He enjoyed close relationships with a broad range of instrumentalists and fellow composers, and he embraced the private, domestic forms of music-making that were so central to nineteenth-century musical culture. As the musicologist Paul Berry and others have documented, these friendships can be heard in Brahms's music: he sometimes borrowed generously from others' compositions, in addition to writing with specific performers in mind. The Clarinet Trio was one of several pieces inspired by Brahms's late-in-life friendship with the esteemed clarinetist Richard Mühlfeld. Written in 1891—shortly after Brahms had proclaimed his intention to cease composing, then reversed his decision—it is a deeply intimate work. The three instrumentalists (in the original version, a clarinetist, cellist, and pianist) seem to converse with the ease of longtime confidants. The first movement begins with a vulnerable, unaccompanied melody; the clarinet and piano answer with comforting reassurance. A golden warmth suffuses the second movement, while the third offers a lilting andantino in triple meter. In the

final movement, Brahms returns to one of his favorite rhythmic tricks, dividing beats simultaneously into both two and three. After so much introspection, the piece comes to a surprisingly outspoken close.

Brahms's friendships are also embedded in the two Op. 91 songs. Written originally for voice, viola, and piano, they were composed for the violinist Joseph Joachim and his wife, Amalie Schneeweiss. The story of "Geistliches Wiegenlied" (which was composed first but is performed second in the set) is a happy one: it was intended as a lullaby for the couple's son, who was named Johannes in Brahms's honor. Beginning with a tune borrowed from a medieval Christmas carol, it is gentle and sweet, notwithstanding a mid-song foray into a more agitated mood. "Gestillte Sehnsucht" has a stormier genesis: Brahms wrote it when the couple had reached a point of tension in their marriage, hoping to urge them toward reconciliation. (It didn't work; they divorced anyway.) A setting of a bucolic poem by Friedrich Rückert, it features languorous melodic lines in each of the two instrumental voices, with the piano providing a smoothly rippling foundation.

### **J.S. Bach/Charles Gounod, *Ave Maria* (1853) (arr. Fröst)**

Bach's preludes and fugues from the Well-Tempered Clavier are beloved for good reason. Inventive, intelligent, and accessible to piano students of various levels, they offer an ideal entry point into his musical mind. Unsurprisingly, they have also proved inspirational to generations of composers, from Chopin to Shostakovich. The French Romantic composer Charles Gounod is another example: his *Ave Maria*, published in 1853, sets an original melody over a barely altered version of Bach's C major prelude. Performed often by singers and instrumentalists alike, it embraces the harmonic richness of Bach's music through the addition of a soaring, passionate melody.

### **"Dance Mosaic"**

**Johannes Brahms, *Hungarian Dances* WoO 1, Nos. 1, 14, 21 (1869–1880)**

**Witold Lutosławski, *Dance Preludes* Nos. 1 & 5 (1954)**

**Béla Bartók, *Romanian Folk Dances* (1915) (arr. Göran Fröst)**

**Shai Wosner, *Bulgarian Gigue* (after J.S. Bach) (2024)**

This colorful set of dances evokes the social and musical worlds of central and eastern Europe, arranging snippets of various traditions into a vibrant whole. Brahms wrote his *Hungarian Dances* after a stint accompanying the Hungarian violinist Ede Reményi

on a recital tour. Numbering 21 in total, the dances were published in two groups: one set in 1869 and another in 1880. Among his best-known compositions today, they are compact, richly melodic, and full of memorable rhythmic patterns. Lutosławski's Dance Preludes emerged from a very different context: they were written during a period when Poland's Communist regime encouraged the composition of folklore-inspired music intended to instill national pride. The Prelude No. 1 is angular and energetic, with a sharply arpeggiated melodic line and a persistently staccato articulation. The Prelude No. 5 revels in metric irregularity, moving among a range of time signatures; the solo clarinet's line often departs from the rhythmic patterns of the ensemble. By contrast, Bartók's Romanian Folk Dances sound almost sedate. Each of the six short dances in the set is based on a folk tune that the composer heard during his extensive travels in and around his homeland, and especially his time spent in Transylvania listening to fiddle and fife players. They range widely in mood, from the stern confidence of the opening "Stick Dance" to the elegance of the "Dance from Buscum" (No. 4) and the rollicking energy of the final "Fast Dance." In closing, Shai Vosner's newly composed Bulgarian Gigue takes inspiration from Bach's French Suite No. 5, which creatively merges dance rhythms with fugal counterpoint.



**FREE FOOD!**

**PRINCETON UNIVERSITY STUDENTS:  
COME TO INTERNOSHIN'!**

Tonight at intermission, meet your fellow student attendees in the **Richardson Lounge (basement level)** and share your thoughts about the concert over free snacks.

Hosted by the **Student Ambassadors of Princeton University Concerts.**

For more information visit:  
[puc.princeton.edu/students](http://puc.princeton.edu/students)





## About *the* Artists

### MARTIN FRÖST, Clarinet

Clarinetist, conductor, and Sony Classical recording artist, Martin Fröst is known for pushing musical boundaries and has been described by *The New York Times* as having “a virtuosity and a musicianship unsurpassed by any clarinetist—perhaps any instrumentalist—in my memory.” Widely recognised as an artist who constantly seeks new ways to challenge and reshape the classical music arena, his repertoire encompasses mainstream clarinet works, as well as a number of contemporary pieces that he has personally championed. Winner of the 2014 Léonie Sonning Music Prize, one of the world’s highest musical honors, Fröst was the first clarinetist to be given the award and joined a prestigious list of previous recipients including Igor Stravinsky and Sir Simon Rattle. International Classical Music Awards voted him their 2022 Artist of the Year Award for his innovative global career, his impressive discography, and his philanthropy.

In the 2024/25 season, he continues to focus on his role as Chief Conductor of Swedish Chamber Orchestra, with concerts featuring international guest artists such as cellist Pablo Hernández, pianist Eric Lu, and violinist Alina Ibragimova, as well as collaborations with Swedish Radio Choir. He returns to Japan for concerts with Tokyo Symphony Orchestra, performing Michael Jarrell’s Clarinet Concerto “Passages.” Fröst makes his conducting debuts with Rundfunk-Sinfonieorchester Berlin and Kammerakademie Potsdam. He continues to champion Anna Clyne’s Clarinet Concerto. In addition to tonight’s tour, other highlights of the season include performances with Frankfurt Radio Symphony with



Riccardo Minasi, two chamber concerts at Wigmore Hall, and a return to Gävle Symphony Orchestra, as conductor.

He regularly collaborates with prominent international artists, including pianists Leif Ove Andsnes and Yuja Wang, violinist Janine Jansen, and violist Antoine Tamestit, as well as performs in international events such as Verbier Festival in Switzerland and Mostly Mozart in New York. Fröst has appeared in some of the world's most important concert venues, including Carnegie Hall, Concertgebouw Amsterdam, and Konzerthaus Berlin and he has toured in Europe, Asia, North America, and Australia. He was Artist-in-Residence with Royal Concertgebouw for the 2022/23 season, the first ever wind player to be given that honor.

In recent years he has made successful conducting steps with the most important being his appointment as Chief Conductor of Swedish Chamber Orchestra for the 2019/20 season. Together they have embarked on a music journey that explores Mozart's historic footprint in Europe through his travels. The CD project, recorded over a period of four years, *Mozart: Ecstasy and Abyss*, was released in 2023 by Sony Classical. Renowned for his multimedia performing projects in collaboration with Royal Stockholm Philharmonic Orchestra, in recent years Fröst has presented "Dollhouse," "Genesis," and most recently "Retrotopia" – his latest project to perform both as soloist and conductor in a musical journey that explores new repertoire and challenges the traditional conventions of the classical concert.

A keen advocate of the importance of music education, in 2019 Fröst launched the Martin Fröst Foundation with the support of the world's largest manufacturer of wind instruments, Buffet Crampon. The purpose of the organization is to provide resources that can improve and enable children's and young people's access to music education and instruments. The Foundation aims to join forces with non-profit organizations and various sponsors across the world, having already established presence in Kenya and Madagascar. This is Martin Fröst's second appearance at Princeton University Concerts.

## ANTOINE TAMESTIT, Viola

Antoine Tamestit stands as a singular voice in the world of classical music, redefining what it means to be a viola player in the 21st century. His unique artistry, marked by an unparalleled sensitivity and a profound connection to his instrument, places him among the most distinguished musicians of our time. In the 24/25 season, Antoine will be featured as Artist-in-Residence with Radio France, NDR Elbphilharmonie Orchestra, and Orquesta Sinfónica

*(continued on page 14)*



PRINCETON  
UNIVERSITY  
CONCERTS

ANNOUNCING THE

25/26

S E A S O N

**CONCERTS  
SELL OUT  
QUICKLY**

*Subscribe  
Today*



**LISA  
BATIAHVILI**  
Violin  
April 29 & 30,  
2026

**TICKETS** 609.258.2800 • PUC.PRINCETON.EDU

## CONCERT CLASSICS

Hear the world's most vibrant and celebrated classical musicians within the intimacy of Richardson Auditorium on our mainstage series.

Thursday, October 23, 2025 | 7:30PM

**BELCEA STRING QUARTET**

Mozart, Brett Dean, Beethoven

Thursday, November 6, 2025 | 7:30PM

**PAUL LEWIS, Piano**

Beethoven, Thomas Larcher, Schubert

Thursday, February 5, 2026 | 7:30PM

**BENJAMIN BERNHEIM, Tenor\***

**CARRIE-ANN MATHESON, Piano\***

Duparc, Chausson, Puccini, and more

Thursday, February 12, 2026 | 7:30PM

**MARMEN STRING QUARTET\***

Haydn, Cassandra Miller, Bartók, Debussy

Thursday, March 19, 2026 | 7:30PM

**TABEA ZIMMERMANN, Viola**

**JAVIER PERIANES, Piano\***

Schumann, Brahms, Britten, Shostakovich

Wednesday, April 8, 2026 | 7:30PM

**ÉBÈNE STRING QUARTET**

Mozart, Ravel, Brahms

Thursday, April 23, 2026 | 7:30PM

**AUSTRALIAN CHAMBER ORCHESTRA**

**RICHARD TOGNETTI, Director**

Schubert, John Luther Adams,

Fanny Mendelssohn

Thursday, April 30, 2026 | 7:30PM

**LISA BATIASHVILI, Violin**

**GIORGI GIGASHVILI, Piano\***

Beethoven, Bartók,

Josef Bardanashvili, Franck

**TABEA  
ZIMMERMANN**

Viola

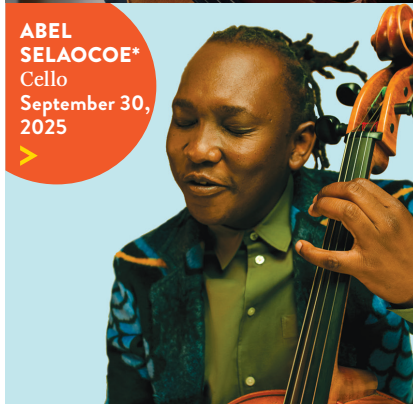
March 19,  
2026



**ABEL  
SELAOCOE\***

Cello

September 30,  
2025



**PAUL  
LEWIS** Piano  
November 6,  
2025

\*Princeton University Concerts debut

**THERE'S More!** >



Subscribe  
Today!



# 25/26

S E A S O N



## SPECIAL EVENTS

Sunday, February 22, 2026 | 3PM

**JOYCE DIDONATO, Mezzo-soprano**  
**TIME FOR THREE**

*"Emily—No Prisoner Be," A new song cycle by Kevin Puts based on poems of Emily Dickinson*

Thursday, March 26, 2026 | 7:30PM

**PATRICIA KOPATCHINSKAJA, Violin**  
**PRINCETON UNIVERSITY**  
**CHAPEL CHOIR**

**RICHARDSON CHAMBER PLAYERS**

*"Dies Irae," a staged reflection on the end of the world, portraying a 'day of wrath' through music old and new.*



**JOYCE  
DIDONATO**  
Mezzo-soprano  
February 22,  
2026

## ALL IN THE FAMILY

Saturday, October 18, 2025 | 1PM

**MEET THE MUSIC**

*Curated for ages 6-12*

Saturday, March 14, 2026 | 1PM & 3PM

**LITTLE LISTENERS** *A sensory friendly program curated for ages 3-6*

## RICHARDSON CHAMBER PLAYERS

Princeton University performance faculty and supremely talented students.

Sunday, November 2, 2025 | 3PM

Thursday, March 26, 2026 | 7:30PM

**TICKETS 609.258.2800 • PUC.PRINCETON.EDU**

## PERFORMANCES UP CLOSE

### Celebrating 10 Years!

Sit on stage! Enjoy these hour-long concerts that are immersive, intimate, and informal.

Thursday, September 25, 2025  
6PM & 9PM

**TAKÁCS STRING QUARTET**

**JORDAN BAK, Viola**

*All Mozart*

Tuesday, September 30, 2025  
6PM & 9PM

**ABEL SELAOCOE, Cello\***

*Michel van der Aa, Ben Nobuto, Bach*  
*Presented in collaboration with with*  
*Princeton University African*  
*Music Ensemble*

Thursday, November 13, 2025  
6PM & 9PM

**RUCKUS, Early Music Band\***

**EMI FERGUSON, Flute\***

*"Fly The Coop," All Bach*

Wednesday, December 10, 2025  
6PM & 9PM

**THÉO OULD, Accordion\***

*Bach, Piazzolla, Bartók,*  
*Villa-Lobos, Rameau*  
*Presented in collaboration with*  
*Princeton Sound Kitchen*

Sunday, March 1, 2026  
3PM & 6PM

**CASTALIAN STRING QUARTET\***

*Janáček, Mendelssohn*

## MUSIC & HEALING

Exploring the intersection of music, healing, and human experience through conversation and performance.

Wednesday, October 8, 2025 | 7:30PM

**MARK MORRIS, Choreographer**

*The Dance Lives On: Contemplating*  
*Artistic Legacy*

*"What's Mark Morris' legacy plan?*  
*Posthumous Premieres."*

*—The New York Times*

Wednesday, December 3, 2025 | 7:30PM

**PETER SELLARS, Director**

*Mourning through Music*

*"It's not an accident that most of the*  
*greatest art comes from the most*  
*painful periods in human history."*

*—Peter Sellars*

Wednesday, April 29, 2026 | 7:30PM

**LISA BATIASHVILI, Violin**

*Sounding Defiance: Georgia & Ukraine*

*"First of all, we are human beings, and*  
*then we are musicians; not the other*  
*way around."* —Lisa Batiashvili



**PLUS!**

**PATRICIA KOPATCHINSKAJA, Violin**

*Dies Irae | see Special Events*



△  
**ÉBÈNE**  
**STRING**  
**QUARTET**  
April 8, 2026

de Castilla y León as well as making important debuts with Chicago Symphony Orchestra and NHK Symphony Orchestra. As a recitalist, he will embark on several tours including a quintet tour with violinist Isabelle Faust and a trio tour with pianist Sir András Schiff and clarinetist Jörg Widmann.

Among the most important pieces premiered by Antoine Tamestit are Jörg Widmann's Viola Concerto, Thierry Escaich's *La Nuit des Chants*, Bruno Mantovani's Concerto for Two Violas with Tabea Zimmermann, as well as Gérard Tamestit's *Sakura* and Olga Neuwirth's *Remnants of Songs and Weariness Heals Wounds*. He was also a founding member of Trio Zimmermann with Frank Peter Zimmermann and Christian Poltera performing in Europe's most famous concert halls for more than 10 years. As a passionate chamber musician, Antoine performs regularly with pianists Emmanuel Ax, Shai Wosner, and Yuja Wang, clarinetist Martin Fröst, violinist Leonidas Kavakos, cellist Yo-Yo Ma, flutist Emmanuel Pahud, and the Ébène Quartet.

An ardent educator, Antoine Tamestit was the programming director of the Viola Space Festival in Japan where he focused on expanding the viola repertoire and developing a wide range of educational programs. He was also a professor at the Musikhochschule in Cologne, the Paris Conservatoire, and now teaches in masterclasses at the Kronberg Academy and around the world. Antoine's acclaimed discography can be found on many labels such as Harmonia Mundi where he recorded Brahms Sonatas for Viola and Piano with pianist Cédric Tiberghien and a Telemann album with the Akademie für Alte Musik Berlin. Most recently, he recorded Joe Hisaishi's newly written *Viola Saga* with Deutsche Grammophon.

Born in Paris, Tamestit studied with Jean Sulem, Jesse Levine, and Tabea Zimmermann. After winning first prize in several competitions at the beginning of his career, he received the prestigious triennial Hindemith Prize of the City of Hanau in 2022 in recognition of his contribution to contemporary landscape within classical music. Antoine Tamestit plays on the very first viola made by Antonio Stradivarius in 1672, generously loaned by the Habisreutinger Foundation. This is his second appearance at Princeton University Concerts.

## SHAI WOSNER, Piano

This season, Shai Wosner performs a program of Schubert and David Lang with baritone Benjamin Appl commemorating the centenary of legendary baritone Dietrich Fischer-Dieskau at New York's Town Hall, presented by the Peoples' Symphony Concerts (PSC) where Wosner is Artist-in-Residence; a performance with the JACK Quartet on the Music

Mondays series in New York, and performances with The Chamber Music Society of Lincoln Center. Additionally, he tours Europe with violinist Joshua Bell and continues to perform as part of the Zukerman Trio with violinist Pinchas Zukerman and cellist Amanda Forsyth.

Along with Martin Frost, he has created new arrangements for tonight's program. He has arranged Beethoven's Symphony Nos. 1, 4 and 6 as trios for cellist Yo-Yo Ma, pianist Emanuel Ax, and violinist Leonidas Kavakos. The latter two arrangements are featured on the trio's "Beethoven for Three" recordings from Sony Classical. This fall, Ma, Kavakos, and Ax perform Wosner's arrangement of the Sixth Symphony at the BBC Proms, Kulturpalast Dresden, Wiener Musikverein, Elbphilharmonie, and the Philharmonie Luxembourg.

Wosner recently gave the world premiere of Vijay Iyer's Piano Concerto *Handmade Universe* with the East Coast Chamber Orchestra. The concerto, written for Wosner, highlights his commitment to performing works by contemporary composers and his ongoing relationship with Iyer, whose piece, *Plinth*, Wosner and PSC also commissioned last year as part of the multi-composer suite *Variations on a Theme of FDR*.

In September 2023, Wosner's recording of Beethoven's 33 Variations on a Waltz by Anton Diabelli, Op. 120, was released on Onyx Classics. With this album, Wosner joined the ranks of legendary pianists who have recorded Beethoven's monumental 33 variations. This recording serves as the companion to Wosner's 2022 recording for New Focus of the aforementioned *Variations on a Theme of FDR*. The Diabelli Variations had inspired Wosner to commission five contemporary composers—Derek Bermel, Anthony Cheung, John Harbison, Vijay Iyer, and Wang Lu—to create a work based on a quote from President Franklin Delano Roosevelt's 1938 address to the Daughters of the American Revolution: "Remember, remember always, that all of us... are descended from immigrants and revolutionists."

Wosner is a recipient of Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. He was in residence with the BBC as a New Generation Artist. Born in Israel, Wosner enjoyed a broad musical education from a very early age, studying piano with Opher Brayer and Emanuel Krasovsky, as well as composition, theory, and improvisation with André Hajdu. He later studied with Emanuel Ax at The Juilliard School, where Wosner is also now on the piano faculty. He resides in New York with his wife and two children.

# 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 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 [puc.princeton.edu](http://puc.princeton.edu), 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 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, 2024 and March 1, 2025. If you see an error or would like to make a change in your listing, please contact the Concert Office at 609-258-2800.

## Visionary (\$1000+)

John & Leigh Constable Bartlett  
Nancy Becker  
Douglas Blair & Ann Reichelderfer  
Anna Chave & William N. Taylor  
Elliot Cohen  
Audrey S. Gould  
Constance W. Hassett & James Richardson  
Stanley & Adria Katz  
Norman R. Klath  
Andrew Moravcsik & Anne-Marie Slaughter  
Joyce Carol Oates  
Ferris Olin  
Reba K. Orszag  
Pamela Patton & Eric White  
Rachel & John Salapatas  
Mitch & Anne Seltzer  
Jane Silverman & Robert Karlin  
Frances Fowler Slade & Rainer Muser

Judith & Edwin Stier  
Lidia Usami & G. John Ikenberry  
Joan & Ralph Widner  
Anonymous

## Devotee (\$500-999)

Barbara L. Birdsall  
Beth A. Brombert  
Scott Burnham & Dawna Lemaire  
Brandon Gaines  
Roe Goodman & Enriqueta Carrington  
Abe Hsuan  
Andrea Immel & John Bidwell  
Russell & Helene Kulsrud  
Anya & Andrew Littauer  
Ginny Mason  
Ruth Miller  
Karen Murray  
Harriette Rubinstein



Joe & Alice Small  
Kurt & Judit Stenn  
Bill Stowe & Karin Trainer  
Anonymous

### Enthusiast (\$100–499)

Kathy Ales & Richard Levine  
William & Alice Allen  
Connie & Vladimir Ban  
Matt Baume  
Earlene Baumunk Cancilla  
Nancy Beck  
Gisella Berry  
Marvin Bielawski  
M & M Bitter  
Ksana Blank  
Karen Breen, *in memory of Gary Patton*  
John H. Burkhalter III  
Adam & Piper Burrows  
Bing Bing Chang & Yin Zhou  
Theodore Chase Jr.  
Lou Chen  
Patricia Costigan  
Larry & Mimi Danson  
Ronnie Davidson  
Joel Dietz & Barbara Berko  
Julie Denny Clark  
H. Ellis & Phyllis Finger  
John & Joan Fleming  
Fred & Gael Gardner  
Mort & Debbi Gasner  
Fred & Selma Goldstein  
Anita Gordon  
Janice Gossman  
Barbara & Eric Greenfeldt  
Nancy Greenspan  
Janice Gross  
Lilian Grosz  
Sam Hamill  
Ruth & Andrés Hámori  
Carol & Jim Herring  
William Higgins  
Zaki Hosny  
Tom & Trudy Jacoby

Alexander Jodidio  
Nancy Johnson & Larry Filler  
Steven & Florence Kahn  
Susan & Allen Kallor  
Maggie Keats, *in memory of Gary Patton*  
Terry Kent  
John Kim & Ashley Lyu  
Everett Kline & David Wald  
Judith Klotz  
Michele Koenig MD & Yves Dzialowski  
Dick Kraeuter  
Harold & Joan Kuskin  
Paul & Hannah MacKay Lansky  
Jeff Lazar & Charlene Rendeiro  
Phyllis & Paul Lehrer  
Marsha Levin-Rojer  
Dan & Bobette Lister  
Graham Lord  
Kathleen Lynn & William Alper  
James Manganaro  
L.S. Marchand  
Yvonne Marcuse  
Edward Martinsen  
Cecilia & Michael Mathews  
Jane McCarty & Michael Bell  
Ted & Louise McClure  
Michelle McKenna & Patrick Bernuth  
Rebecca & Jan Meurer  
Jacqueline Mislow  
Beth Morgan & Steve Lestition  
Pallavi Nuka & Frederik Simons  
Elaine & John Pasco  
Catherine Petrilla & Richard Steo  
Robert & Caroline Phinney  
Bob & Marion Pollack  
Barry V. Qualls  
Kelly Ragins  
Ruth Randall  
Suzanne & Charles Rebick  
Paul & Sandy Reider  
Rita Ribeiro  
Irina Rivkin  
Ernest M. Robles  
Janice & Tom Roddenbery

Thomas Romer & Katherine Benesch  
Clancy & Leslie Rowley  
Katharine Sakenfeld  
Margaret Schleissner  
Mary Schmidt  
Dan Schwarzkopf  
Joan Scott  
Inez & Dick Scribner  
Marcia Snowden  
Kate Skrebutenas & Paul Rorem  
Rick & Andrea Stine  
Caren Vignos Sturges

Sandra C. Sussman  
Jeffrey B. Tener  
Alec Tsuo & Xiaoman Chen  
Marue E. Walizer  
Allen V. & Carol Ann Welsch  
Bruce & Marcia Willsie  
Eric & Inge Wimmers  
Rosalie Wolarsky  
Frances Zeitler Edelman  
Judy Zimmernam & Marylu Simon  
Anonymous (6)

*In addition to the donor's above, we gratefully acknowledge Reba Orszag, Pamela Patton, and Eric White for their generous support of Admit All, our low-income ticket access program.*

---

## PLANNED GIVING

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  
The Estate of Joanne Elliott  
Lor & Michael Gehret  
Thomas & Trudy Jacoby

The Estate of Lucy Anne Newman  
Robert & Caroline Phinney  
Anonymous

## PRINCETON UNIVERSITY CONCERTS STAFF

**Marna Seltzer**  
Director  
**Alexis Branagan**  
Communications & Events Coordinator  
**Kerry Heimann**  
Operations & Patron Services Manager  
**Dasha Koltunuk**  
Marketing & Outreach Manager

**Deborah Rhoades**  
Accounts Manager  
**Lukas Arenas '26**  
**Yuri Lee '27**  
**Jakub Respekta '27**  
Concert Office Assistants

---

Presenting the world's leading classical musicians at Princeton University since 1894, Princeton University Concerts aims to enrich the lives of the widest possible audience. We are grateful to Dan Trueman, Chair and Professor of Music, and the Department of Music for its partnership in and support of this vision. For more information about the Department and its vibrant student- and faculty-led programming, please visit [music.princeton.edu](http://music.princeton.edu).

**We are happy to thank all of our staff and volunteers for their support.**

## 2024–2025 Princeton University Concerts Committee

The first concert in what is known today as Princeton University Concerts was presented on October 29, 1894, thus establishing one of the oldest continuous series of musical events in the country. From 1894 to 1914, the “Ladies Musical Committee” presented concerts by the Kneisel Quartet. After 1914, the programs diversified. In 1929, the Ladies Committee became the Princeton University Concerts Committee—a town and gown group of interested and knowledgeable music lovers—which has guided the University Concerts to date.

**Leslie Rowley**, Chair

**Ann Reichelderfer**, Vice Chair

**Paula Alekson**

**Nancy Becker**

**Lou Chen**

**Alexandra Day**

**Gadi Dechter**

**Christine Gage**

**Jason Kim ’27**

**Reba Orszag**

**Charles Tennyson**

**Dan Trueman**

## 2024-2025 Student Ambassadors of Princeton University Concerts

Undergraduate

**Jason Kim ’27**, Chair

**Lukas Arenas ’26**

**Ashley George ’26**

**Annie Kim ’26**

**Kelly Kim ’26**

**Romit Kundagrami ’26**

**Michelle Liu ’25**

**Alex MacArthur ’25**

**Andrew Park ’26**

**Ian Peiris ’26**

**Sarah Shiff ’25**

**Sarah Yuan ’27**

Graduate:

**Lynn Hirose**

**Olenka “Alexandra” Jain**

**Elizabeth Rouget**

**Jiayi Zhang**

## Princeton University Campus Support Services

**Nick Robinson**

Executive Director, Campus Support Services

**Kathleen Coughlin**

Associate Director, Performing Arts Services

**Anne Cutrona**

Production Technician, Lighting Specialist

**Lucien Dowdell**

Senior Production Manager

**Lindsay Hanson**

Venue Manager, Richardson Auditorium

**Mary Kemler**

Senior Manager & Ticketing System

Administrator

**David Lindros**

Venue & Ticketing Associate

**Sharon Maselli**

Audience Services Manager

**Julio Montero**

Production Technician, Audio Specialist

**Bill Pierce**

Production Technician

**Lawrence Roth**

Senior Production Technician

**James Taylor**

Assistant Director of Service & Operations



# Spring 25

## At the Princeton Public Library

Thu, January 2, 2025 | 10:30AM & 7PM (Book Groups)  
Fri, January 10, 2025 | 12:30PM (Keynote Stephen Hough)

### **"ROUGH IDEAS" BY SIR STEPHEN HOUGH**

---

## Virtual Reality

Sat-Tue, January 11-14, 2025

### **MAHLER CHAMBER ORCHESTRA: IN VIRTUAL REALITY!**

Woolworth Music Center

---

## Concert Classics Series

Thu, January 30, 2025 | 7:30PM

### **CHRISTIAN GERHAHER\*** Baritone **GEROLD HUBER\*** Piano

---

## Live Music Meditation

Wed, February 5, 2025 | 12:30 PM

### **RAPHAËL FEUILLÂTRE** Guitar

---

## Performances Up Close

Wed, February 5, 2025 | 6PM & 9PM

### **RAPHAËL FEUILLÂTRE\*** Guitar

---

## Healing with Music

Wed, February 12, 2025 | 7:30PM

### **KAYHAN KALHOR\*** Kamancheh **DEBORAH AMOS** Moderator *Finding Home in the Music of Iran*

---

## Live Music Meditation

Thu, February 13, 2025 | 12:30 PM

### **KAYHAN KALHOR** Kamancheh

---

## Performances Up Close

Thu, February 13, 2025 | 6PM & 9PM

### Pre-Concert: Do-Re-Meet Speed Friending | 7PM **DOOSTRIO\***

---

## Concert Classics Series

Thu, February 20, 2025 | 7:30PM

### **TAKÁCS STRING QUARTET** **SIR STEPHEN HOUGH\*** Piano

\*Princeton University Concerts Debut

## Richardson Chamber Players

Sun, March 2, 2025 | 3PM

### **SERENADE MEETS STEAMPUNK**

---

## All in the Family

Sat, March 15, 2025 | 1PM

### **MEET THE MUSIC** Ages 6-12

---

## Performances Up Close

Sun, March 23, 2025 | 3PM & 6PM

Pre-Concert: Do-Re-Meet Speed Dating | 1PM

### **THOMAS DUNFORD** Lute

---

## Live Music Meditation

Mon, March 24, 2025 | 1 PM

### **THOMAS DUNFORD** Lute

---

## Concert Classics Series

Thu, March 27, 2025 | 7:30PM

### **MAHLER CHAMBER ORCHESTRA** **MITSUKO UCHIDA** Piano

---

## Concert Classics Series

Wed, April 2, 2025 | 7:30PM

### **MARTIN FRÖST** Clarinet **ANTOINE TAMESTIT** Viola **SHAI WOSNER\*** Piano

---

## Concert Classics Series

Thu, April 10, 2025 | 7:30PM

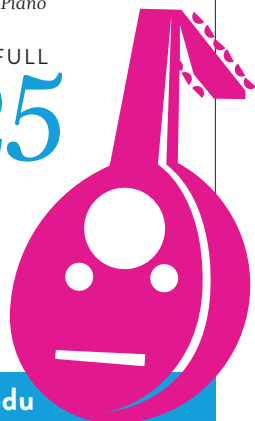
Post-Concert: Dance Chamber Jam

### **JESS GILLAM** Saxophone **THOMAS WEAVER** Piano

CHECK OUT THE FULL

# 24/25

LINEUP HERE:



Tickets: 609.258.9220 | [puc.princeton.edu](https://puc.princeton.edu)