

Jess Gillam Saxophone

Thomas Weaver Piano





Dear Friends,

Welcome to the final concert of our season—what a year it's been! Thank you for joining us for another unforgettable musical journey. Your presence and support have meant the world.

Tonight, we welcome back saxophonist Jess Gillam and her collaborator pianist Thomas Weaver. Jess made her PUC debut on our Performances Up Close series just two years ago. She stole our hearts, and we had to invite her back. Saying goodbye to her felt like parting with an old friend, even after just a few days together—so it's a true joy to reunite.

As we close the curtain on this season, we're already looking ahead: subscriptions for next year are on sale now, and we'd love nothing more than to share another year of extraordinary music with you.

But before that, please join Jess Gillam tonight following the concert for the annual chamber jam. It is a wonderful way to celebrate our collective love of music.

Wishing you a joyful, restful summer—and see you next season!

With gratitude,

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

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.*

Thursday, April 10, 2025 at 7:30PM • Richardson Auditorium, Alexander Hall
Post-concert Dance Jam with Jess Gillam and Thomas Weaver at 9:30PM

JESS GILLAM Saxophone

THOMAS WEAVER Piano

JOHN DOWLAND (1563–1626) | “Flow My Tears”
RUNE SØRENSEN (b. 1983) | “Shine You No More” (arr. Gillam)

FRANCIS POULENC
(1899–1963) | Oboe Sonata, FP 185 (arr. John Harle)
Élégie • Scherzo • Déploration

BENJAMIN BRITTEN
(1913–1976) | *Temporal Variations* (trans. Gillam)
Theme • Oration • March • Exercises • Commination
Chorale • Waltz • Polka • Resolution

CLAUDE DEBUSSY
(1862–1918) | “Beau Soir”

NADIA BOULANGER
(1887–1979) | “Cantique” (arr. Alistair Vennart)

GEORG PHILIPP
TELEMANN (1681–1767) | Sonata in F Minor TWV 41:f1 (arr. Simon Parkin)
Triste • Allegro • Andante • Vivace

INTERMISSION

PEDRO ITURRALDE (b. 1976) | *Pequeña Czarda* (arr. John Harle/Gillam)

STAN GETZ (1927–1991) | *The Peacocks* (arr. Iain Farrington)
JIMMY ROWLES (1918–1996)

PHIL WOODS (1931–2015) | Extracts from Sonata for Alto Saxophone

RUDY WIEDOEFT (1893–1940) | *Valse Marilyn*

BARBARA THOMPSON
(1944–2022) | “The Unseen Way”

SIDNEY BECHET (1897–1959) | *Petite Fleur* (arr. Iain Farrington)

GEORGE GERSHWIN
(1898–1937) | “Liza” (arr. Al Gallodoro, trans. Peter Riley)

JOHN HARLE (b. 1956) | *RANT!*



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.

In a 1920 review of a saxophone-playing vaudeville troupe, a critic for *Life* magazine wrote that nobody “can listen to the Six Brown Brothers and not feel consumed with a desire to throw over whatever work he may be doing in the world and take up the saxophone.” If this assessment conveys the immense popularity of the instrument during the so-called “saxophone craze” of the early twentieth century, it might also speak to the instrument’s irrepressible appeal. Invented by the Belgian-born Adolphe Sax in the 1840s and initially popular with French military bands, the saxophone was repurposed to comic effect in American vaudeville, where it was used to imitate chicken squawks. Its zenith came, perhaps, in jazz, when it became the instrument of choice for greats from Sidney Bechet to Coleman Hawkins, Charlie Parker, and Cannonball Adderley. Women have been less often acknowledged in standard chronicles of the instrument’s history, yet—as is often the case—they have been consistently present: on vaudeville circuits in the 1910s, as performers in all-woman swing bands during the 1940s, and in more recent years as soloists and ensemble members across a multitude of settings.

“This evening’s program foregrounds versatility, traversing eras from the Renaissance and Baroque to the present and selections from the overlapping realms of jazz and classical composition.”

Jess Gillam takes an expansive approach to the instrument and its expressive possibilities. This evening’s program, which features Gillam alongside pianist Thomas Weaver, foregrounds versatility, traversing eras from the Renaissance and Baroque to the present and selections from the overlapping realms of jazz and classical composition. Equally notable is its inclusion of several sonatas: three in total, ranging from a Baroque selection by Georg Philipp Telemann to a twentieth-century composition by Phil Woods. One of

the more generously defined terms in musical language—sonata means simply “sounded,” as opposed to sung, and refers to instrumental music for soloists or small ensembles—it seems an appropriate anchor for a program that offers a unique window into the immense creative capacities of a single instrument.

John Dowland, “Flow my tears” (1596) / Rune Tønsgaard Sørensen, “Shine You No More” (2017), arr. Jess Gillam

The English Renaissance composer John Dowland’s mournful “Flow my tears” originated as a pavane for lute; lyrics were added only later, once its popularity had been established. It has since been adapted for a multitude of instruments and voice types. Here, it is paired with “Shine You No More,” by the contemporary Danish violinist Rune Tønsgaard Sørensen (of the Danish String Quartet). Inspired directly by Dowland’s harmonies, yet folksier and more high-energy in style, Sørensen’s work testifies to the enduring appeal of Dowland’s plaintive composition.

Francis Poulenc, Oboe Sonata, FP 185 (1962), arr. John Harle

Poulenc composed several sonatas for woodwind instruments over the course of his career, including works for clarinet and piano; flute and piano; two clarinets; and clarinet and bassoon. This sonata—his final composition in any genre—comprises three elegant movements. The opening “Élégie” is wonderfully lyrical, while the second movement, a Scherzo, centers on an angular, arpeggiated motif. The final movement, “Déploration,” is atypically slow-paced. Its shifting meter, chordal harmonies, and tragic mood imbue it with a sacred, chant-like feel.

Benjamin Britten, *Temporal Variations* (1936), trans. Jess Gillam

Early critics were not kind to Britten’s *Temporal Variations*: one dismissed it as “the kind of music that is commonly called ‘clever.’” But subsequent listeners have come to appreciate the work’s emotional range in addition to its design. The theme, which returns time and again to the interval of a half-step, feels agitated yet unstructured. The variations which follow are immensely different from one another: some fantastical, some insistently march-like, others bitinglly ironic.

Claude Debussy, “Beau Soir” (1891)

Debussy first composed his much-loved art song “Beau Soir” while still a teenager, then returned to the work more than a decade later. Set to an idyllic poem by Paul Bourget, it paints a picture of a beautiful (yet melancholy) evening by way of a rippling accompaniment set against a languorous melody.

Nadia Boulanger, “Cantique” (1909), arr. Alistair Vennart

Although best-known today as a teacher and mentor, Nadia Boulanger also worked prolifically as a composer and conductor. This song, which dates from early in her career, is set to evocative lyrics by the Symbolist playwright Maurice Maeterlinck. It features a simple, almost ecstatic melody set atop repeated piano chords.

Georg Philipp Telemann, Sonata in F Minor TWV 41:f1 (1728), arr. Simon Parkin

Telemann was not shy about his musical achievements: he wrote in a 1729 autobiography that “What I have accomplished with respect to musical style is well known. First came the Polish style, followed by the French, church, chamber and operatic styles, and the Italian style, which currently occupies me more than the others do.” As publisher of the first German music periodical, *Der getreue Music-Meister*, he also had ample opportunity to share his own compositions with a broad public. This sonata first appeared in its pages. The movements follow a slow-fast-slow-fast structure. The first movement is somber, while the second is speedy and virtuosic. The third movement is an Andante featuring lovely suspensions and deceptive cadences, and the final movement takes the form of a fast-paced but elegant dance.

Pedro Iturralde, *Pequeña Czarda* (1997), arr. John Harle/Jess Gillam

In the landscape of twentieth-century Spanish jazz, the saxophonist-composer Pedro Iturralde (1929–2020) stood out for his hybridized approach, which borrowed freely from flamenco, classical, and folk idioms. These elements infuse *Pequeña Czarda*, a virtuoso piece based on a Hungarian couples dance. After a slow, moody start, the piece ups the ante with a freewheeling cadenza.

Stan Getz / Jimmy Rowles, *The Peacocks* (1977), arr. Iain Farrington

Recorded in 1975 in New York and released on the Columbia label in 1977, *The Peacocks* represented a reunion of sorts for pianist Jimmy Rowles and saxophonist Stan Getz, who had first worked together in the mid-1950s. This track, which shares a name with the album as a whole, is laid-back but sincere, with a beautifully intimate atmosphere.

Phil Woods, *Extracts from Sonata for Alto Saxophone* (1962; rev. 1974, 1994)

At its Carnegie Hall premiere, in 1962, Woods’ Sonata bore the evocative title *Four Moods*. While it has since been revised several times, losing that title in the process, its central focus on the creation of a particular ambience remains. The piece blends classical and jazz styles, requiring the performers to demonstrate fluency in both. Precisely notated melodies share space with improvised elements, inviting the musicians to make the piece their own.

Rudy Wiedoeft, *Valse Marilyn* (1927)

The Detroit-born saxophonist Rudy Wiedoeft (1893–1940) was a pioneer in the instrument's history, creating more than 300 recordings and gaining a reputation as the “Kreisler of the Saxophone.” *Valse Marilyn*, an original piece, showcases his talents as a composer: it combines an instantly hummable melody with technically impressive flights of fancy.

Barbara Thompson, “The Unseen Way” (2002)

“The Unseen Way” has a layered history. It began as part of virtuoso saxophonist-composer Barbara Thompson's choral setting of poetry by Rabindranath Tagore. Later, Thompson introduced an instrumental rendition; her daughter, songwriter Ana Gracey, added her voice in a subsequent version, which was released on the first anniversary of Thompson's passing. Lush and intense, the piece eventually reaches a peaceful conclusion.

Sidney Bechet, *Petite Fleur* (1952), arr. Iain Farrington

The legendary New Orleans soloist Sidney Bechet began recording jazz selections in 1923 (months before his frequent collaborator Louis Armstrong first appeared in the recording studio). His career continued for decades. The delicate, elegiac *Petite Fleur*, which dates from 1952, was recorded after he emigrated to France.

George Gershwin “Liza” (1929 / 1948), arr. Al Gallodoro, trans. Peter Riley

The celebrated saxophonist and clarinetist Al Gallodoro joined the Paul Whiteman Orchestra in 1936, quickly becoming one of the group's most in-demand soloists. In 1948, they embarked on a tour featuring Gallodoro's renditions of three popular Gershwin tunes. “Liza,” which originated as part of the musical *Show Girl*, features a chromatic bass line against a leap-filled melody.

John Harle, *RANT!* (2018)

Composed with Gillam in mind, John Harle's *RANT!* is brilliantly festive. It is built around folk tunes from Cumberland and Westmorland, reflecting the locales of Gillam's upbringing. In the words of the composer, “A ‘rant’ in the tradition of English Folk music is an energetic dance, and means ‘to make merry’, which is exactly what Jess does.”

About *the* Artists



JESS GILLAM, Saxophone

Jess Gillam is celebrated as a leading figure of the saxophone. She has been invited to play on the world's major stages since becoming the youngest ever soloist to perform at the Last Night of the Proms. Equally at home behind the microphone, Gillam has shattered glass ceilings as the youngest ever presenter for BBC Radio 3 with her award-winning weekly show, *This Classical Life*. Passionate about broadening the repertoire for the saxophone, Jess Gillam gives the premieres of various works in the current season; this includes *Glasslands* by Anna Clyne with the Festival Orchestra of the Lincoln Center, Baltimore Symphony Orchestra, Danish Radio Symphony Orchestra, BBC National Orchestra of Wales, and the Royal Scottish National Orchestra. Gillam continues to be Associate Artist of the Royal Albert Hall and Artistic Partner with the Manchester Camerata.

Highlights of Gillam's concerto appearances have included performances with the BBC, DSO Berlin, Gothenburg, Iceland, Lahti, London, NDR Elbphilharmonie, and Sydney Symphony Orchestras as well as the London, Royal Liverpool, and Munich Philharmonics. Concerto highlights in the United States have included the Houston Symphony and Minnesota Orchestra.

On the recital stage, Jess performs across Europe, the United States, and beyond. As an ECHO Rising Star in 2022/23 season, Gillam has appeared throughout Europe's most prestigious concert halls, including Amsterdam's Concertgebouw, Wiener Konzerthaus, Konzerthuset Stockholm, and Barcelona's Palau de la Música. She has also performed

recitals at the Kissinger Sommer, Schleswig-Holstein, and Heidelberger Frühling music festivals. She made her Carnegie Hall debut in the 2022/23 season.

Jess Gillam loves to collaborate and bring people together to enjoy sparkly and energetic performances. She formed her band, the Jess Gillam Ensemble, in 2019. Their bold, uplifting and open-minded approach is rooted in classical music but takes inspiration from different musical worlds. Gillam's carefully curated programs provide a new spin on C.P.E. Bach, groove in the music of John Harle, Anna Meredith, and Barbara Thompson, as well as folk infusions and soaring melodies through works by Sakamoto, J.S. Bach, and Björk. Since their launch, the ensemble released their chart-topping album, *TIME*, and have performed throughout the UK and Europe to largely sold-out audiences at venues and festivals including the Wigmore Hall, Latitude Festival, Mozartfest Augsburg, and Bath Festival.

Alongside her performance work, Gillam is a keen TV and Radio presenter. Her weekly show on BBC Radio 3, *This Classical Life*, is in its fifth season and has garnered high praise from The Guardian who wrote: "There are many more established presenters who lack Gillam's warmth and impressive ability." In 2020, *This Classical Life* was awarded the ARIA Award for Best Specialist Music Show. As a guest presenter, Gillam has worked for BBC Radio 2, co-hosted on BBC Radio 4's *Today Programme*, and presented at the BBC Proms and BBC.

As an exclusive recording artist with Decca Classics, Jess Gillam is the first and only saxophonist to be signed to the major label. Both her albums have reached No. 1 in the UK Classical Music Charts and her debut album, *Rise*, was listed in The Times' Top 100 albums of 2019. Her second album, *TIME*, was released to critical acclaim in 2020. In 2016, Jess Gillam made history after becoming the first saxophonist to reach the Finals of BBC Young Musician of the Year. She has been the recipient of a Classic BRIT Award, a The Times Breakthrough Award nominee, and was awarded an MBE in the Queen's Birthday Honors list 2021 for Services to Music.

Returning to her roots in Ulverston in Cumbria, Gillam continues to promote her own concert series in her hometown, inviting internationally renowned artists, a series she founded at age 12. She is a patron for Young Sounds UK, Music in Secondary Schools Trust, and the London Music Fund and is a member of the Council of the Royal Philharmonic Society. Gillam is a Vandoren UK Artist and became the youngest ever endorsee for Yanagisawa Saxophones aged just 13. Jess made her virtual debut at PUC during the COVID closure and then appeared on our Performances Up Close series in 2022. We are thrilled to welcome her back as the first ever solo saxophonist on the series!

(continued on page 14)



PRINCETON
UNIVERSITY
CONCERTS

ANNOUNCING THE

25/26

S E A S O N

**CONCERTS
SELL OUT
QUICKLY**

*Subscribe
Today*



**LISA
BATIASHVILI**
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

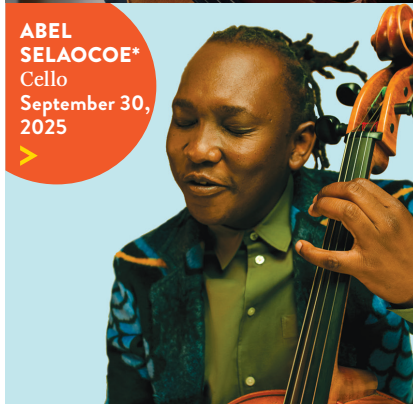
March 19,
2026



**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

THOMAS WEAVER, Piano

Thomas Weaver is a pianist, composer, and conductor currently on faculty at the Curtis Institute of Music and the Boston University Tanglewood Institute. Weaver began his musical training at the age of eight, first appearing in public performance at the age of nine. Weaver has appeared in major concert halls throughout North America, Europe, and Asia, with frequent appearances in New York City, Philadelphia, Boston, and Tanglewood Music Festival.

Weaver has appeared as a soloist with ensembles including the Curtis Institute's 20/21 Ensemble, Alea III, Boston University Tanglewood Institute Young Artists Orchestra, and Young Artists Wind Ensemble, collaborating with notable conductors such as Bruce Kiesling and H. Robert Reynolds. An active chamber musician, Weaver has performed with clarinetist Anthony McGill, violinist Jennifer Frautschi, and members of the Philadelphia Orchestra, New York Philharmonic, Boston Symphony Orchestra, and Metropolitan Opera Orchestra.

Weaver is currently a member of the Amram Ensemble. A strong proponent of new music, Weaver has given the premiere of numerous compositions, including works by David Amram, Reena Esmail, Anthony Plog, David Loeb, John H. Wallace, Christopher LaRosa, Alistair Coleman, and Francine Trester. His recordings can be heard on albums released by Aetto Records, including music by Hungarian composers for violin and piano, music by Astor Piazzolla, and music by David Amram. An award-winning composer, Weaver's music has been heard across four continents, in cities such as Philadelphia, New York City, Boston, Chicago, Dallas, Berlin, Vienna, Itami, and Sydney. His works have been commissioned by organizations and musicians including New York Chamber Music Festival, Penn Museum, Boston University College of Fine Arts (in honor of the 150th Anniversary of the School of Music), Pharos Quartet, Marian Anderson Historical Society, Kenneth Radnofsky, Brittany Lasch, and Joshua Blumenthal. Weaver's works have been performed by large ensembles including Alea III, Boston University Symphony Orchestra, and Mannes American Composers Orchestra. Weaver was the recipient of the Bohuslav Martinu Composition Award.

As a conductor, Weaver has led performances in Philadelphia, New York City, and Boston. Weaver formerly served as the music director of the Marian Anderson Museum and Historical Society, regularly leading performances in collaboration with operatic voices. Weaver's work as music director has included work in both classical repertoire and work in other musical styles, including frequent jazz performances. Weaver has appeared as a guest

conductor at the Boston University Festival of the Arts. An active educator, Weaver serves on the faculty of the Curtis Institute of Music and Boston University Tanglewood Institute. As a member of Curtis's Musical Studies faculty, Weaver teaches courses in harmony, counterpoint, analysis, keyboard harmony, scorereading, orchestration, and composition, in addition to frequent performances as a pianist. At Boston University Tanglewood Institute, Weaver has taught theory electives, coached instrumentalists, and started the Collaborative Piano Fellowship, which offers training experience to pianists interested in pursuing careers focused on collaboration.

Weaver has given lectures and master classes at places including Northwestern University, University of Central Florida, Murray State University, Austin Peay State University, People's Music School, and Cunningham Piano. Weaver has also served on juries for various competitions, including the Soloist of New England Young Soloists Competition, Rowan University String Ensemble Concerto Competition, and International Fringe Association Online Competition. Weaver's primary piano teachers include Anthony di Bonaventura, Victor Rosenbaum, and Pavel Nersessian. His primary composition teachers have included John H. Wallace, David Loeb, Martin Amlin, and Jonathan Coopersmith, in addition to supplementary studies with Gunther Schuller, Samuel Adler, and Theodore Antoniou. His conducting teachers have included Emily Freeman Brown and Michael Charry. Thomas Weaver appeared with Jess Gillam as part of our Performances Up Close series in 2022.

**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

**student
ambassadors**
OF PRINCETON UNIVERSITY CONCERTS

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, 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.

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

Annual Chamber

JAM

*Dance
Edition!*



DANCE WITH US!

immediately following the performance.

Follow along with the choreography as
saxophonist Jess Gillam performs the music live!

ALL LEVELS & ABILITIES, PLUS A SEATED VERSION
in collaboration with American Repertory Ballet