

Mahler Chamber Orchestra

Mitsuko Uchida Piano





Dear Friends,

Welcome to an evening that embodies everything Princeton University Concerts is about: deep musical connections, the joy of shared listening, and the sheer thrill of being in the presence of irresistible artistry.

Tonight, we welcome back two of the most cherished collaborators in our series' history—pianist Mitsuko Uchida and the Mahler Chamber Orchestra. Their partnership, built on trust and an unwavering commitment to chamber music, is the kind of musical relationship we treasure. It's also the kind that defines our upcoming season which we are thrilled to share with you this evening. In this program announcement (pages 14-18), you'll see familiar faces like the Ébène String Quartet and mezzo-soprano Joyce DiDonato alongside new voices who will become part of our ever growing musical family. We can't wait to share it all with you soon!

For now, enjoy two of the world's most revered musical forces sharing the stage in joyous collaboration.

With anticipation and gratitude,

A handwritten signature in black ink, appearing to read "Marna 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, March 27, 2025 at 7:30PM • Richardson Auditorium, Alexander Hall

CHARLES S. ROBINSON MEMORIAL CONCERT

MAHLER CHAMBER ORCHESTRA

MITSUKO UCHIDA Piano/Director

JOSÉ MARIA

BLUMENSCHN Concertmaster and Leader

**WOLFGANG
AMADEUS
MOZART**
(1756–1791)

Piano Concerto No. 18 in B-flat Major, K. 456
Allegro vivace
Andante un poco sostenuto
Allegro vivace

**LEOŠ
JANÁČEK**
(1854–1928)

Mládí (Youth) for Wind Sextet
Allegro
Andante sostenuto
Vivace
Allegro animato

INTERMISSION

**WOLFGANG
AMADEUS
MOZART**

Piano Concerto No. 21 in C Major, K. 467
Allegro maestoso
Andante
Allegro vivace assai

Mahler Chamber Orchestra

VIOLIN 1

José Maria Blumenschein* (Germany)
May Kunstovny (Austria)
Hildegard Niebuhr-Candan (Germany)
Alexandra Preucil (USA)
John Timothy Summers (USA)
Annette zu Castell-Ruedenhausen (Germany)
Michael Gurevich (Netherlands)
Hwa-Won Rimmer Pyun (Germany)

VIOLIN 2

Anna Maria Malm** (Austria)
Michiel Commandeur (Netherlands)
Christian Heubes (Germany)
Stephanie Baubin (Austria)
Katarzyna Wozniakowska (Poland)
Paulien Holthuis (Netherlands)
Julia Schilz (USA)

VIOLA

Joel Hunter** (Great Britain)
Yannick Dondelinger (Great Britain)
Mladen Somborac (Germany)
Anna Maria Wunsch (Germany)
Frida Siegrist Oliver (Norway/Switzerland)

CELLO

Philipp von Steinaecker** (Germany)
Stefan Faludi (Germany)
Jakob Stepp (Germany)
Moritz Weigert (Germany)

DOUBLE BASS

Christoph Anacker (Germany) **
Johane Gonzalez Seijas (Spain)
Jon Mikel Martínez Valgañón (Spain)

FLUTE

Chiara Tonelli (Italy)

OBOE

Mizuho Yoshii (Japan)
Jesús Pinillos Rivera (Spain)

CLARINET

Vicente Alberola (Spain)
Renaud Guy-Rousseau (France)

BASSOON

Mathis Stier (Germany)
Chiara Santi (Italy)

HORN

José Vicente Castelló (Spain)
Jonathan Wegloop (Netherlands)

TRUMPET

Christopher Dicken (United Kingdom)
Florian Kirner (Germany)

TIMPANI/PERCUSSION

Martin Piechotta (Germany)

*Concertmaster

** Section Leader



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.

Leoš Janáček was only twenty-three years old when he conducted the choral society of the Brno Beseda in an acclaimed performance of Mozart’s Requiem in 1878. One of the first major performances in a grand, newly constructed concert hall in the city center, the event was also notable for its scale: Janáček recruited students from Brno’s monastery and local teachers’ institute to augment the choral society’s numbers, ultimately assembling a group of 250 singers. This decision was no doubt inspired by the fact that just a decade earlier, Janáček had been one of those students—he moved to Brno as a choral student at the age of eleven and was later educated at the teachers’ institute. Nearly a half-century later, he returned to this formative experience in his music. His woodwind sextet *Mládí*, which he described as “a kind of memory of youth,” reminisces upon his childhood years in Brno. And when *Mládí* premiered in the very same concert hall where Janáček had once conducted, perhaps that Mozart performance also surfaced in his mind.

“ This evening’s program brings two composers together, elucidating not only their distinctions but also their commonalities.”

If Mozart and Janáček seem like an unconventional pairing due to their vastly different aesthetics, this biographical story shows how Mozart’s work informed Janáček’s musical life in other ways. Not only did he conduct and program Mozart’s music, but he also discussed it in his writings on music theory—for instance, by noting Mozart’s influence upon Wagner’s harmonic language. This evening’s program brings these two composers together once again, elucidating not only their distinctions but also their commonalities. Both worked fluently across a wide range of genres but maintained a lifelong passion

for opera. That fondness for vocal music pervaded both composers' other musical works, shaping their approach to melodic writing more broadly—a stylistic choice that can be heard in each of the works on this program. Listening to their music in close proximity offers an intriguing sense of a shared creative sensibility, even across the stark differences we hear.

Wolfgang Amadeus Mozart, Piano Concerto No. 18 in B-Flat Major, K. 456 (1784)

Mozart took up residence in Vienna late in the fall of 1783, and performance quickly came to occupy a central role in his life. He gave subscription concerts in public halls, while also maintaining a busy schedule of private events and frequent commissions from visiting performers. The constant demand for new music spurred him to write a dozen piano concertos within a three-year period between 1784 and 1786. The composer himself was the soloist at most of their premieres, and many scholars and performers believe that these performances involved a great deal of off-the-cuff improvisation, from ornamentation throughout the piece to wholly new cadenzas. The pianist Robert Levin has argued that Mozart “was respected as a composer and lionized as a performer, but it was as an improviser that he was on top of the heap”—an intriguing way to imagine the unpredictability and excitement that must have characterized these events.

Some speculate that this particular concerto was written with an additional performer in mind: Maria Theresia von Paradis, a renowned musician who had lost her sight in childhood. The first movement is abundantly graceful. Strings and woodwinds share the spotlight in the orchestral introduction, and the pianist soon echoes and embellishes upon the themes they have introduced. The woodwinds, in particular, continue to engage the pianist in a mannered dialogue throughout the movement, trading phrases often and leading the orchestra back into motion after the soloist's cadenza. The second movement, although no less elegant, reaches new depths of melancholy. Not only is it in a minor key, but its theme-and-variations structure sets it apart from the conversational feel of the first movement: instead of listening to a cohesive narrative from start to finish, we have the sense of a single voice returning again and again to a scene of profound sadness. Good cheer returns in the third movement, a rondo with an upbeat (yet always slightly restrained) feel. Most of the episodes remain in sunny major keys, and there are flashes of humor, even impudence—a set of impish grace notes, an extra-dramatic trill—throughout.

Leoš Janáček, *Mládí* (Youth) (1924)

Leoš Janáček was a music theorist as well as a composer, and one of his more original approaches to thinking about music emerged in his concept of “speech melody.” Beginning in the late 1890s, he would transcribe bits and pieces of overheard speech in musical notation, noting both the social context of the utterance and the psychological state of the speaker. He did not quote these found melodies directly in his works, but rather used them as inspiration for the composition of vocal lines, particularly in his operas. The resulting melodies retain the pattern and general feel of actual speech, lending his work a naturalistic tinge.

Even Janáček’s instrumental writing makes use of this concept; his wind sextet *Mládí* (Youth) is a prime example. Composed when he was seventy years old, it begins with a prominent theme in the oboe meant to evoke the phrase “*Mládí, zlaté mládí*,” or “youth, golden youth.” The addition of a bass clarinet to the typical wind quintet gives the movement a grounded feel, even as it veers off in playful directions. The second movement is slower in pace and serious in mood. Four variations on the opening theme are pensive, yet unsettled: individual players embark on flights of fancy above an ever-shifting canvas of repeated rhythmic patterns, and all six players join together for a solemn conclusion. The third movement contains a more direct reference to the composer’s childhood, specifically his experience as a choir student at Brno’s monastery. It quotes his *March of the Blue-Boys*, an early work for piccolo, bells, and tambourine, and includes the inscription “The little singers of the monastery cheer as they march—blue like bluebirds.” The fourth and final movement gets off to a rumbling start, then blooms into a bouquet of sustained melodic lines. The “youth, golden youth” motif returns multiple times, as if to reiterate the work’s overarching mood of affectionate nostalgia.

Wolfgang Amadeus Mozart, Piano Concerto No. 21 in C Major, K. 467 (1785)

“We never get to bed before one o’clock,” Leopold Mozart complained in a letter to his daughter. “The weather is horrible. Every day there are concerts...it is impossible for me to describe the hustle and bustle.” He wrote from what seems to have been a rather unpleasant visit to Vienna to see his son Wolfgang, who was busy composing, teaching, performing, and socializing at a relentless clip. This piano concerto dates from that period of Mozart’s life, and its mood could not be further removed from the day-to-day chaos that Leopold described. Rather, the concerto’s blissful second movement (popularized by its inclusion in the 1967 Swedish art-house film *Elvira Madigan*) now features prominently

in compilations of Mozart's music with titles like *The Secret to Sleep*, *Adagio Chillout*, and *The Most Relaxing Piano Album in the World—Ever*. Which is it: the music of sleepless nights or the stuff of slumber?

It is a measure of Mozart's remarkable versatility that his music is able to span these contexts. Not only is the concerto untethered to the immediate circumstances of its creation, but it also evokes a breadth of musical forms and sensibilities. While it is often characterized as the sunny counterpart to the brooding d-minor Piano Concerto No. 20, written just a few weeks earlier, it is emotionally complex in its own right. "It is a place where genres meld," music critic Alex Ross has written of Mozart's music, "where concertos become operatic and arias symphonic; where comedy and tragedy, and the sensual and the sacred, are one." The concerto fits this description exactly. It begins with an extended orchestral introduction that could be the start of a symphony. The piano makes an unassuming entrance before blossoming into an intricately textured conversation with the orchestra. The second movement—familiar as it may be—retains an enthralling sense of intimacy. The songlike melodies are languid but not untroubled, with underlying pulses of dissonance that compel the listener's close attention. The concluding rondo sparkles, each hint of minor-key trouble quickly brushed aside in favor of grace and cheer.

About the Charles S. Robinson Memorial Concert

This concert is funded in part by a gift from a trust, initially established in 1924 by Charles S. Robinson in loving memory of his father, John T. Robinson, and in appreciation of Princeton University for its services to the Princeton community. Since 1964, the trust has supported Princeton University Concerts performances of chamber and orchestral music.

A well known benefactor of cultural activities in Princeton, Robinson served on the Princeton Battle Monument Commission and as Princeton's Postmaster. Born into a family of publishers of early Princeton newspapers such as the *Princeton Press* (1854–1860) and the *Princeton Standard* (1859–1870), he was also owner and editor of the *Princeton Press* (1873–1916), a predecessor to both the *Princeton Packet* and the Princeton University Press.

Princeton University Concerts is grateful to the Robinson family for its generous support of tonight's concert.

About *the* Artists



MAHLER CHAMBER ORCHESTRA

Since its founding in 1997, the Mahler Chamber Orchestra (MCO) has established itself as one of the world's leading chamber orchestras. Working as a "global collective," the MCO is led by its members in collaboration with its Berlin-based management office. The musicians, who come from around 25 different countries, unite for each tour or project. The chamber music dialogue and unanimous act of listening shape the orchestra's sound; it's a philosophy inspired by the group's founding mentor Claudio Abbado that the MCO calls "the sound of listening."

Last season, the MCO performed with conductors Sir Simon Rattle, Maxim Emelyanychev, Tugan Sokhiev, Anja Bihlmaier, and with its Artistic Advisor Daniele Gatti, among others. The MCO is also known for its performances without a conductor; its Artistic Partners Yuja Wang and Mitsuko Uchida, with whom the orchestra goes on tour several times a year, often lead the MCO from the piano. During the 2024–25, season, the MCO joins the stage with conductors Antonello Manacorda, Gianandrea Noseda, Elim Chan, Raphaël Pichon, and again with Maxim Emelyanychev, as well as with violinist Augustin Hadelich and baritone Stéphane Degout.

The orchestra maintains residencies in Berlin, Salzburg, and Lucerne; from 2026, it will succeed the Berlin Philharmonic Orchestra at the Baden-Baden Easter Festival. In 2024, the MCO assumed the role of Artistic Director of Musikwoche Hitzacker, where it presents a diverse repertoire characterized by chamber music every year. In March 2025, pianist Leif Ove Andsnes, a longtime friend and collaborator of the MCO, will be the festival's artist in residence.

(continued on page 14)



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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

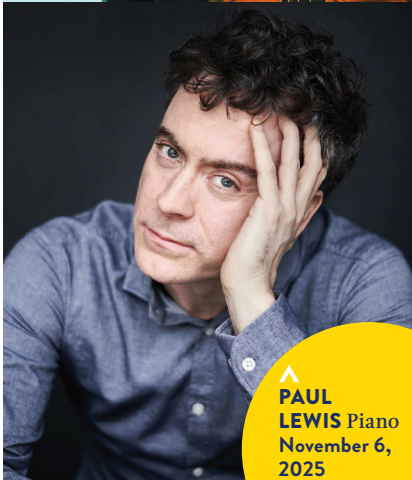
LISA BATIASHVILI, Violin **GIORGI GIGASHVILI, Piano***

Beethoven, Bartók,
Josef Bardanashvili, Franck

**TABEA
ZIMMERMANN**
Viola
March 19,
2026



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SELAOCOE***
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**PAUL
LEWIS** Piano
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SPECIAL EVENTS

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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
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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

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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
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"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



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PATRICIA KOPATCHINSKAJA, Violin

Dies Irae | see Special Events



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

*Princeton University Concerts debut

The MCO is committed to enriching lives through music and actively creates on-and-off-stage encounters that bring music, learning, and creativity to communities across the globe. Its Feel the Music program introduces music to deaf and hard-of-hearing individuals, while the MCO Academy allows orchestra members to share their expertise with the next generation of musicians. Additionally, the MCO's school concerts invite students on a multicultural journey, fostering introspection on the theme of "Belonging."

The orchestra's performances are often recorded and aired by major broadcasters and on ARTE; the ensemble's most recent CD featuring the opera *picture a day like this* was released by Nimbus in September 2024. Together with Artistic Partner for Immersive Experiences Henrik Oppermann/Schallgeber, the MCO has developed a series of XR (Extended Reality) concert formats. Princeton University Concerts is proud to have been the site of the North American premiere of its virtual reality project, *Future/Presence*. Since July 2024, some of the chamber music pieces produced in XR have been available in the Mahler Chamber Orchestra app for Apple Vision Pro. This is the MCO's second appearance at PUC.

MITSUKO UCHIDA, Piano

One of the most revered artists of our time, Mitsuko Uchida is known as a peerless interpreter of the works of Mozart, Schubert, Schumann, and Beethoven, as well for being a devotee of the piano music of Alban Berg, Arnold Schoenberg, Anton Webern, and György Kurtág. She was Musical America's Artist of the Year in 2022, was Music Director of the 2024 Ojai Music Festival, and is a Carnegie Hall Perspectives artist across the 2022/3, 2023/4 and 2024/5 seasons. Her latest solo recording, of Beethoven's Diabelli Variations, was released to critical acclaim in 2022, was nominated for a Grammy® Award, and won the 2022 Gramophone Piano Award.

She has enjoyed close relationships over many years with the world's most renowned orchestras, including the Berlin Philharmonic, Royal Concertgebouw Orchestra, Bavarian Radio Symphony, London Symphony Orchestra, London Philharmonic Orchestra, and—in the US—the Chicago Symphony, and The Cleveland Orchestra, with whom she recently celebrated her 100th performance at Severance Hall. Conductors with whom she has worked closely have included Bernard Haitink, Sir Simon Rattle, Riccardo Muti, Esa-Pekka Salonen, Vladimir Jurowski, Andris Nelsons, Gustavo Dudamel, and Mariss Jansons.

Since 2016, Mitsuko Uchida has been an Artistic Partner of the Mahler Chamber Orchestra, with whom she is currently engaged on a multi-season touring project in

Europe, Japan, and North America. She also appears regularly in recital in Vienna, Berlin, Paris, Amsterdam, London, New York, and Tokyo, and is a frequent guest at the Salzburg Mozartwoche and Salzburg Festival.

Mitsuko Uchida records exclusively for Decca, and her multi-award-winning discography includes the complete Mozart and Schubert piano sonatas. She is the recipient of two Grammy® Awards, and her recording of the Schoenberg Piano Concerto with Pierre Boulez and the Cleveland Orchestra won the Gramophone Award for Best Concerto.

A founding member of the Borletti-Buitoni Trust and Director of Marlboro Music Festival, Mitsuko Uchida is a recipient of the Golden Mozart Medal from the Salzburg Mozarteum, and the Praemium Imperiale from the Japan Art Association. She has also been awarded the Gold Medal of the Royal Philharmonic Society and the Wigmore Hall Medal, and holds Honorary Degrees from the Universities of Oxford and Cambridge. In 2009 she was made a Dame Commander of the Order of the British Empire. Ms. Uchida made her PUC debut in 2022 and has returned many times. We are thrilled to be welcoming her back tonight with the Mahler Chamber Orchestra.

JOSÉ MARIA BLUMENSCHN, Violin

José Maria Blumenschein, a native of Freiburg (Germany) born of Brazilian parents, currently serves as First Concertmaster of the WDR Radio Symphony Orchestra in Cologne after serving as Associate Concertmaster of the Philadelphia Orchestra for three seasons. During his tenure with WDR he also took two seasons off to perform as first Concertmaster of the Vienna State Opera and Philharmonic. He has been working with the Mahler Chamber Orchestra since 2021 and has been concertmaster of the orchestra since March 2023.

He regularly performs with many orchestras and ensembles such as the Mahler Chamber Orchestra, Bayreuth Festival Orchestra, Chamber Orchestra of Europe, London Symphony Orchestra, Bayerische Staatsoper, Dresden Staatskapelle, and NDR Radio Orchestra. Mr. Blumenschein is also a founding member of 'KammerMusikKöln', a chamber music series in Cologne founded by members of WDR Radio, Gürzenich Orchestra, and Cologne Conservatory members to be the first all year chamber music series. Blumenschein has been performing with the Mahler Orchestra for almost two decades. Since 2023, he has shared the MCO's concertmaster position with Matthew Truscott.

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.

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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
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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.

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Olenka “Alexandra” Jain

Elizabeth Rouget

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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*

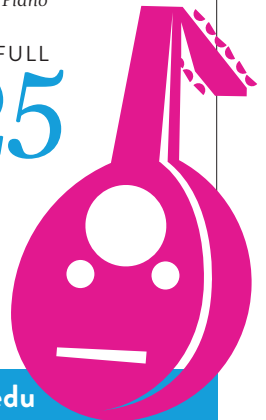
Concert Classics Series

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:



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