



PRINCETON
UNIVERSITY
CONCERTS

Australian Chamber Orchestra

Richard Tognetti, Director



CHARLES S. ROBINSON MEMORIAL CONCERT

25/26 SEASON



Thursday, April 23, 2026 at 7:30PM • Richardson Auditorium, Alexander Hall

Dear Friends,

It is a true pleasure to welcome the Australian Chamber Orchestra back to our stage after a five-year absence. They have been deeply missed. There is an unmistakable electricity to their performances—an intensity, precision, and expressive range—that makes every return feel like an event. Tonight marks a long-awaited reunion, and we could not be more delighted to have them with us again.

Equally exciting, you'll find within this program the announcement of our 2026–27 season. As we look ahead, we invite you to *Make Music Instrumental*—to place music at the center of your life in ways both profound and personal. It is another season filled with remarkable artists, inspiring programs, and so much to anticipate in the months ahead.

We hope you'll explore what's in store and join us again as we continue to share in the extraordinary power of live music together.

But first...enjoy this evening!

A handwritten signature in black ink, appearing to read "Marna Seltzer".

Marna Seltzer
Director of Princeton University Concerts

CHARLES S. ROBINSON MEMORIAL CONCERT

AUSTRALIAN CHAMBER ORCHESTRA

Richard Tognetti, Violin/Director

JOHN LUTHER ADAMS

(b. 1953)

Horizon (U.S. Tour Premiere)

FRANZ SCHUBERT

(1797–1828)

Quartettsatz in C Minor, D. 703

INTERMISSION

RALPH VAUGHAN WILLIAMS

(1872–1958)

The Lark Ascending, arr. Adam Johnson
Richard Tognetti, Solo Violin

FRANZ SCHUBERT

(1797–1828)

String Quartet No. 14 in D Minor, D. 810
“Death and the Maiden,” arr. Richard Tognetti

Allegro
Andante con moto
Scherzo. Allegro molto
Presto

Photographs and audio/video recording are prohibited during the performance. Out of respect for the artists and enjoyment of your fellow concertgoers, please turn off cell phones and other electronic devices before the concert. Scan this QR code with your smartphone to view instructions for silencing your phone.



MUSICIANS OF THE AUSTRALIAN CHAMBER ORCHESTRA

Richard Tognetti, Violin/Director

VIOLIN

Helena Rathbone, Principal
 Satu Vänskä, Principal
 Anna da Silva Chen
 Aiko Goto
 Ilya Isakovich
 Liisa Pallandi
 Thibaud Pavlovic-Hobba
 Ike See
 Doretta Balkizas*

*Guest Musician

VIOLA

Stefanie Farrands, Principal
 Elizabeth Woolnough
 Thomas Chawner*

CELLO

Timo-Veikko Valve, Principal
 Melissa Barnard
 Julian Thompson

BASS

Maxime Bibeau, Principal



AUSTRALIAN CHAMBER ORCHESTRA

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions and adventurous cross-artform collaborations. Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in New York or Australia, the ACO is unwavering in its commitment to creating transformative musical experiences.

The Orchestra regularly collaborates with artists and musicians who share its ideology: from flutist Emmanuel Pahud, cellist Steven Isserlis, and soprano Dawn Upshaw, to singer/songwriter Neil Finn, guitarist Jonny Greenwood, and Meow Meow; to visual artists and film makers such as Bill Henson, Shaun Tan, Jon Frank, and Jennifer Peedom, who have co-created unique, hybrid productions for which the ACO has become renowned.

Testament to its international reputation, the ACO undertook a three-year residency as International Associate Ensemble at Milton Court in partnership with London's Barbican Centre from the 2018/19 season. This residency followed on from the success of ACO

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.

Artistic Director Richard Tognetti's time as the Barbican's first ever Artist-in-Residence at Milton Court Concert Hall.

In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl, and digital formats. Its recordings of Bach's violin works won three consecutive ARIA Awards. Recent releases include *Water | Night Music*, the first Australian-produced classical vinyl for two decades, and the ARIA and AACTA award-winning soundtrack, *River*.

This is the Australian Chamber Orchestra's third appearance at Princeton University Concerts. For their official biography, please visit www.aco.com.au.

RICHARD TOGNETTI

After studying in Australia with William Primrose and Alice Waten, and overseas at the Bern Conservatory with Igor Ozim, Richard Tognetti was appointed the ACO's Artistic Director and Lead Violin in 1990. He performs on period, modern, and electric instruments and has appeared with many of the world's leading orchestras as director or soloist. In 2016 Richard was appointed the first Artist-in-Residence at the Barbican Centre's Milton Court and he was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard's arrangements, compositions, and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. He curated and co-composed the scores for the ACO's documentary films *Musica Surfica*, *The Glide*, *The Reef*, and *The Crowd & I*, and co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and Tom Carroll's film *Storm Surfers*. Richard collaborated with director Jennifer Peedom and *Stranger Than Fiction* to create the award-winning films *Mountain and River*, the former of which went on to become the highest-grossing homegrown documentary in Australian cinemas and the latter which won Best Soundtrack at the ARIA, AACTA and APRA awards.

Richard is the recipient of six ARIA awards, including three consecutive wins for his recordings of Bach's violin works. He was appointed an Officer of the Order of Australia in 2010, holds honorary doctorates from three Australian universities, and was made a National Living Treasure in 1999. In 2017 he was awarded the JC Williamson Award for longstanding service to the live performance industry.

About the Program

By Lucy Caplan © 2026 • Program Annotator



*Lucy Caplan is Assistant Professor of Music at Worcester Polytechnic Institute. Her first book is *Dreaming in Ensemble: How Black Artists Transformed American Opera* (Harvard University Press, 2025).*

Upon first hearing Franz Schubert's "Great" Symphony No. 7, fellow composer Robert Schumann offered effusive praise for the work's "heavenly length," its ability to luxuriate in its own unhurried beauty. But Schumann also connected the piece to more earthly concerns: "On hearing Schubert's symphony and its bright, flowery, romantic life," he wrote, "the city [of Vienna] crystallizes before me, and I realize how such works could be born in these very surroundings." Generations of scholars since have dug deep into the connection between music and place in Schubert's music, attending to how landscape and nature inspire and shape his compositional language. Vienna's Schubert Research Centre even hosted an international conference on the topic in 2024.

In this evening's program, two beloved works by Schubert anchor other explorations of the relationship between music and the natural world. Ralph Vaughan Williams's *The Lark Ascending*, a celebrated portrayal of a British pastoral landscape, is inspired by poet George Meredith's poem of the same name, which portrays the bird's "singing till his heaven fills." John Luther Adams' *Horizon* is a new work that, according to its composer, takes as its theme the "circle that encompasses all of us and everything around us, no matter where we may be." There is an echo of Schumann's "heavenly length" in these descriptors, which emphasize this music's the transcendent, even divine beauty. Yet both works might also be understood not simply as representing natural beauty but also commenting on its increasingly elusive status: Vaughan Williams's piece dates from the world-shifting moment of the Second Industrial Revolution, while Adams' work is intimately tied to the contemporary climate crisis. Taken together, they remind us that the beauty of the environment that so inspired Schubert cannot be taken for granted and is worthy of our continued care and protection.

John Luther Adams, *Horizon* (2026)

In 2006, John Luther Adams told the music critic Alex Ross that his music was "going inexorably from being about place to becoming place." His comments referred to a 2006 art installation, "The Place," which sonified information about the climate and landscape of Alaska—Adams' longtime home—in order to transform up-to-the-moment

seismological and meteorological data into musical sound. Throughout his career, Adams has paired this capacious approach to the compositional process with an investment in environmental activism, both within and beyond the context of his musical work. His best-known composition may be the Pulitzer Prize-winning *Become Ocean* (2013), which evokes the waters of the Pacific Northwest and the apocalyptic threat of climate change through massive, scarily powerful sonorities.

“ In this evening’s program, two beloved works by Schubert anchor other explorations of the relationship between music and the natural world.

In 2024, Adams moved to Australia, citing the contemporary political and cultural climate of the United States as his reason for seeking what he called a “new refuge.” *Horizon* speaks to his new surroundings. In a recent essay published in conjunction with the work’s premiere, Adams connected the work to the Schubert compositions with which it shares space on this program, noting that although Schubert’s music “seems to me to breathe, to flow, to twist and turn as naturally and inexorably as a mountain stream running to the sea,” he also has “never felt that Schubert inhabited the same world as me.” Yet this work is perhaps more Schubertian in its approach than some of his earlier compositions, evoking the landscape rather than attempting to inhabit it. The composer writes: “Surrounded by ocean and with sprawling open spaces at its heart, Australia is a continent where the visible horizon is often the true horizon. I began composing ‘True Horizon’ in the middle of the Pacific, en route to Australia. I worked on ‘Visible Horizon’ in the tropical savanna of northern Australia and in the great red desert of central Australia. I continued my work scanning the horizon from the shore of the Tasman Sea. And I completed the full score in the forested hills and grasslands of the southern mainland.”

Franz Schubert, Quartettsatz in C Minor, D. 703 (1820)

Schubert is best known for his lieder, which number more than six hundred in total. Each is like an exquisite postcard, evoking a whole world in miniature through text, melody,

and textured interplay between piano and voice. Yet he also experimented with larger scales, especially as he matured. Longer works, especially those written for chamber and orchestral ensembles, afforded him more creative space in which to craft ever more complex emotional scenarios. The Quartettsatz acts as a sort of hinge between these two parts of Schubert’s musical world. Composed in 1820, it marks a transition in his writing for string quartet: whereas his early works for the ensemble had been relatively simple, his new style was characterized by formal complexity, vast emotional range, and adventurous harmonic approaches rife with delicious key changes. Yet although he eventually composed several “mature” string quartets, here he wrote just one movement of what was intended to be a longer work.

The beginning of the Quartettsatz buzzes with agitation. Repeated sixteenth notes and triplet patterns evoke a hushed, brewing discontent. But soon a gorgeous melody materializes in the first violin, shooing away any worries by virtue of its pure beauty. Neither side seems willing to give up: both moods recur throughout the movement, which proceeds in a sonata form marked by surprising detours into unexpected keys. Listeners are left with a feeling of emotional irresolution, which seems appropriate for a work that remains so tantalizingly unfinished.

Ralph Vaughan Williams, arr. Adam Johnson, The Lark Ascending (1914-1920; arr. 2019)

Critics often link Vaughan Williams’s quintessential Englishness to his evocations of the English landscape. One of his first biographers, Hubert Foss, wrote that “English landscape pervades his music, which tells us more of men and places, speech and song and the sky and the trees, than of fashions or wars, scientific developments, or revolutions, or the latest philosophies.” Although recent scholars have complicated this notion by emphasizing the diversity and breadth of Vaughan Williams’s environmentally inspired compositions, some of his most enduring works are also his most pastoral.

The Lark Ascending is a case in point. It was inspired by a lyric poem by George Meredith, which Vaughan Williams quoted in part at the top of the score; Meredith celebrates the bird’s “silver chain of sound,” his “ever winging up and up,” the “love of earth” that his song inspires. The music beautifully evokes this ethereal conceit. It was originally scored for a solo violin accompanied by either a group of birdlike woodwinds or a top-heavy chamber orchestra, with more violins than lower strings and more woodwinds than brass. (The arrangement on this evening’s program is by the British composer Adam Johnson.)

(notes continued on page 14)

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26/27

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< **NEMANJA RADULOVIĆ***
Violin/Leader
November 12
2026

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Thursday, November 5, 2026 | 7:30PM

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Poulenc, Brahms, Schubert, Debussy

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Ravel, Beethoven, Bach

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ASMİK GRIGORIAN,* Soprano

LUKAS GENIUSAS,* Piano

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Schubert, Brahms, Beethoven, Stockhausen

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All Beethoven

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Monday, April 26, 2027 | 7:30PM

HILARY HAHN,* Violin

SHEKU KANNEH-MASON, Cello

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All Beethoven

*Princeton University Concerts debut

SHEKU KANNEH-MASON
Cello
April 26
2027



HILARY HAHN*
Violin
April 26
2027



< **STEPHEN HOUGH**
Piano
January 28
2027

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Tuesday, May 11, 2027 | 7:30PM
MITSUKO UCHIDA, Piano
Haydn, Mozart, Schubert

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PIANIST BRAD MEHLDAU
In Conversation & Performance
In collaboration with the Princeton University Art Museum



TONY SIQI YUN*
Piano
December 9
2026
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PIANISTS IN RECITAL

Wednesday, December 9, 2026 | 6PM & 8:30PM
TONY SIQI YUN*, Piano
Thursday, January 28, 2027 | 7:30PM
STEPHEN HOUGH, Piano
Tuesday, May 11, 2027 | 7:30PM
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In collaboration with the Princeton University Department of Mathematics

Tuesday, October 27, 2026 | 6PM & 8:30PM
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TONY SIQI YUN*, Piano
Bach, Beethoven, Liszt

Wednesday, February 3, 2027 | 6PM & 8:30PM
JUNCTION TRIO*
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Schumann, Andrew Norman

Wednesday, March 3, 2027 | 6PM & 8:30PM
ISABELLE FAUST, Violin
KRISTIAN BEZUIDENHOUT, Harpsichord*
Bach, Biber, Froberger

EVENTS BEYOND THE CONCERT HALL

Including **Do Re Meet** social events, **Live Music Meditations**, **Book Clubs at the Princeton Public Library**, **Films at the Princeton Garden Theatre**, and more! Details coming soon.

*Princeton University Concerts debut

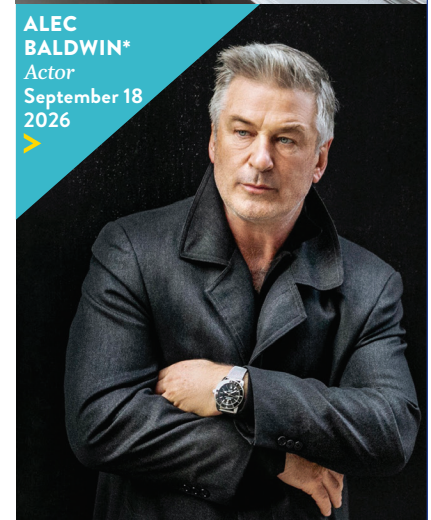
SANDEEP DAS TRIO*
October 15
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BRENTANO STRING QUARTET
October 1
2026
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ALEC BALDWIN*
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The violin's line feels almost ceaseless. Beautiful filigree, much of it comprised of wide-open whole steps and swooping arpeggios, gives a sense of both delicacy and ascent. These improvisatory tendrils coexist with a gentle, folksong-inspired melody in lilting 6/8, as if the lark is flying above a bucolic village scene.

**Franz Schubert, arr. Richard Tognetti,
String Quartet No. 14 in D Minor, D. 810 "Death and the Maiden" (1824)**

Just four years after writing the "Quartettsatz" which opened this program, Schubert once again turned to the genre of the string quartet. In a burst of creativity, he composed two of his most celebrated quartets—No. 13, nicknamed "Rosamunde," and No. 14—in the span of just a few months in early 1824. By this time, he was no stranger to despair. Although only 27 years old, he suffered from severe illness and was forced to confront his own mortality. For this quartet, Schubert turned to a song he had written years earlier: "Der Tod und das Mädchen," on a text by Matthias Claudius. This melody, by turns wistful and fervent, became the basis for the quartet's second movement. No doubt Schubert saw something of his own predicament reflected in this text and music.

After a dramatic first movement—characterized by a sense of deep foreboding, broken up by moments of real tenderness—there is an expansive set of variations on the song. Whereas the original poem detailed Death's dance with a number of different partners, Schubert narrows his focus to the Maiden, who is told, "Give me your hand, you lovely, tender creature. I am a friend and come not to punish. Be of good courage, I am not cruel; you shall sleep softly in my arms." The song is heard first in a somber, chorale-like setting. The first variation rustles with agitation; next, the melody moves to the cello, whose singing tone floats atop a ghostly accompaniment. Further variations offer a cycle of moods—rage, fear, peaceful acceptance—declining to suggest any singular response to Death's presence. In the Scherzo that follows, Schubert begins in a sardonic, accent-laden mode before moving to a warmly imaginative trio. The final movement rushes to the brink, only increasing in speed and intensity as it reaches the end.

THANK YOU FOR YOUR SUPPORT!

Your help is critical to our future. Ticket sales cover less than half the cost of presenting the finest world-class music. The remaining support comes from a visionary endowment established by the Ladies' Musical Committee in 1929; the Philena Fobes Fine Memorial Fund and the Jesse Peabody Frothingham Fund; and, most importantly, from donors like you. We are deeply grateful to the individuals whose support at every level ensures that live musical performance continues to enrich Princeton, the community, and the region.

If you wish to make a donation to Princeton University Concerts or inquire about planned giving or sponsorship opportunities, please call Marna Seltzer at 609-258-2800 or visit puc.princeton.edu.

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—Pianist Stephen Hough,
who appeared with the Takács Quartet (2024/25 Season)

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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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Spring 26

At the Princeton Public Library

Thursday, January 22 | 12PM | Book Group

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Thursday, February 5 | 7:30PM

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Concert Classics Series

Thursday, February 12 | 7:30PM

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Thursday, March 19 | 7:30PM

**TABEA ZIMMERMANN Viola
JAVIER PERIANES Piano***

Richardson Chamber Players / Special Event

Thursday, March 26 | 7:30PM

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PRINCETON UNIVERSITY**

CHAPEL CHOIR

RICHARDSON CHAMBER PLAYERS

**“Dies Irae,” a staged reflection on the
end of the world**

Concert Classics Series

Wednesday, April 8 | 7:30PM

ÉBÈNE STRING QUARTET

Concert Classics Series

Thursday, April 23 | 7:30PM

**AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TOGNETTI Director**

Music & Healing

Wednesday, April 29 | 7:30PM

**LISA BATIASHVILI Violinist
“Sounding Defiance: Georgia & Ukraine”**

Concert Classics Series

Thursday, April 30 | 7:30PM

**LISA BATIASHVILI Violin
GIORGI GIGASHVILI Piano***

CHECK OUT THE FULL

25/26

LINEUP HERE:



*Princeton University Concerts Debut

Tickets: 609.258.9220 | puc.princeton.edu